

Master of Arts (1ST YEAR)

MA-104

ENGLISH



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The Wasteland	

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1.1 Learning Objectives:

- It will enable the student to get engaged in a close analysis of key texts by T. S. Eliot.
- It will throw light on the socio-historical context and literary experimentation.
- Interpretation of the literary texts in a critical way, illustrating arguments with carefully chosen examples.
- Demonstration of Knowledge through the construction of critical arguments and present and defend those arguments.

1.2 Introduction

About the Poet

Thomas Stearns Eliot was born in **St. Louis Missouri** on 26 September, 1888. Eliot is best known for revolutionizing modern poetry, his literary criticism and plays are remarkable. He founded a critical quarterly Criterion and quietly developed a new brand of poetry. His long narratives, judgemental image influenced all future poets. He is the most important figure in 20th century English language literary culture. Eliot gained the attention for his masterpiece poem. The love song of J Alfred Prufrock was written in 1915. He was awarded the Nobel Prize in Literature for his contribution in 1948. He was drawn to European Fascism in the 1930's but never had involvement in politics. His real outbreak came through with the publication of his remarkable creation. The Wasteland in 1922. Here T.S. Eliot Pioneered a new style, a new approach and a new vision. He set realism to reject the highly ornate and artificial poetic styles of the romantics in favour of a language which resembles the language of day-to-day life in society. He finished his advanced degree at Harvard but left the final oral exam due to the onset of world war I.

T.S. Eliot's literary output is poetry, Criticism and plays.

About his Works-

His major contribution towards poetry .

1. The love song of J. Alfred appeared in 1915 as an experience of a man lamenting over his physical and intellectual inertia. Combination of the lost opportunities and failure of physical love.
2. The Wasteland- T.S. Eliot published "The Wasteland" in October 1922. A

representation of the disillusionment of the post-war generation.

3. The Hollow Men- A major poem of the late 1920's.
4. Ash-Wednesday- The poem deals with the aspiration to move from spiritual barrenness to hope for human salvation. It was published in 1930.
5. Four Quarters- A poem of four long poems published separately includes meditation on the future of time, relationship with human condition.

1.1.1 Literary Criticism

T.S. Eliot is considered as one of the greatest literary critics of the 20th century. His essays like "Hamlet and His Problems", "Tradition and the Individual Talent", were a major factor in the revival of interest in the met of physical poets.

Chronology of important years

1888 - Born on September 26 the in St. Louis Missouri, U.S.A 1893-1905 - Schooling in Smith's Academy St. Louis

1906- 1910 - University Education at Harvard University (U.S.A)

1910 -1911 - Studies at Sorbonne University Paris and in Bavaria Germany.

1916-1917- Appointment as accountant in Lloyd Bank, London. Editor of the egoist and reviewer. Publishing of Prufrock and other observations.

1920- Publishing of his poems.

1922 - Publishing of the Wasteland, the dial award for Wasteland. 1923- Editor of the criterion

1925- Publishing of the hollow man including poems through 1909-25. 1931- Ariel poems (1927-1930)

1927-1930- Ash Wednesday

1932- Selected essays

1933- The use of poetry and the use of criticism 1934- After strange gods. The Rock choruses

1935- Murder in the cathedral (play)

1943- Four quartets (1936-1943)

1947- The death of his first wife after long illness 1948- British order of merit award Nobel prize for literature

1953- The confidential clerk

- 1957- Married to Valerie Fletcher, on poetry's poet
1965- 4th January died in London, buried in the church yard in East Coker.

The Mind Makeup of T. S. Eliot as Poet-

Eliot was the first modern poet who not only gave expression to modern sensibility in English poetry but also set up new trends and traditions. He is probably the most learned poet of the present age. T. S. Eliot studied well to attain the height of greatness and the nature of influences which went into making his poetic mind.

Influence of Religion-

T. S. Eliot inherited his reference for religion from his family and parents. The early family influences, especially that of his grandfather and his mother largely contributed in shaping the religious views of the poet and writer.

Influence of Studies and Literature-

T. S. Eliot was influenced by the comparative literature like translation from a foreign conversation Galante. The combined reverence of and studies in the literature of various countries and ages produced in Eliot's mind the influence of Baudelaire as one of Eliot's mentors cannot be overlooked. It was Baudelaire's poetry that pointed out to him the possibility of achieving in poetry infusion of the sordid realities of the life and the fantastic. Eliot's acquaintance with Dante's Divine and through his study he realizes the modern life and the Dante's inferno and explored it in his poem. Dante taught Eliot the significance of developing and refining the language of his nation. This sense of profound kinship and intimacy created in Eliot an unshakable confidence in himself as being the bearer of a tradition and produces in the minds of Eliot two great tendencies.

- (A) The conviction of possessing a timeless universal poetic mind.
- (B) A strong attitude for complex symbolist imagery.

Timeless Poetic Universal Mind-This conviction led to the Eliot beliefs and institutions of mankind and all the elements of world literature of all civilizations, all ages, all countries, all languages on earth. He also tends to eliminate the wall of separation between the past and the present since his poetic vision has no such walls. All the mythologies of the world, all literature, all languages and all the cultures.

The Wasteland and from ritual to Romance are the allusive references that came to Eliot

from a great study in mythologies.

Eliot's conception of literature as tradition obliges him to eliminate the wall of separation between the subject and the objects. In tradition and the individual talent, he writes that to look upon a literature as tradition requires a historic sense which involves a perception of not only part of its present. Tiresias represents Stetson as a man who took place on the plains of Mylie in 260 BC and which was fought between the Romans and the Carthaginians.

1.1.2 Eliot's theory of Poetry-

Theory of Elliot's poetry is different from the romantic theory of poetry. Romantic poetry is the expression of the personality of the poet and the poet at the moment inspiration feels certain emotions deeply and expresses his personal emotions in the form of poetry.

Eliot believes that tradition plays an important role in artistic creation and lays stress on his impersonality of poetry. He has created the Perouse of Tiresias in 'The Wasteland'. As a symbol of the human soul. Tiresias is timeless, eternal and when he comments on the nature and occupation of the wasteland the poet in Tiresias should be most acutely conscious of his place in time. Thus, in the state of historical sense the poet unites the past to the present and also establishes relation between temporal and spiritual things.

Eliot's Method-

As a poet Eliot has to face hostile situations. He adopted the indirect method of preaching and spiritual life. He made his poetry difficult in order to keep it beyond the reach of the public and multitude. Elliot's poem and poetic plays take up the predicament of modern man, the futility and misery of modern existence. As our civilizations comprehends great variety and complexity and this variety and complexity playing upon a refined sensibility must produce various and complex results. He started representing the history of man in his oblique way and his themes with symbolism.

Criticism of Materialistic Life-

T. S. Eliot has been considered the representative poet of the age. A study of the sociopolitical, intellectual and economic cross currents of the age is necessary for the study of his works. Eliot strongly connotes against the materialistic life of modern man as it is a sense of disillusion born of despair and pessimism which in turn over their origin to the settlement and instability in life and thought of the time and also creates the sense of fear and anxiety

which characterizes the age.

His Faith in Anglo Catholic-

T. S. Eliot's concept of religion is Catholic one. He describes himself as an Anglo catholic in religion and composed a long poem to show his faith in Anglo Catholicism. Here he finds the meaning of reconciling the contrasts and conflicts which had for turned his mind and accepted orthodox dogmas enabled him to interpret his sense of guilt, failure and disgust as consciousness of sin. His entry into church does not change his attitude to earthly life as he finds human life in the present world as confused and sordid.

Objective Correlative in Elliot's Poetry

Elliot's theory of the 'objective correlative' is closely associated with his idea of the impersonal of poetry. The theory of impersonal art implies that greater emphasis should be laid upon the work of art itself as a structure. In Prufrock he patronizes the agony of the old man who is weak. But in 'The Wasteland' the emotions are aroused in the reader and not expressed directly by the poet. In The Wasteland Eliot represents the culmination of this period metrical virtuosity to capture the moral, sexual and spiritual decay, the sterility and deep intellectual uncertainty of the modern age. The Tiresias is the objective correlative in the wasteland who is shocked by the modernization and sexuality of society.

Tiresias was though a mere spectator, an important person in poem. He moves all over the place with reflection shuttling over legend, belief and symbol. The poem deals with the catastrophe of love in the modern world.

1.1.3 Four Wastelands: old and new

1. **Wasteland of King Oedipus of Thebes:** King Oedipus has sex with his mother. His country suffered. Later on, through his penance, the country became prosperous.
2. **Wasteland of King Fisher:** the soldiers of King Fisher ravished the nuns of the Chapel Perilous said to contain the Holy Grail. He became impotent and his land suffered. Famine. The King thought that the sin of the knight would be washed. This would be followed by his rebirth of the body of Fisher King and prosperity to his land.
3. **The Biblical Wasteland:** It is mentioned in the Old Testament. The people suffered because they worshiped idols. Prophet Ezekiel warned them to give up idolatry.
4. **Modern Wasteland:** T. S. Eliot explains that due to lack of faith and devotion, evils

of material civilization modern man have lost its sanctity. With the feelings of give, sympathize and control, the wasteland can be saved from chaos. Only by this, the resurrection of humanity can be achieved.

1.2 Main body of The Text

About the Poem

“The Wasteland was published in 1922 and consists of 434 lines. Its famous phrases are “April is the cruelest month”, “I will show you fear in a handful of dust”, and the mantra which concludes it in the Sanskrit language “Shanthi Shanthi Shantih”.

T.S. Eliot employs a number of literary and cultural allusions from Buddhism, the Hindu Upanishads and the Western Literature. The structure of the poem is divided into five sections. The section I is ‘The Burial of the Dead. Section II, titled ‘A Game of Chess’. The section III ‘The Fire Sermon’ offers a philosophical study. ‘Death by Water’ is section IV. The fifth section titled ‘what the Thunder said’ concludes with an image of judgment which conveys peace.

1.2.1 List of characters-

- ✓ **Speaker** – the speaker is the main prominent narrator who highlights the key theme in the poem.
- ✓ **Madame Sosostris** – through her tarot cards she predicts many events.
- ✓ **Tiresias**
- ✓ **Woman sitting on a chair** – she is one of several key female figures in the poem who are ill or injured in some way.
- ✓ **Agent's clerk** – he sexually assaults the typist, despite his disinterest.

The Burial of the Dead(Text)

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire,
stirring Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow,
feeding
A little life with dried tubers.

Summer surprised us, coming over the
Steinberger’s
With a shower of rain; we stopped in the
colonnade,
And went on in sunlight, into the Hof Garten,
And drank coffee, and talked for an
hour.

Bin gar keine Russin, stamm' aus Litauen, echt deutsch. And when we were children, staying
at the arch-duke's, My cousin's, he took me out on a sled,
And I was frightened. He said, Marie, Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow?
Out of this stony rubbish? Son of man, You cannot say, or guess, for you know only A heap
of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief, And the dry stone no sound of water.
Only
There is shadow under this red rock, (Come in under the shadow of this red rock),
And I will show you something different from either Your shadow at morning striding behind
you
Or your shadow at evening rising to meet you; I will show you fear in a handful of dust.
*Frisch weht der Wind
Der Heimat Zu Mein Irish Kind, Wo weilest du?*
“You gave me hyacinths first a year ago; “They called me the hyacinth girl.”
—Yet when we came back, late, from the Hyacinth Garden, Your arms full, and your hair wet,
I could not
Speak, and my eyes failed, I was neither Living nor dead, and I knew nothing, Looking into
the heart of light, the silence.

Oed' und leer das Meer.

Madame Sosostris, famous clairvoyante, Had a bad cold, nevertheless
Is known to be the wisest woman in Europe, With a wicked pack of cards. Here, said she, Is
your card, the drowned Phoenician Sailor? (Those are pearls that were his eyes. Look!) Here
is Belladonna, the Lady of the Rocks, The lady of situations.
Here is the man with three staves, and here the Wheel, And here is the one-eyed merchant, and
this card, Which is blank, is something he carries on his back, Which I am forbidden to see. I
do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone, Tell her I bring the horoscope myself: One must be
so careful these days.

Unreal City,
 Under the brown fog of a winter dawn,
 A crowd flowed over London Bridge, so many, I had not thought death had undone so many.
 Sighs, short and infrequent, were exhaled,
 And each man fixed his eyes before his feet.
 Flowed up the hill and down King William Street, To where Saint Mary Woolworth kept the
 hours With a dead sound on the final stroke of nine.
 There I saw one I knew, and stopped him, crying: "Stetson!" "You who were with me in the
 ships at Mylae!
 "That corpse you planted last year in your garden, "Has it begun to sprout? Will it bloom this
 year? "Or has the sudden frost disturbed its bed?
 "Oh, keep the Dog far hence, that's friend to men, "Or with his nails he'll dig it up again!
 "You! hypocrite lecteur! —Mon semblable, —Mon frère!"

1.2.1 Section I-Explanation

The Burial of the Dead is the first section of *The Waste Land* and the main character of this section is Tiresias who is an old ancient Greek mythological character and has the characteristics of both the sexes. He has watched the depressing spectacle of modern humanity which has fallen from the ancient heights to the depth of the sea. It is the month of April, and the first shower has fallen and as a result of which lilac roots has grown out in the infertile soil of the Wasteland Tiresias enters a café and starts reading the minds of people ground him as he was gifted with prophetic vision and finds that the minds of the people are spiritually dead as a result of materialistic and sexual life but then some people in the café who still believe in the existence of God and soul and they wish for rebirth of the Wasteland people. And this is how the Wasteland begins.

In *Canterbury tales* April is the cheerful month in human life and nature but in the Wasteland, it is the cruelest month because of renewal of life in the universe of nature appears as mockery of the deadness of humanity lying contentedly in the sleep of winter. April is the month of rebirth and joy as the land is wasted. Spring is painful. As new birth is painful and it is more painful to the timid inhabitants of Wasteland who sleep away through the winter, dull and warm and dried life at a lowest ebb. The Tiresias who is the main character of the poem enters into a cage where girl is sitting with a man he sat beside with two bodies and

listen their talk and ask about their reaction on the spring rain and the girl replied that her lover and she kept themselves during the winter as they were spiritualists by the summer rain and take shelter under the tree and then enters into a café and drink coffee and when Tiresias said that whether she is Russian she said that she is German and ask about the activities at night she said that she read and goes to south in winter.

Tiresias asks himself whether the roots can hold the life of materialist life upright or not. Tiresias consider nature as the impersonal and low life creation. And even nature's beauty cannot give comfort to materialism. They can only get shelter under the red Rock which was red with Christ blood but the dry season of materialism has ruined the Church with broken images of God etc. and has ruined the Christianity.

Tiresias also listened to the conversation of lovers and the girl was telling her lovers that in the last spring she had given her hyacinths and she was called hyacinth girl because of her hair band. And her lover told her that when they returned from the hyacinth garden in the garden, she was silent and sad in spite of flowers in her hand and her hair was also wet and he felt very dazed to see her sad.

Now the Tiresias leave the lovers in the café but he was stopped by an agent called Madame Sosostri and she took him to her office room. She is an astrologer and she had a pack of cards bearing different images and the first card bear the image of the Phoenician sailor and is drowned by ancient Phoenician with prayer for rain, fertility, harvest and the second image is of Belladonna and the third card bears the image of man with three staves which is the image of king Fisher whose kingdom is ruined by Wasteland by curse. And the fourth card bears the image of a wheel which is the image of time and law. And the fifth card bears the image of one eyed merchant. And the sixth card bears the image of a blurred outline. Having explained all the images Sosostri also remarked that she did not find the image of the hanged man. Which is the image of God. Suddenly she noticed that there was a crowd outside her house and then she finally packed her cards and thanked Tiresias for visiting and told him to intimate her and when he intends to leave and then she will bring herself to bring her horoscope.

While crossing the London Bridge, Tiresias watches that the city had enveloped in winter brown fog and although the city seems to be an unreal sophisticated deprived of natural piety. Its doctrine is friendly to man but it destroys spiritualism and faith and Tiresias humorously call him a hypocrite reader because Stetson is a reader of modern philosophies and called himself his follow brother.

Use of poetic Devices in Section I-

1. Use of vivid dark imagery to establish the depressing tone.
2. Description of a dystopian environment.
3. Personification of nature.

Summary

'The Burial of the Dead' means death of the waste landers and loss of spirituality. April, though signifying the month of rebirth, is the cruelest month for them. The opening lines are the contemplations of the protagonist, Tiresias. Here the winter is the symbol of spiritual death. He remembers that the waste landers are more comfortable in winter. In winter, the contemporary man forgets the moral values. Then, a light conversation starts between two denizens of the wasteland. A German Princess, Marie, who is the symbol of the hollowness of modern man. Here she is the symbol of the fact that life is lived entirely on the physical plane. She remembers a cousin with whom she was physically involved.

Now, the protagonist, Tiresias, sees the modern wasteland as spiritually dead. He asks in a tone of bewilderment if there is any chance of spiritual growth in such a sterile land. He gets an answer from a superior voice that there is no relief except under the shade of the red Rock. The red Rock symbolizes the Christian Church. The shadow of the Rock is immortal.

Now we see two scenes of guilty love: the extract in German language and the love of a hyacinth girl. The two scenes bring a sense of boredom and futility.

Now we come to another aspect of spiritual degeneration in modern civilization. This is symbolized by Madame Sosostris and her Tarot pack of cards. The various cards play different symbols and characters like the drowned Phoenician sailor symbolizes the fertility God, the Lady of Rocks as a symbol of womanhood, the wheel symbolizes the hard and the deep effort of degenerate humanity to control and guide their destiny. The men with three staves with three-fold remedy – to give, to sympathize and to control and the one-eyed merchant who brought religion, but in the present, he has lost the eye of religion.

In this section, the general theme of the poem has been stated that modern man is living a life in death. It is a living death for a man who has lost his moral values. Love has degenerated into sex.

Keywords: The Burial of Dead

1. **Breeding** – Producing, creating
2. **Lilacs** - A kind of flower
3. **Dull roots** – Roots of plants covered with snow
4. **Tubers** - Roots
5. **Summer surprised us** – summer, a symbol of rebirth and spiritual awakening
6. **Colonnade** – a row of trees
7. **Hofgarten** – Public Park in Munich
8. **hold on tight** – catch the sled tightly so that you may not fall down
9. **there you feel free** – you are free from intrigues and sex adventures
10. **Dead tree** – lack of shelter
11. **the cricket** – the music of the cricket does not offer any relaxation
12. **striding** – walking or appearing
13. **shadow of evening** – shadow of old age
14. **hyacinths**- kind of bulbous plant

A Game of Chess

The Chair she sat in, like a burnished throne, Glowed on the marble, where the glass
Held up by standards wrought with fruited vines From which a golden Cupido peeped out
(Another hid his eyes behind his wing)

Doubled the flames of seven branched candelabra Reflecting light upon the table as
The glitter of her jewels rose to meet it, From satin cases poured in rich profusion; In vials of
ivory and coloured glass

Unstoppered, lurked her strange synthetic perfumes, Unguent, powdered, or liquid—troubled,
confused And drowned the sense in odours; stirred by the air That freshened from the
window, these ascended

In fattening the prolonged candle-flames, Flung their smoke into the laquearia, Stirring the
pattern on the coffered ceiling.

Huge sea-wood fed with copper

Burned green and orange, framed by the coloured stone,

In which sad light a carved dolphin swam. Above the antique mantel was displayed

As though a window gave upon the sylvan scene The change of Philomel, by the barbarous
king So rudely forced; yet there the nightingale

Filled all the desert with inviolable voice And still she cried, and still the world pursues,
“Jug Jug” to dirty ears.

And other withered stumps of time Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed.

Footsteps shuffled on the stair.

Under the firelight, under the brush, her hair Spread out in fiery points
Glowed into words, then would be savagely still.

“My nerves are bad tonight. Yes, bad. Stay with me. “Speak to me. Why do you never speak?
Speak. “What are you thinking of? What thinking? What? “I never know what you are
thinking. Think.”

I think we are in rats’ alley Where the dead men lost their bones.

“What is that noise?” The wind under the door.

“What is that noise now? What is the wind doing?” Nothing again nothing.

“Do

“You know nothing? Do you see nothing? Do you remember “Nothing?”

I remember

Those are pearls that were his eyes.

“Are you alive, or not? Is there nothing in your head?”

But

O O O that Shakespeherian Rag—It’s so elegant

So intelligent

“What shall I do now? What shall I do?” “I shall rush out as I am, and walk the street

“With my hair down, so. What shall we do tomorrow? “What shall we ever do?”

The hot water at ten.

And if it rains, a closed car at four. And we shall play a game of chess,

Pressing lidless eyes and waiting for a knock upon the door.

When Lil's husband got DE mobbed, I said—I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME

Now Albert's coming back, make yourself a bit smart.

He'll want to know what you done with that money he gave you To get yourself some teeth.
He did, I was there.

You have them all out, Lil, and get a nice set, He said, I swear, I can't bear to look at you.

And no more can't I, I said, and think of poor Albert, He's been in the army four years, he
wants a good time, And if you don't give it him, there's others will, I said.

Oh, is there, she said. Something o' that, I said.

Then I'll know who to thank, she said, and give me a straight look.

HURRY UP PLEASE ITS TIME

If you don't like it, you can get on with it, I said.

Others can pick and choose if you can't.

But if Albert makes off, it won't be for lack of telling. You ought to be ashamed, I said, to
look so antique. (And her only thirty-one.)

I can't help it, she said, pulling a long face, It's them pills I took, to bring it off, she said.

(She's had five already, and nearly died of young George.) The chemist said it would be all
right, but I've never been the same.

You *are* a proper fool, I said.

Well, if Albert won't leave you alone, there it is, I said, What you get married for if you don't
want children?

HURRY UP PLEASE ITS TIME

Well, that Sunday Albert was home, they had a hot gammon, And they asked me in to dinner,
to get the beauty of it hot— HURRY UP PLEASE ITS TIME

HURRY UP PLEASE ITS TIME

Goodnight, Bill. Goodnight, Lou. Goodnight, May. Goodnight.

Ta ta. Goodnight. Goodnight.

Good night, ladies, good night, sweet ladies, good night, good night.

1.2.2 “A Game of Chess”

The main theme of A Game of Chess is the sterility and meaninglessness of life without love
in The Wasteland and presented through the portrayal of two modern women under two
social circumstances and these scenes present the contrast between life in a rich and

magnificent setting and life in a vulgar and low setting. The first half of the section portrays a wealthy aristocratic lady. As she waits for her lover, her neurotic thoughts become meaningless utterings. The second part shifts to a cheap restaurant, where two women discuss a third woman. The first life of the woman starts with the conversation with the male and she sits on a white bright looking thorn and its reflection is seen in a large looking glass of a dressing table. The looking glass also reflects the sight of seven burning candles which are branched in the stand and which reflects its light on the lady's jewels lying on the satin cases on the dressing table and jewels also glittered with candle light.

The frame of the fireplace was made of coloured stone and huge pieces of wood were burning and pushed regularly. There was an old-fashioned mantel piece on an ornamental structure engraved with a dolphin and seemed to be swimming in the light flame and above the mantelpiece there hung a huge desert scene. One of the paintings in the room depicts the rape of Philomela, a scene taken from Ovid's metamorphoses. The painting underlines the barren and degraded aspect of sex. Philomela is raped by her brother-in-law. King Treves, who then cuts her tongue out to keep her quiet. But she manages to tell her sister, who, as a revenge murders the King's son. The speechless Philomela becomes a nightingale. Here the woman is compared to Philomela who is able to communicate her inner self to the world. Meanwhile there are sounds of footsteps on the staircase.

In the fire light the spread hair of the lady seems to be the point of fire and glows as if they burst into words. The visitor came and seated, then she told him that her nerves were bad at night. The visitor replied that she was certainly suffering from nerves.

The narrator replies

“I think we are in rat's alley

Where the dead man lost their bones”

Then she asked the question that whatever he knew nothing and remembered nothing. But the man replied and said that he remembers only poetic lines. “These are pearls that were his eyes”. He was Tiresias but his reply irritated her. She asked whether he was alive or dead. She asked him what she should do now. Tiresias replied that she should wash with hot water and go out in a closed car if rain comes. Tiresias left the room and got into a cheap restaurant where he overheard the conversation of two men and two women. The name of one woman is May who is talking to another woman called Lil. The woman told her friends that when Lil's

husband was discharged from the army then she had advised Lil to make herself look good as her husband is coming back home. And ask her about the money which he has given to her to buy a new set of teeth. Then her friend May advised Lil to please her husband Albert as he is in the army for four years and now, he wanted a good time. And if she failed then there are several other women who would do this job. Lil says that the cause of her bad looks is the medicine which she took to induce an abortion. She almost died giving birth to her fifth child. She had refused to have another, but her husband won't leave alone. Then the bar – maid shouted that the pub was being closed. But before May could complete her statement then came the final warning: hurry up it's time.

Keywords

1. **1 glowed** – shone or reflected
2. **standards** – pillars
3. **Fruited vines** – the images of grapes
4. **peeped out** – appeared
5. **cupid on** – image of cupid
6. **satin cases** – boxes covered with satin cloth for keeping jewels
7. **vials** – bottles made of ivory
8. **unguent** – creamy applications
9. **troubled** – annoyed through excess of fragrance
10. **sad light** – dim light
11. **Dolphin** – sea fairy
12. **in which ----- dolphin swim** – the flame of the fireplace revealed a carved image of dolphin swimming in a faint light
13. **above the ----- displaced** – there was an old-fashioned mantelpiece over which hung a painting
14. **footsteps shuffled on the stairs-** at this time, the footsteps of other visitors can be heard

The Fire Sermon(Text)

The river's tent is broken: the last fingers of leaf
Clutch and sink into the west bank. The wind
Crosses the brown land, unheard. The nymphs are departed.

Sweet Thames, run softly, till I end my song.

The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes,

cigarette ends

Or other testimony of summer nights. The nymphs are departed.

And their friends, the loitering heirs of city directors; Departed, have left no addresses.

By the waters of Leman, I sat down and wept . . .

Sweet Thames, run softly till I end my song,

Sweet Thames, run softly, for I speak not loud or long.

But at my back in a cold blast, I hear

The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation
Dragging its slimy belly on the bank While I was
fishing in the dull canal

On a winter evening round behind the gashouse
Musing upon the king my brother's wreck

And on the king my father's death before him. White bodies naked on the low damp ground

And bones cast in a little low dry garret,

Rattled by the rat's foot only, year to year. But at my back from time to time I hear

The sound of horns and motors, which shall bring Sweeney to Mrs. Porter in the spring.

O the moon shone bright on Mrs. Porter
And on her daughter

They wash their feet in soda water

Et O ces voix d'enfants, chantant dans la coupole!

Twit twit twit

Jug jug jug jug jug jug So rudely forced.

Tereu

Unreal City

Under the brown fog of a winter noon Mr. Eugenides, the Smyrna merchant Unshaven, with a
pocket full of currants

C.i.f. London: documents at sight, Asked me in demotic French

To luncheon at the Cannon Street Hotel Followed by a weekend at the Metropole.

At the violet hour, when the eyes and back

Turn upward from the desk, when the human engine waits Like a taxi throbbing waiting,

I Tiresias, though blind, throbbing between two lives, Old man with wrinkled female breasts,
can see

At the violet hour, the evening hour that strives Homeward, and brings the sailor home from sea,

The typist home at teatime, clears her breakfast, lights Her stove, and lays out food in tins.

Out of the window perilously spread

Her drying combinations touched by the sun's last rays, On the divan are piled (at night her bed) Stockings, slippers, camisoles, and stays.

I Tiresias, old man with wrinkled dugs Perceived the scene, and foretold the rest—I too awaited the expected guest.

He, the young man carbuncular, arrives,

A small house agent's clerk, with one bold stare, One of the low on whom assurance sits

As a silk hat on a Bradford millionaire. The time is now propitious, as he guesses, The meal is ended, she is bored and tired, Endeavours to engage her in caresses Which still are unreprieved, if undesired.

Flushed and decided, he assaults at once; Exploring hands encounter no defence; His vanity requires no response,

And makes a welcome of indifference. (And I Tiresias have fore suffered all Enacted on this same divan or bed;

I who have sat by Thebes below the wall And walked among the lowest of the dead.) Bestows one final patronizing kiss,

And gropes his way, finding the stairs unlit . . .

She turns and looks a moment in the glass, Hardly aware of her departed lover;

Her brain allows one half-formed thought to pass: "Well now that's done: and I'm glad it's over." When lovely woman stoops to folly and

Paces about her room again, alone,

She smoothest her hair with automatic hand, And puts a record on the gramophone.

"This music crept by me upon the waters" And along the Strand, up Queen Victoria Street.

O City city, I can sometimes hear Beside a public bar in Lower Thames Street,

The pleasant whining of a mandolin And a clatter and a chatter from within

Where fishmen lounge at noon: where the walls Of Magnus Martyr hold

Inexplicable splendour of Ionian white and gold.

The river sweats Oil and tar

The barges drift With the turning tide
Red sails

Wide

To leeward, swing on the heavy spar.

The barges wash
Drifting logs

Down Greenwich reach
Past the Isle of Dogs.

Weialala leia Wallala leialala

Elizabeth and Leicester
Beating oars

The stern was formed
A gilded shell Red and gold

The brisk swell Rippled both shores
Southwest wind Carried down stream
The peal of bells

White towers Weialala leia Wallala leialala

“Trams and dusty trees.

High buries bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.”

“My feet are at Moorgate, and my heart
Under my feet. After the event

He wept. He promised a ‘new start.’

I made no comment. What should I resent?”

“On Margate Sands.

I can connect Nothing with nothing.

The broken fingernails of dirty hands.
My people humble people who expect
Nothing.”

la la

To Carthage then I came

Burning burning burning burning O Lord Thou pluckest me out

O Lord Thou pluckest Burning

1.3 Further Main Body of the Text The Fire Sermon-

The main theme of this section of Wasteland is the passion and sensuousness in human nature which are the sources of misery and suffering. Here Tiresias stands on the bank of the

river Thames and came here after lifting the restaurant. It is a winter night and because of winter the leaves of tree have gone dead and brown and the wind, Tiresias says that there is no shade of tree under which man and woman used to sit in summer night and the winter wind blows strongly and tossed the bank tree as the bank is covered with dead leaves instead of empty bottles, cigarette wrappers, which are littered during summer nights and the river is flowing.

Tiresias remembered that on one winter evening when he was fishing, he remembered the sin which was committed by Fisher king that brought his ruin and noticed that a rat is creeping softly in the grass he also noticed that the two naked bodies of the man and woman and he was shocked on seeing their future that the man and woman who were copulating are now old, hears the sound of horns and motor engines who were running here. To a woman who is prostitute and then he sees from his prophetic vision that Mrs. Porter and her daughter were sitting in moonlight and also sees the two prostitutes who were washing their feet with soda water in a manner which excited their customers sexually so to earn more.

Tiresias at this point remembers the French poet Verlaine lines “and those children's voices singing in the dome”. Soon Tiresias hears the cries of three birds one after another. The first cry is “twit, twit” which is reproach of the modern man indulging in sins of flesh and the second cry is “jug, jug” which reminds the cruel rape by the modern man. The third cry is “Tiresias” which seems to be calling “tarry you” and tries to advise the modern man to think deep diving into the sea of sexuality. Tiresias remembered his meeting with Mr. Eugenides, a merchant from Smyrna. As this man is homo sexualist, after that his vision flashes on a typist girl on finishing her office hour work, she comes back to her floor, rests and prepares a meal and eats it. As soon as she finished her meal a young red-faced man came to her, who is a house agent clerk. He touches her body and she makes no attempt to defend herself. When he goes back, she stands up and looks in the mirror and smooths her hair and puts a record on the record player as if nothing has happened to her.

The sensual music of her gramophone records reminds Tiresias of the place in which he has already heard this music. He also heard the same music with chatter of people floating in the air. The same music was heard near the Church called Magnus Martyr and the inner walls are characterized with ancient gold magic of Greek architecture and he exclaimed with sorrow that London has been corrupted by sexuality.

Tiresias then heard a song which was sung by the three Thames daughters; one Thames was clean and pretty. But as the river water is soiled with oil and tar which the ship used to bring the city and the dirty logs of woods are also drifted into the river and go past the Isle of dogs.

The Thames daughter also sings “Weialala leia” which means that the river of the beauty bank is destroyed by dusty trees and its gentleness is shattered by the noise of trams. The first Thames daughter says that she was born in High bury, deducted in Richmond and knew that has lost her chastity in a boat. The second Thames daughter said that she was seduced at Moorgate and she weeps after being seduced and her lover also wept and promised that it is a new start and he will fulfill his promise but he never fulfills his promise. The third daughter said that she has lost her virginity on Margarete sands where the Thames falls into the sea and she being poor therefore her virginity has no value in the eyes of their seductors. Tiresias was shocked on hearing their stories and said that the people of this Wasteland are burning in the fire of sexuality and immortality and this is the reason why it is Wasteland.

Keywords of The Fire Sermon

- 1 **the river** – this refers to the Thames
- 2 **the town land** – it refers to the brown grass of the river bank in autumn
- 3 **sweet Thames-** it has reference to Spencer’s prothalamion
- 4 **silk handkerchiefs ends** – these are the remnants of the picnic
- 5 **friends: lovers** – the loitering heirs of the city directors
- 6 **waters of leman** – the meaning of the word leman is prostitute
- 7 **slimy**– muddy
- 8 **fishing** – it stands for fertility
- 9 **rattled by year to year** – compared to line in the Game of Chess
- 10 **the sound of home and motors** – one can now hear the horns of motorcars instead of horns of hunters
- 11 **under the brown ---- winter moon** – Tiresias now reflects on the commercialization in London
- 12 **Demotic** – corrupt
- 13 **violet hour** – evening time
- 14 **human engine** – typist girl
- 15 **divan** – the divan is used as a bed at night
- 16 **propitious** – favorable
- 17 **the glass** – the mirror
- 18 **whining, sad tunes, mandolin** – a string instrument
- 19 **clatter** – sound produced by striking of spoons and forks
- 20 **lounge** – take rest

- 21 **green which**– South bank of the river. Thames at Greenwich
- 22 **supine** – lying on the back
- 23 **Moorgate** – a place in the eastern part of L
- 24 **on margrave sand** – this is the seaside picnic spot

Death by water(Text)

Phlebas the Phoenician, a fortnight dead, Forgot the cry of gulls, and the deep-sea swell
And the profit and loss.

A current under sea

Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew

O you who turn the wheel and look to windward, Consider Phlebas, who was once handsome
and tall as you.

1.3.1 Death by Water-

Tiresias' mind sees the money minded materialists are sailing in the ocean of life to get the material gains and there is an expectation of the storm of death. Tiresias with the sense of pity advises them and addresses as Christians to them. In his imagination he says that they are sailing into the oceans of life for their material gains which are of no cost at all. They do not know that death blows from the same direction which is old age. Tiresias then argues with them to remember the fate of Phlebas who was a Phoenician merchant sailor and was drowned long ago and ignores the cry of gulls and was drowned into the whirlpool of death. Phlebas is now as handsome a sailor as any modern minded sailor in the ocean of life.

Keywords of Death by Water

- 1 **gull** – the sea fowls
- 2 **profit and loss** – being a sailor and businessman, he was very careful in maintaining his account
- 3 **entering the whirlpool** – swallowed by death
- 4 **gentile** – non-Jewish community
- 5 **you --- to windward** – warning to all mankind to stay away from the materialistic life

What the Thunder said(Text)

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony
in stony places

The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mud cracked houses
If there were water
And no rock
If there were rock
And also, water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

Who is the third who walks always beside you?
When I count, there are only you and I
together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrap in a brown mantle, hooded
I do not know whether a man or a woman
—But who is that on the other side of you?

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming?
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
What is the city over the mountains?
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria Vienna London
Unreal

A woman drew her long black hair out tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
Whistled, and beat their wings
And crawled head downward down a blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co Rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Him Avant. The jungle crouched, humped in silence.

Then spoke the thunder
DA

Datta: what have we given?

My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract

By this, and this only, we have existed
Which is not to be found in our obituaries

Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor

In our empty rooms

DA

Dayadhvam: I have heard the key
Turn in the door once and turn once only
We think of the

key, each in his prison Thinking of the key, each confirms a prison
Only at nightfall, aethereal rumours Revive for a moment a broken CoriolanusDA
Damyata: The boat responded Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded Gaily, when invited, beating obedient
To controlling hands

I sat upon the shore

Fishing, with the arid plain behind me Shall I at least set my lands in order?

London Bridge is falling down falling down falling down

Poi s'ascose nel foco che gli affina Quando fiam uti chelidon—O swallow swallow

*Le Prince d'Aquitaine à la tour abolie These fragments I have shored against my ruins Why
then Ile fit you. Hieronymo's mad againe.*

Datta. Dayadhvam. Damyata. Shantih Shantih Shantih

1.3.2 What the Thunder Said-

Here T. S. Eliot refers to the arrest and crucifixion of Christ. One night the Roman soldiers came to the Christ's Garden place and arrested him and were accompanied by a group of Jews who had burning torches in their hands. The Christ suffers the agony of a prisoner in the prison room made of stone and the Roman governor did not find anything wrong with the Christ dealings, the Jews made a great effort, they cried and shouted before the Governor palace and the prison when Christ was to be crucified then there a great echo of thunder over the mountains which was his resurrection. But today in this modern world, the teachings of Christ are dead.

Next Tiresias describes the feature of Wasteland: the capacity of a traveler traveling through it and there is an allusion to the journey of the Christian knights who traveled through the wasteland searching for the Holy Grail. There are rocks and sandy roads which lead to the barren mountain and one can hear the sound of the thunder but the thunder sound is without rain water. There are houses and the doors are sensual and sullen faces smile on him contemptuously and some snarl like dogs.

The spiritualists would not have to suffer as there is water and at one place, he heard the sound of rippling but found that there is only cicada and dry grass who are singing and at some other place he hears the sound, "drip, drip, drip, drop". According to Tiresias, there is no water of religion but the people of those places are hypocrites to be religious and virtuous.

Tiresias, who is a traveller, says Christ always walks besides two Christians. Tiresias asked him about the imaginary companion who always walks besides with him; it is the Christ who always walks within the brown mantle. Tiresias that Christ has not given up the people of the Wasteland even though they severed relations with him.

In the next para, Tiresias sees with his vision the destruction of these unreal cities in future and these cities may be Jerusalem, Athens, Vienna or even London. He sees with his vision a horrible sight that a woman has gone mad and her hair plays upon them as if they are strings of fiddle. He also sees the bats faces are like the faces of babies. They whistle and beat their songs and crawl on a black ended wall. Then there is a Wasteland among the mountains and sees that Church is empty, their graves are restless with grass and inside the Church there is only the sound of the wind rustling with grass and inside the Church there is only the sound of the wind rustling.

In the end, Tiresias perceives the vision of India and sees that the water of the river Ganga has gone down to the bottom because of hot and dry weather and the trees bearing the lifeless leaves hang down and wait for the rains. The thunder clap produces a sound Da, da, da. The sound gives the message of God to man that if they want his blessings then the modern man has to be charitable and practice self-control.

Keywords of What the Thunder Said

1. **After the faces** – after the band of officers who came with torches to arrest Christ and his followers
2. **The shouting and the crying** – the shouting of the mob which suspected that Christ may be released at the last moment
3. **Thunder of spring** – it is the rebirth of Christ
4. **He who now dead** – it refers to Christ who was crucified but is still living today
5. **Sterile thunder** – which does not produce rain
6. **Solitude** – loneliness
7. **If there were water** – water of faith which is necessary for the drought of the soil
8. **Cicada** – a insect which make a shrill sound
9. **Gliding - hooded-** the hooded Christ refers to Christ who helps the pilgrims on their spiritual journey
10. **Murmur of maternal lamentation** – the cries of mothers
11. **The grass is singing** – this indicates the success of the journey of the knight

12. **Dry boxes** – groves only contain dry boxes
13. **Over hum Avant** – the Himalayan mountains
14. **Draped** – dressed or covered
15. **Lean solicitor** – thin advocate
16. **Aethereal** – heavenly
17. **Your heart - hands** – the willing submission to inner discipline is the key to the peace and happiness in life
18. **Le Princed - abolie** – it means “the prince of Aquitaine, of the ruined tower”. The concept behind is complete detachment for spiritual rebirth
19. **Shantih Shantih Shantih** – the poem ends with a note of hope and peace.

The Love Song of J. Alfred Prufrock-

The Love Song of J. Alfred Prufrock T. S. Eliot - 1888-196

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma
staria senza piu scosse.

Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema
d'infamia ti rispondo.

Let us go then, you and I,

When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets
that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question...
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.
The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its
muzzle on the window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,

Let fall upon its back the soot that falls from chimneys, Slipped by the terrace, made a sudden leap,

And seeing that it was a soft October night, Curled once about the house, and fell asleep.

And indeed, there will be time

For the yellow smoke that slides along the street, Rubbing its back upon the window-panes;

There will be time, there will be time

To prepare a face to meet the faces that you meet; There will be time to murder and create,

And time for all the works and days of hands That lift and drop a question on your plate; Time for you and time for me,

And time yet for a hundred indecisions, And for a hundred visions and revisions, Before the taking of a toast and tea.

In the room the women come and go

Talking of Michelangelo.

And indeed, there will be time

To wonder, "Do I dare?" and, "Do I dare?" Time to turn back and descend the stair, With a bald spot in the middle of my hair—

[They will say: "How his hair is growing thin!"]

My morning coat, my collar mounting firmly to the chin, My necktie rich and modest, but asserted by a simple pin—[They will say: "But how his arms and legs are thin!"]

Do I dare Disturb the universe?

In a minute there is time

For decisions and revisions which a minute will reverse.

For I have known them all already, known them all—Have known the evenings, mornings,
afternoons,

I have measured out my life with coffee spoons; I know the voices dying with a dying fall
Beneath the music from a farther room.

So how should I presume?

And I have known the eyes already, known them all—

The eyes that fix you in a formulated phrase, And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall, Then how should I begin

To spit out all the butt-ends of my days and ways?

And how should I presume?

And I have known the arms already, known them all—

Arms that are braceleted and white and bare [But in the lamplight, downed with light brown
hair!]

Is it perfume from a dress? That makes me so digress?

Arms that lie along a table, or wrap about a shawl.

And should I then presume? And how should I begin?

Shall I say, I have gone at dusk through narrow streets And watched the smoke that rises from
the pipes

Of lonely men in shirt-sleeves, leaning out of windows? ...

I should have been a pair of ragged claws Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!

Smoothed by long fingers, Asleep... tired... or it malingers,

Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,

Have the strength to force the moment to its crisis? But though I have wept and fasted, wept
and prayed,

Though I have seen my head [grown slightly bald] brought in upon a platter, I am no
prophet—and here's no great matter;

I have seen the moment of my greatness flicker,

And I have seen the eternal Footman hold my coat, and snicker, And in short, I was afraid.

And would it have been worth it, after all, After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me, Would it have been worthwhile?
To have bitten off the matter with a smile, To have squeezed the universe into a ball
To roll it toward some overwhelming question, To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"— If one, settling a pillow by her head,
Should say: "That is not what I meant at all.

That is not it, at all."

And would it have been worth it, after all, Would it have been worthwhile?

After the sunsets and the dooryards and the sprinkled streets,

After the novels, after the teacups, after the skirts that trail along the floor—And this, and so
much more? —

It is impossible to say just what I mean!

But as if a magic lantern threw the nerves in patterns on a screen: Would it have been
worthwhile?

If one, settling a pillow or throwing off a shawl, And turning toward the window, should say:
"That is not it at all,

That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be; Am an attendant lord, one that will do

To swell a progress, start a scene or two, Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous; Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—Almost, at times, the Fool.

I grow old... I grow old...

I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?

I shall wear white flannel trousers, and walk upon the beach.

I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown
back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and
brown

Till human voices wake us, and we drown.

Bayonet Charge
Ted Hughes

Suddenly he awoke and was running- raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
Bullets smacking the belly out of the air -
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the center of
his chest, -

In bewilderment then he almost stopped -

In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He
was running Like a man who has jumped up in the dark and runs
Listening between his
footfalls for the reason

Of his still running, and his foot hung like Statuary in mid-stride. Then the shot-slashed
furrows

Threw up a yellow hare that rolled like a flame And crawled in a threshing circle, its mouth
wide Open silent, its eyes standing out.

He plunged past with his bayonet toward the green hedge, King, honour, human dignity,
etcetera

Dropped like luxuries in a yelling alarm

To get out of that blue crackling air His terror's touchy dynamite.

The title of the poem, "The Love Song of J. Alfred Prufrock" Is ironic in the sense. Here we
expect some sort of love making but the main character of the poem Prufrock is unheroic. He
has no power of taking decisions. He is lethargic and neurotic. The problem shown in
Prufrock's 'do or not to do'. This leads him into inactivity.

Introduction summary Explanations of Important Passages

(1)

Let us go then, you and I,

When the evening is spread out against the sky Like a patient etherised on the table

It is a soliloquy in the poetic form spoken by Prufrock, a character in the poem of T. S. Eliot. The character is a bald-headed man of advancing age but he has a young girl as his sweetheart. He lacks confidence in himself. There is a struggle between his romantic-self and realistic-self, the former encourages him to contact his young beloved and open his heart to her while the latter discourages him. His romantic self suggests a solution to the problem, the suggestion is that both the romantic self and the realistic self should make a united effort to face the situation intelligently to obtain successful results. The romantic self decides with the realistic self to make a concerted attempt to take him to her in the evening time when the atmosphere is serene and quiet, free from disturbance of busy streets and there is a veil of darkness of the night to suit. In such an atmosphere Prufrock beloved will be like a patient

made unconscious. She will thus be in complete control of Prufrock to make and mold her in the manner he likes.

Critical Note:

There is a marked contrast of age between the lover Prufrock and his beloved young girl. The lover is aged and the girl loved by him is much junior to him in age. The lover is facing a psychological and natural problem as to how to give an expression of his love to the sweetheart for whom he has innate love. The poet with the flight of his imagination has reached there where all doors are closed for entrance and whatever he witnessed there; he has disclosed to us through the medium of this poem. The internal struggle thus going on results in a solution to the problem. The decision arrived at by the two selves, romantic and realistic, is that they both should make a joint effort to triumph over the difficult situation and escort the lover to the young less in such an atmosphere which will render her pliable to be easily controlled by her lover in accordance with his desire and design. The lines command a note of praise. Mention of others in the poem to make the beloved unconscious makes the poem modern and intelligibly scientific.

(2)

In the room the women come and go Talking of Michelangelo

These are the lines from the poem entitled "The Love Song of J. Alfred Prufrock" composed by the poet, T. S. Eliot. The poem is a soliloquy of a character named Prufrock. Prufrock is a bald-headed aging man. But in his advancing age too he has developed romantic love for a young girl much junior to him in age. He lacks self-confidence in him. Since there is a remarkable difference in the ages of both the lover and his sweetheart, the morale of the aged lover is therefore low. He also realizes that from the physical point of view his age factor is debarring him from being a lover of a girl who is extremely junior to him and so he is not a suitable match for her. His personality seems to have been split up into two. The other aspect of his personality being realistic resists the decision of the former aspect, and. Therefore, this second aspect of his personality prevents him from going to the girl for the purpose of disclosing his hidden love to her. In the given lines of the poem, he comments on what he overhears. He says that women are going in and coming out of the adjacent room and they are talking about Michelangelo and his sculptural art. The voices of the women overheard in this way have disturbed his revival. Michelangelo has been a great sixteenth century Italian

sculptor. According to George Williamson, Prufrock continues walking to his beloved's room while he is engrossed in his thoughts.

(3)

**There will be time to murder and create And time for all the works and days of hands
That lift and drop a question on your plate**

This poetic extract has been derived from the poem "The Love Song of J. Alfred Prufrock" whose poet is T. S. Eliot. The poem is in the form of an interior monolog. In the foregoing lines, he intends to go to his lady love and propose to her to marry him. But his flickering mind does not let him materialize his plan and pulls him back for one reason or the other. There is ample time at his disposal when after having carefully examined the problem from every pro and con, he can conveniently take suitable actions. He should create lofty visions to satisfy his sensual sensibility and "murder" them. Again, he should create fresh pleasant, fascinating dreams to delight his erotic feelings and "Struggling" them. He can spend day long hours before his dressing table with the new brides who beautify and dress up themselves to meet the bridegroom for their honeymoon. He is now talking of the ladies who lift tiny pieces of food delicately from their plates to show off that how little they eat and "drop" a question whether they are human beings belonging to the earth or are fairies related to the fairy land.

(4)

**I know the voices dying with a dying fall Beneath the music from a farther room.
So, how should I presume?**

These lines occur in the poem "The Love Song of J. Alfred Prufrock", the poet of which is T. S. Eliot. Despite his old age, he has started loving a beautiful girl much junior to him in age. So, he is faced with the problem of love to propose to the young girl that he wants to have her as his life companion. The idea that she is a young beautiful girl while he is an old, bald-headed man demoralizes him and dampens his courage and deters him from disclosing his heart to his sweetheart. In these lines he emphatically says: "The nature of all young beauties is known to me because I have been with them throughout. I have spent evenings, mornings and afternoons with them and have come into very close contact with them which has enabled me to have a thorough knowledge all about, their nature and their likes and dislikes. His close contact with those young ladies has enabled him to recognize the voices of those young girls when they sing in harmony with music in the distant room. He has known

for certain that these young beauties like young and handsome lovers. For he has none of those qualities which they expect to be found in a lover. This psychological internal problem is again before him which stands like a rock in the way of the achievement of his love.

(5)

**I have seen the moments of greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker, And in short, I was
afraid.**

These lines have been taken from the poem entitled "The Love Song of J. Alfred Prufrock" composed by T. S. Eliot. The poem is an interior monolog which is recited by "Prufrock who is a central character in this poem. He wants and tries to put the proposal of his marriage to his beloved but his wavering mind does not let his plan fructify. This all happened to him when he, somehow, gathered some courage to put the proposal of his lifelong companionship to his beloved. While trying to put his proposal to his young love, he was interrupted by the sudden emergence of fear in his mind that her beloved would be increased and offended by his wedding proposal and he will be a loser.

(6)

**No! I am not Prince Hamlet, nor was meant to be; Am an attendant Lord, one that will
do**

To swell a progress, start a scene, or two, Advise the Prince; no doubt, am easy tool.

These lines are from the poem "The Love Song of J. Alfred Prufrock" by T. S. Eliot. Prufrock is the main character in this poem. He has developed love for a young beauty extremely junior to him in age. He loves the girl but fears expressing his love to her. The problem he is facing is how he should make his love known to her. He was indecisive because of his being too thoughtful and argumentative and never because of timidity or lack of courage. Prufrock says that at the most he can be compared to a courtier attending Hamlet. He is comparable to one of his followers who may increase the strength of his retinue but in no wise he can be compared to the brave and young prince Hamlet. He could also be used to give a few suggestions to Hamlet. In other words, he could be used as an easy tool and a simple instrument in the drama. But it is beyond his expectation to rise to the noble and high status of prince Hamlet of Shakespeare.

(7)

I grow old.... I grow old....

I shall wear the bottoms of my trousers rolled.

These lines have been taken from the poem "The Love Song of J. Alfred Prufrock" composed by T. S. Eliot. He has started the problem now. How to express his love to his beloved. If he fails to express his love and keeps it confined to his heart only, his love will die with him without bringing forth any fruit. On the contrary if he tries to disclose his love to his young beauty his courage fails him. In this difficult situation, what he should do is the problem faced by Prufrock. In the existing lines, he says that gradually he is getting old and with the passage of time the phenomenon of growing old will continue till death. It is a stern truth and stark fact which cannot be dispensed with. Nevertheless, something is going on in his mind. He thinks that by wearing trousers, he will be able to hide his old age. He is here under the impression that by adopting the latest fashion like "young man, he will look like a young man. The points worn by young men-in his times have rolled up bottoms. Here it appears that it is a satirical idea to mock at the wrong impression of some old persons that by mere initiating fashions of young men they can hide their old age and will look young, the idea does not hold truth, it is like living in the paradise of fools. It has nothing to do with the actual happening; old age can never be staved and defied by such flimsy and foolish formulae.

1.4 Check your progress

Que 1. Write a short note on the legend of the Grail used by Eliot in The Wasteland.

Que 2. Explain the central conception sexual incompetency.

Que 3. Briefly describe the meaning and purpose of Elliot's Love Song of J. Alfred Prufrock.

Que 4. Explain the character of Prufrock?

Que 5. Examine critically the elements of irony in The Love Song of J. Alfred Prufrock?

Que 6. Explain the ancient myth of Tarot of cards as used in The Wasteland?

Que 7. How has the Rock been used as a symbol in The Wasteland?

Que 8. Justify the theme of the poem, "Death by Water".

Que 9. Write a note on the significance of the London crowd.

Que 10. Why do Dry Bones symbolize in The Wasteland.

Que 11. Discuss Wasteland as an obscure poem.

1.5 Summary:

The poem "Love Song of J. Alfred Prufrock" is a story of a middle-aged old man who is always conscious of his growing old age and he is uncertain of his purpose. He is a man of intellect and a part of the sordid realities of contemporary life. He is not unaware of its ugliness, stupidity, pretensions and uncertainties. The protagonist of the poem Mr. Prufrock is a victim of dualism. He thinks something else and is bound to do something else. The epigraph at the head of the poem is taken from Dante's inferno. Dante when questioning his identity he answers the words of epigraph.

"If I thought my answer were

To a person who could return to the world, This flame would shake no longer,
But since no one from this pit Returned alive, if what I hear is true
Without fear of infamy, I (will) answer you! "

Here the question arises how Prufrock evokes the feeling of a person in Hell. His passivity is the only cause of evil and sin. The poem begins with an address by Prufrock either to a male partner or his own inner self. He invites his partner to accompany him through the half-deserted streets of a great city. In this part, there are cheap hotels. Now the poet's imagination takes Prufrock to a restaurant where ladies are coming.

Prufrock is going to his lady with the purpose of making a proposal.

The purpose, he finds a difficult and important as the task of murdering and creating. The whole poem is woven around the inactivity and indecision of Prufrock. The theme is a personal dilemma. He is afraid of death and thinks that it may be possible that if he puts the question to the lady his head may be presented to the lady on a platter. He is always fearful of death hovering over his head.

1.6 Keywords

1. **The muttering retreats:** cheap hotels
2. **Insidious:** concealed
3. **Intent:** purpose
4. **In the room:** Prufrock speaks of the hotel room
5. **Lingered upon the pools:** the fog hung upon the pools in the drains
6. **Slipped:** passed
7. **And time for all the works and days of hands:** this refers to the hard work of a farmer
8. **Time to turn back and descend to stair** – at the night moment he may lose his courage and simply turn back and descend the stair
9. **Them:** refers to ladies
10. **For I have ----- mornings, afternoons:** Prufrock knows their nature and activities
11. **I know the voices:** Prufrock recognizes the voices of the ladies who were singing in the restaurant
12. **Sprawling:** crawling
13. **Wriggling:** struggling
14. **And how should I presume:** Prufrock's indecision and hesitation
15. **Braceleted:** a kind of jewelry
16. **Digress:** to side track
17. **Malingers:** pretends to be sick to avoid performance of duty and action
18. **Flicker:** hesitation
19. **Shicker:** laugh in a sly manner
20. **Porcelain:** China ware
21. **One:** lady love
22. **Settling:** keeping
23. **No! I am not Prince Hamlet, nor was meant to be:** Prufrock compares his indecision to that of Prince Hamlet in Shakespeare's play
24. **Mermaids:** sea species with the head and upper body of a woman and tail of a fish
25. **Lingered:** stayed
26. **Wreathed:** garlanded

27. **Till human voices wake us and we drown:** refers to his feelings of frustration and despair in facing the realities of modern life.

1.7 Self-Assessment Test

- Q.1.** Write a short note on the legend of the Grail used by Eliot in *The Wasteland*.
- Q.2.** Briefly describe the meaning and purpose of Eliot's *Love Song of J. Alfred Prufrock*.
- Q.3.** Explain the ancient myth of Tarot of cards as used in *The Wasteland*?
- Q.4.** Write a note on the significance of the London crowd.
- Q.5.** Discuss *Wasteland* as an obscure poem.

1.8 Answer to Check Your Progress

Ans 1- The Holy Grail (dish) legend is a medieval legend associated with the adventures of King Arthur and his brans knights of the round table. The Grail was the cup used by Christ. When Christ was crucified, his blood was collected in it. Later it was discovered that the holy cup has acquired miraculous properties. It became an object of worship. One day the original Grail disappeared mysteriously from the chapel. Many brave knights staked their lives in the arduous journey to search for it.

Ans 2- The poem begins with the lament over the loss of fertility. The modern people are impotent and are compared to "dried tubers". Then Red rock symbolizes religion. The theme of lust, sexual boredom and sexual degeneracy of the modern wasteland is developed in the next two sections. The title, "A Game of Chess" itself comes from Middleton's play *women beware women*.

Ans 3- The *Love Song of J. Alfred Prufrock* gives the impression of a trivial, sordid and empty world. T. S. Eliot is well aware of the plight of modern civilization. The frivolities, aimlessness, boredom and a sense of envy have produced in Eliot an attitude of disgust. The smile of the evening to the patient etherized upon a table is quite potent to reflect the purpose and meaning of the poem, 'The *Love Song of J. Alfred Prufrock*'. Prufrock's condition, physical as well as mental, is quite similar to the etherized evening. Both of them lack vitality, vigor and ease.

'Let us go, through certain half deserted streets, The muttering retreats
Of restless nights in one cheap hotel '

Here the character of the protagonist and the environment he is living is parallel to each other as there is no end to the streets. He is never acting but always reacting to the environment. We see in our day life that we common people never make decisions. Whatever you do is a mere reaction to the surrounding environment.

The character of Prufrock and the boredom of contemporary society is further revealed in the “Yellow Fog that rubs its back upon the window panes. Prufrock is a coward, an impotent never daring to make decisions. Eliot tried to juxtapose contradictory and diagonally opposed things together. He puts grand with low, serious

with trivial. Prufrock is never courageous to ask the overwhelming question. His question and the aim became ridiculous in the context of the cups, the marmalade, the tea and some of you and me. Prufrock because of his inactivity and passivity escapes in the world of daydreaming. He is a part and parcel of the contemporary world. He does not know how to begin?

“Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises
from the pipes

Of lovely men in shirt sleeves, leaning out of windows?

In the last, the inactive Prufrock is set aside and some suggestions are made which lend us in the real world where the natural world is reverberating with vitality and is in sharp contrast to the inert Prufrock.

I have heard the mermaids singing, each to each
I do not think that will sing to me.

I have seen them riding seaward on the waves.

In this way we find that the trivial sordid empty world is beautifully portrayed by T.

S. Eliot in the poem ‘The Love Song of J. Alfred Prufrock’.

Ans-4 Prufrock is a tragic character. He roams in a dreamland to escape from the boredom of the present-day world. He knows the fact that the city folk are indulged in trivialities. He arrives in a restaurant where he finds a woman moving about the room and talking to Michael Angelo about renaissance art about which they know next to nothing. Prufrock is disgusted over the hypocrisy of modern life. He sees immense possibilities in a minute. He thinks that it is of no use to make haste because even a minute is enough to destroy or to create to take decisions and then to revise them.

He is effeminate and does not have the courage to face his lady. Though he is conscious of his growing age which is lurking through his rapidly growing boldness and thin body, yet he craves romance. He tries to overshadow the growing age by wearing the looks of Edwardian Dandy, but his dress fails him to hide his old age. He never comes to a decision. His life is replete with meaning less activities. At the same place he lacks the shyness and courage in his

character.

He prepares himself for putting the overwhelming question to the lady by fasting, praying and weeping but at the eleventh hour all his preparation goes in vain and he cannot muster the courage to ask the question.

Ans 5- The main focus of irony is the contrast between what is expressed and what is implied. It is a method of humorous expression where words are used in the direct opposite of their usual sense. Here Prufrock analyzes his feelings which reveal his helplessness and his incapacity for love. The two main hurdles to the making of a proposal are his old age and his consequent decline in health and vigor and secondly, his reluctance to give up the single state in which he has been engaging himself in sexual intimacy with opposite sex.

Here the important things are placed side by side. There is a mingling of the high and the low. The sharp contrast between the first and the last line – “Let us go then you and I” is the very antithesis of the last line – “till human voices wake us and we drown”. He throws into relief the futility and barrenness of urban life.

Eliot raises his personal and trivial to the level of universal issues. The decoration of his love is as difficult as squeezing the universe into a ball. The matter of a proposal is as difficult as “To murder and create”. The frivolity of making this important decision is revealed in the lover's assertion that he can revise his decision in a minute

His real cowardice is a reflection of the soul's sickness and the futility of modern urban civilization. There is another bit of irony in his assumption that the beloved might reject him. There is an implied irony in what he wishes to appear physically. Here, irony both in the matter of language and of situation shows that the poem is an extraordinary example of the poet's explanation of the device of irony.

Ans-6 The mythical Tarot pack of cards were derived from the rituals of mystery, religion and occult philosophy. The ancients' prophets have used it for their own purpose. They were seventy-eight in number. They foretold the rising and falling of waters in the river Nile and were of the thought of the fertility of the land.

Ans-7 Rock has been used as a symbol and appears to be a shelter for the erring people who cannot face love of God. It has been vulgarized by the evils of the people. It is a “dry stone without water “There is no rain of selfless love.

Ans-8 Water is the traditional symbol of rebirth and purification. But in this materialistic world, it has lost its function. The man has become beastly. The Phoenician sailor represents the same. On the other hand, the effigy of the God of vegetation gets regenerated after it is immersed in water. Because of the moral degradation there is no

regeneration for the modern man. The only solution is in being guided by spiritual principles.

Ans-9 In section I “The Burial of the Dead” Eliot mentions about the crowd. The descriptions of modern people going about their routine life and having a death wish has been drawn from the ‘Inferno’ and ‘Purgatorio’ by Dante, two poems that describe the inner workings of hell and purgatory. There is a lack of spirituality in modern man. Eliot conveys the idea that the denizens of the modern Wasteland never lift up their eyes and never think about life as a whole.

Ans-10 The symbols of “dry bones” have been used four times in The Wasteland. Ezekiel prophesied the miraculous joining of flesh and blood and the dead human can stand up as living men. The description gives us all the shades of the connotation of Old Testament bones. But this sort of rejuvenation is not possible due to the curse of impolicy on Fisher King.

Ans-11 Many critics described this poem as an obscure poem. Eliot himself has noted the fact that poetry should express the intricacy and complexity of life and hence poetry in the modern age was bound to be complex. T. S. Eliot is not concerned with external as with internal state. The poet scratches the inner recesses of mind, dives deep into the subconscious and unconscious parts of mind and analyses the fact. So, he uses the device of interior monolog.

1.9 References/ Suggested Readings

- Bloom Harold, Ed: T. S. Elliot’s The Wasteland
- Gish, Nancy K: The Wasteland: A poem of memory and desire
- North, Michael, Ed. The Wasteland: T. S. Eliot
- New York: WW Norton and Company, 2001

Subject : English	
Course Code : MA 104	Author : Dr. Pallavi
Lesson No. : 02	Vetter
Philip Larkin	By T.S. Eliot

- 2.0 Learning Objectives**
- 2.1 Introduction About the Poem**
- 2.2 Main Body of the Text**
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- 2.4 Check your Progress**
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- 2.6 Keywords**
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- 2.8 Answer to Check your Progress**
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2.0 Learning Objectives

- Identify characteristics of modernism in Larkin's poetry.
- Compare and contrast the meter and rhyme of Larkin's poetry to that of T. S. Eliot.
- Major themes of Larkin's poetry such as time, death and isolation of the individual.
- Describes the diction of Larkin's poetry

2.1 Introduction- About the poem

A poem is a made thing: a creation; an artifact. One might think of a poem, as in the words of William Carlos Williams a "Machine made of words". The work done by this is the effect it produces in the minds of the readers. Poetry is a language used in a particular way. It is a way of sharing experiences or ideas.

Poems are verses, which may be sung or spoken. The words may form patterns of sound, verse or thought. Usually, poetry appeals to the imagination of the audience and can create vivid visual images. According to Bennett 1989

"Poems can point powerful, sharp pictures using images and emotive language which stimulate the senses. Modern poetry (free verse) doesn't need to rhyme but it should have a rhythm".

Poetry is an ancient form that has gone through numerous and drastic reinvention overtime.

Figurative language is a tool that an author employs to help the reader visualize what is happening in a poem.

Modern poetry started in the early years of the 20th century with the appearance of the imagists. These poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction.

Modernists saw themselves as looking back to the best practises of poets in earlier periods. They included ancient Greek literature, Chinese and Japanese poetry, Dante and the medieval Italian philosophical poets, and the English metaphysical poets.

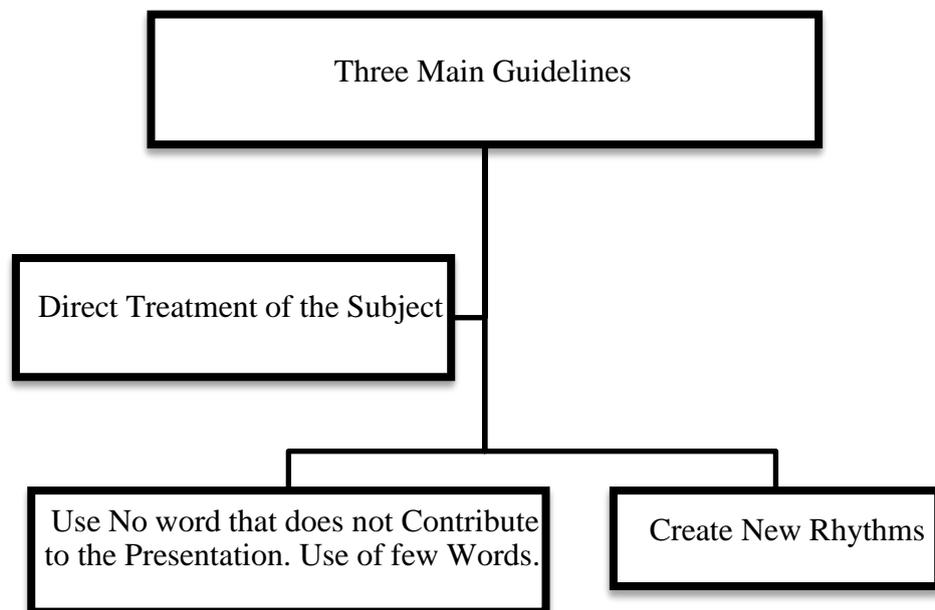
As it developed, longer poems came to the foreground. These represent the main contribution of the modernist movement to the 20th century English poetic canon.

Poetry: 1920 – 30

Modernist poetry was inaugurated by Eliot's *Wasteland* in 1922 which is a landmark. Here Eliot uses all his resources of wit, irony and bathos to produce a horrifying report on the decayed civilisation of Europe. Its symbolist technique make it hard reading. The principles underlying modernist poetry have been expounded by Eliot.

- Poetry is impersonal or objective, it is not an expression of personality, rather it is an escape from personality.
- Poetry should express “unified sensibility” intellect and emotion combined.
- Poetry should be indirect in statement. Its images should be clear-cut.
- Poetry should be free from the shackles of metrical regularity.

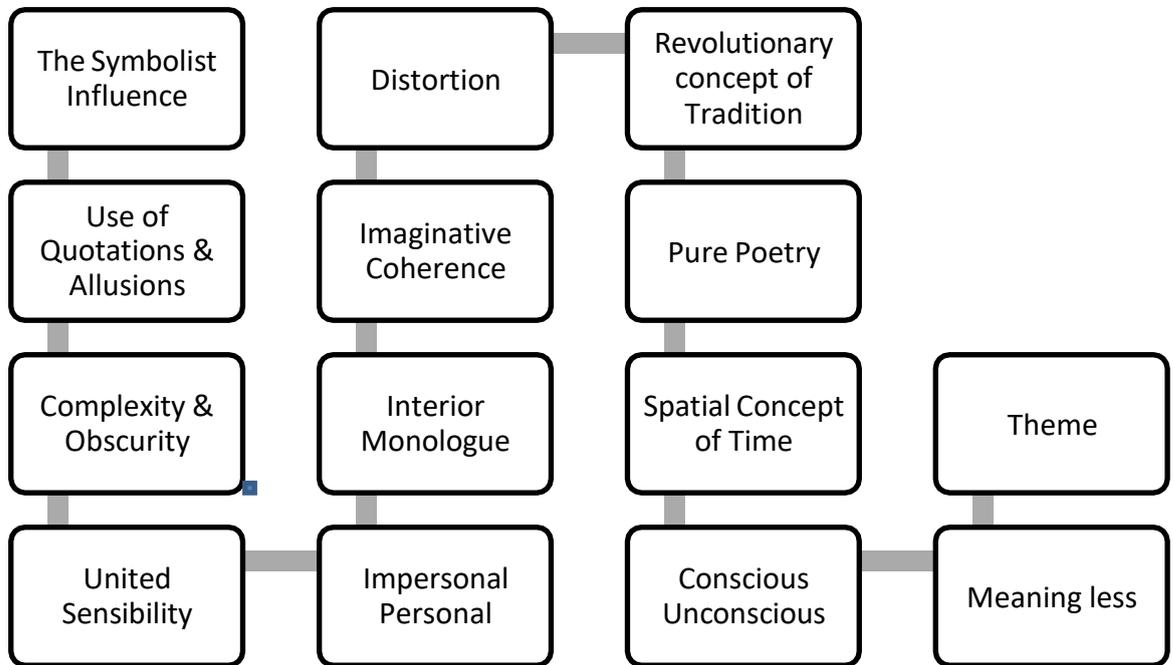
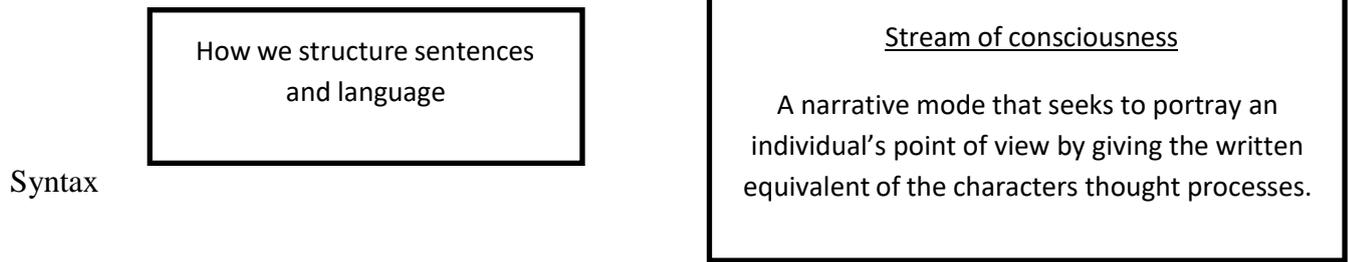
Ezra Pound: Founder of Imagism



- Imagism: A subset of Modernist Poetry.

Characteristics of Modern poetry

- Stylistic experimentation and disrupted syntax.
- Stream of consciousness (a term coined by American psychologist William James)
- **Theme of alienation:** characters feel disconnected from people the world.
- Focus on images.



Distortion

Distortion, a novel way of presenting and looking a kind of poetry.

Revolutionary concept tradition: the poet uses only those which he considers to form a living tradition Important trends in Modern Poetry

Imaginative coherence: a poem is an image that made up of images. It is neither summarisable nor paraphrasable

Pure poetry: a poem is anti-intentional and anti-didactic

Complexity and obscurity: a poem is a complex and it is a synthesis of polarities and is dependent upon a series of images and symbols.

Interior monologue: the poem uses interior monologue or the technique of the stream of consciousness

Spatial concept of time: the spatial concept of time is at variance with the usual chronological progress of time

United sensibility: it implies the integration of thought and feeling as well as the amalgamation of diverse elements

Impersonal–Personal: modern poetry is impersonal as it comes from the poet's adherence to tradition but it is personal at the same time as expression of idea and emotions shown through private symbol or images

Conscious or unconscious: modern poetry is unconscious as it springs from the unconscious part of the mind. The conscious mind imposes order on the poetic stuff of the unconscious mind.

Meaningless: multiple meaning

Theme: modern poetry is concerned with the themes of self-alienation the self-seeking to discover itself in the face of depressing realities

Introduction About the poet – Philip Larkin (1922-86)

Philip Larkin was born on August 9, 1922 at Coventry. He was sent to King Henry VII school in 1930. He considered himself a dull student until he could concentrate on English. His interest in reading developed with his odour of writing.

The war had such a deleterious effect that he had a chequered career. He applied for a number of jobs at random. He got a job as librarian at the public Library in Wellington. The undisturbed atmosphere of the place enabled him to write a fairly good amount of poetry.

A study of Philip Larkin's poems reveals that he is a poet of extraordinary poetic merit, who handles various themes with technical ease and deftness.

Act to Grevil Linkon - Larkin's finest achievement of the 1970s however, has been a group of poems which is both symbolist experiment and the limitation of satire and social criticism. A small number of poems, in particular 'The Building', 'The Old Fool's' and the uncollected 'Aubade' have confronted the things we can hardly bear to face: sickness, old age and death with a degree of nervous honesty are even in poetry and virtually unknown in

common life.

Another comment by Eric Hun Burger:

It is Larkin's tragic view of life, not his temperament which is at issue. He is not particularly religious, but share their pessimistic view of the world. Failure, death, loneliness and emptiness haunt his verse. The one positive note is that what is valuable and permanent in life seems to be closely connected with ceremonies and rituals. Otherwise, the alternatives are either materialistic and vulgar or idealistic. Yet, Larkin is anything but dispiriting.

1. **His works:** W. B. Yeats and W. H. Auden influenced Larkin's early style. Most of the poems in the North Ship are written in either the Adamesque or the Yeast Sian metamorphic style. The poems are dominated by the ideas of orderliness, restraint, exactitude of tone and lack of affection.

2. **His work:** Like two eminent poets T. S. Eliot and Ezra Pound, Larkin realised the value of prose virtues embedded in a poetic composition. He collected twenty of his best poems and sent them to leading liberty luminaries.

3. Under the title “**All What Jazz**” in 1970 and edited “**The Oxford Book of Twentieth Century English Verses**” in 1973.

Larkin was praised and honoured for his literary achievements. He was awarded the Queen's Gold Medal for poetry in 1965. The university of Belfast, Leicester, Warwick, Sussex and St. Andrews conferred on him Honorary Doctorate Degrees.

Use of technique: Larkin believed that poetry is the only means of being honest by transfiguring into words exactly what he felt, deeply and by registering his authentic response to experience.

Larkin makes a similar claim, averting that poetry is an act of preservation. “I write poems to preserve things I have seen thought, felt both for myself and for others though I feel my prime responsibility is to the experience itself while I am trying to keep from oblivion for its own sake. Why I should do this I have no idea, but I think the impulse to preserve is at the bottom of all art”.

Larkin was a down to earth poet, pragmatic and realistic, without illusion and sentiment. His general outlook on life was very gloomy and bleak and he is remembered as a deeply pessimistic poet.

2.2 Main Body of The Text

(1)

No Road

Since we agreed to let the road between us
Fall to disuse,
And bricked our gates up, planted trees to screen us,
And turned all time's eroding agents
loose,
Silence, and space, and strangers - our neglect
Has not had much effect.

Leaves drift unswept, perhaps; grass creeps unmown;
No other change.
So clear it stands, so little overgrown,
Walking that way tonight would not seem strange,
And still would be followed. A little longer,
And time would be the stronger,

Drafting a world where no such road will run
From you to me;
To watch that world come up like a cold sun,
Rewarding others, is my liberty.
Not to prevent it is my will's fulfilment.
Willing it, my ailment.

Summary

“No Road” was published in 1955. It is a companion poem to Larkin’s ‘Talking in Bed’. It describes the inability of lovers to establish a rapport between themselves. The poet’s persona is such a weird and strange person that he willingly breaks his relationship with his beloved by avoiding all chances of getting close to her.

The poem is full of images that serve for comment. The image of the road that stands for the relationship of love between the lover and the beloved. They never use this road. They have tried to brick their fates. They have maintained silence. Time destroys things and the fulfilment lover ever that they have let lose all the destructive aspects of time. There were occasions when they were forced by circumstances to come together, they have behaved like strangers and stayed aloof. The images like bricked gates, screening plants and time cording agents strengthen the idea conveyed by the control metaphor of ‘read’.

The second stanza describes imagistically the further attempt at separation. The road of love

is littered with leaves, the beloved's attempts to contact him are not possible. The colours attitude also appears in the image of grass creeping un mown. The road of love is clear and has not served its purpose very much. It is still possible for him to take the road of love to meet her. But the lover doesn't want to proceed. The effect of time and the long separation would put an end to their love.

In the final stanza, he carries out the idea of success through long separation and hopes that it will create a world where no such road will run. After that his beloved may choose another man for his self and he will not be bound to her in anyway and therefore be totally free. It is the person's inborn trait that makes him desire such a separation freedom in it.

The poem shows that the relationship can be dissolved only through slow processes. Love is killed when the lover refuses to contact his beloved when there is a possibility. But we should not ignore the fact that the limitation in self-imposed stemming from the poet's own personality more than from the Situation.

Critical Analysis:

The poet here treats love as a mortal disease and it is his sincere wish and effort to remove and finish it anyhow. 'No Road' presents a situation where the lover intentionally suffocates his love. He wants to break off with her because his malady is that he craves for social solitude, Larkin's lover strongly desires to close all roads between him and his beloved. He expects time and make the whole thing an affair of the forgotten past. Out of sight, out of mind, seems to be his tactics to cancel his love.

The poem describes a situation where the lovers have decided to cancel all their love vows, and break the thread of love that still binds their hearts.

----- to let the road between us
Fall to discuss

The earlier experience of their love may partly recreate their spell of love out at a future date, there will be a time when they will hardly, recognize each other.

They will live in their own world which will become "Like a cold sun" the lover makes it clear that allowing such estrangement to occur between him and his beloved is a matter of his own choice. It is better to love courageously to live in isolation and frustration than to carry on with the dubious comforts of illusions and self-deceptions. He is convinced that time will sooner or later demolish their road of love

A little longer
And time will be stronger

The lover eagerly awaits such a situation in the world. Rewarding others is my liberty. However, the poem does not end in a conventional way with the removal of barriers. The last stanza emphasizes the fact that isolation has become a part of modern life. The lover points out the decision of the hero to break up the relations. His feelings and his dissatisfaction were the reasons to split up. Here the lover has created the isolation around himself. He is not going to do anything to break the course of their present life.

Larkin's metaphors are, both restrained and striking. His rhetoric is simple to follow, yet also novel.

The last two lines explain that their emotions have become cold and the lover is in no mood to change the situation.

(2)

Poetry of Departures

Sometimes you hear, fifth-hand, As epitaph:
He chucked up everything And just cleared off,
And always the voice will sound Certain you approve
This audacious, purifying, Elemental move.

And they are right, I think.
We all hate home And having to be there:
I detest my room,
It's specially-chosen junk, The good books, the good bed, And my life, in perfect order:
So to hear it said

He walked out on the whole crowd
Leaves me flushed and stirred, Like Then she undid her dress Or Take that you bastard; Surely
I can, if he did?
And that helps me to stay Sober and industrious.
But I'd go today,

Yes, swagger the nut-strewn roads, Crouch in the fo'c'sle
Stubby with goodness, if It weren't so artificial,
Such a deliberate step backwards To create an object: Books; china; a life
Reprehensibly perfect.

Summary:

When the poet finds that someone has given up everything and snapped all his relations and gone away from home. He approves the decision and thinks that nobody likes the dull and daily routine. He too hates his room which is filled with books, bed etc. He also wants to set out on a similar adventurous life away from home. But soon realises that the artificial life which people called adventurous is futile. So he thinks to continue the dull routine, which seems pleasing to him.

Critical Appreciation

This poem is a remarkable one. This poem is in the form of debate between two contrasted view point. He advocates a life of adventures and the idea of leaving home and to stay away from the artificial world. For him, the poetry of all departure is artificial and retrogressive.

The poem is concerned with today's unsatisfactory present and his desire to run away from it. The poem presents some -what universal view that we appreciate the person who renounces his worldly possessions.

We appreciate it on the fact that people do not like to be rooted to an unchanging life. It is, indeed an ennobling idea because nobody wants to be tied to one's comfortable place. Yet, strangely, Larkin finds it repugnant to his spirit of freedom.

The poet dismisses household articles and books which he has bought with care. The paradox or irony lies in regarding his life in perfect order of which he must be proud, as boring and repulsive. The title of the poem is quite suggestive and alluring. The poem deals with the action of the people who simply leave everything behind for adventure, without any particular goal in life.

It is an argumentative poem. The poet who always wanted to lead an adventurous life is very happy when he finds "fifth hand" that somebody.

According to Janice Rossen, the poem 'poetry of departures' satirizes the appeal of this wander lust. The poem has been written in a perfect colloquial and intimately conversational style.

“Something you hear fifth hand as epitaph”

The poet approves of the man who escapes his routine life by renouncing everything. He writes:

Certain you approve

This audacious, purifying Elemental move.

This poem has been written in a mock heroic style. An anti-romantic stance as leaving home and embarking on aimless travelling or voyaging seems to him “A deliberate step backwards”.



Poetry of Departures

(3)

Going Going

I thought it would last my time—The sense that, beyond the town,

There would always be fields and farms, Where the village louts could climb Such trees as were not cut down;

I knew there'd be false alarms

In the papers about old streets And split level shopping, but some Have always been left so far;

And when the old part retreats As the bleak high-risers come We can always escape in the car.

Things are tougher than we are, just As earth will always respond However we mess it about;

Chuck filth in the sea, if you must: The tides will be clean beyond.

—But what do I feel now? Doubt?

Or age, simply? The crowd
Is young in the M1 cafe;
Their kids are screaming for more—
More houses, more parking allowed,
More caravan sites,
more pay.

On the Business Page, a score

Of spectacled grins approve
Some takeover bid that entails
Five per cent profit (and ten
Per cent more in the estuaries):
move Your works to the unspoilt dales
(Grey area grants)!
And when

You try to get near the sea
In summer . . .

It seems, just now,

To be happening so very fast;
Despite all the land left free
For the first time I feel somehow
That it isn't going to last,

That before I snuff it, the whole
Boiling will be bricked in
Except for the tourist parts—
First slum of Europe: a role

It won't be hard to win,
With a cast of crooks and tarts.

And that will be England gone,
The shadows, the meadows, the lanes,
The guildhalls, the carved choirs.
There'll be books; it will linger on
In galleries; but all that
remains
For us will be concrete and tyres.

Most things are never meant.

This won't be, most likely; but greeds
And garbage is too thick-strewn
To be swept up now,
or invent

Excuses that make them all needs.
I just think it will happen, soon.

Summary

The poet says that it was his belief that no long as he was alive, there world always be fields and farms with tress in plenty where the village louts would enjoy climbing them. He always

felt that buildings would never be constructed in the countryside and the people would drive their cars away from the city to go to the countryside for some relaxation and rest. Similarly he used to think that the water of the sea would always remain clean.

But the poet's expectations have proved to be no false. He now finds that more houses are increasing and open spaces are being used for constructing high rises and big business men are using spaces for earning huge profits. Even the sea is getting dirtier every day. The degradation of the environment will lead to a degradation in art and culture. The greed will lead to the construction activities and more rubbish will be thrown in every corner of the world.

Critical Appreciation

The poem 'Going-Going' is a satire on the greed of the business minded people of England and a denunciation of the greed and avarice of the business and commercial community. The English people, according to Larkin, are swiftly losing their aesthetic sense and falling a prey to their selfishness and their craze for more wealth.

The poem is a dramatic monologue in which the speaker is addressing an imaginary listener and expressing his feelings and thoughts with regard to the changes which are taking place. He has been under the impression that the country side in England would be the same, as long as he remained alive.

In view of the rapid changes, the poet feels that England would soon become the leading slum of Europe. More crooks and prostitutes would appear in the cities and while books would continue to be published, the environment would be spoilt and tarnished.

The poem is a lament over the rapid deterioration in the quality of life in England. The words, "going, going" are an auctioneer's loud cry that the article in question is about to be handed over to the last bidder.

The imagery in the poem is vivid. There are a number of alliterative phrases to enhance the technical qualities. The poem has a disarmingly conversational tone, which belies the bleakness of what Larkin is saying. The rhyming pattern of each six line stanza: ABCABC has added much to its delightfulness.

Keywords

- **Since we agreed to let the road bet us fall to disuse**– The love between the person and his beloved is compared to a road. They have agreed to remain separated for a

while.

- **And turned all times eroding agents loose**– With the passage of time, through soil erosion, even great rocks get eroded and destroyed, so allowed time to make him forget her.
- **Silence**– He avoided talking to her
- **Space** – He maintained a decent distance from her.
- **Our neglect has not had much effect**- The effect on their part to forget each other has not succeeded
- **Grass creep's unknown**– Thoughts of his beloved crop in his mind spontaneously. His response is compared to the grass.
- **No other change**– there has been no other change in their love except for his neglect of her signs
- **So little overgrown**– Forgetfulness and indifference are compared to the growth of grass and weed in a land that is uncared for
- **A little longer and time will be the stranger**– The power of time will have its way over him and make him forget her
- **Time will be the stronger**– The effect of time will be stronger than the emotions
- **Where no such road will run**– in that world there will be no road of love between them.
- **My liberty**– the persona feels that he will get back his freedom only by thwarting her love.
- **Not to prevent it, my Will's fulfilment**– to allow such estrangement to occur between him and his beloved is a matter of his own choice.

(4)

Church Going

Once I am sure there's nothing going on I step inside, letting the door thud shut.

Another church: matting, seats, and stone, And little books; sprawling's of flowers, cut

For Sunday, brownish now; some brass and stuff Up at the holy end; the small neat organ;

And a tense, musty, unignorable silence,

Brewed God knows how long. Hatless, I take off My cycle-clips in awkward reverence,

Move forward, run my hand around the font. From where I stand, the roof looks almost new-
Cleaned or restored? Someone would know: I don't.

Mounting the lectern, I peruse a few Hectoring large-scale verses, and pronounce
"Here undeath" much more loudly than I'd meant.

The echoes snigger briefly. Back at the door I sign the book, donate an Irish sixpence, Reflect
the place was not worth stopping for.

Yet stop I did: in fact, I often do, And always end much at a loss like this,

Wondering what to look for; wondering, too, When churches fall completely out of use What
we shall turn them into, if we shall keep A few cathedrals chronically on show,

Their parchment, plate, and pyx in locked cases, And let the rest rent-free to rain and sheep.

Shall we avoid them as unlucky places?

Or, after dark, will dubious women come To make their children touch a particular stone;

Pick simples for a cancer; or on some Advised night see walking a dead one? Power of some
sort or other will go on

In games, in riddles, seemingly at random; But superstition, like belief, must die,

And what remains when disbelief has gone?

Grass, weedy pavement, brambles, buttress, sky,

A shape less recognizable each week, A purpose more obscure. I wonder who Will be the last,
the very last, to seek

This place for what it was; one of the crew That tap and jot and know what rood-lofts were?

Some ruin-bibber, randy for antique, Or Christmas-addict, counting on a whiff

Of gown-and-bands and organ-pipes and myrrh?

Or will he be my representative,

Bored, uninformed, knowing the ghostly silt Dispersed, yet tending to this cross of ground
Through suburb scrub because it held unsplit So long and equably what since is found Only in
separation – marriage, and birth,

And death, and thoughts of these – for whom was built This special shell? For, though I've no
idea.

What this accoutered frosty barn is worth, It pleases me to stand in silence here;

A serious house on serious earth it is,
In whose blunt air all our compulsions meet,
Are recognized, and robed as destinies.
And that much never can be obsolete, Since someone will forever be surprising
A hunger in himself to be more serious,
And gravitating with it to this ground,
Which, he once heard, was proper to grow wise in,
If only that so many dead lie round.

Summary

'Church Going' which occurs in 'The Less Deceived' is an autobiographical poem. Larkin has remarked in his 'Four Conversations' that he is concerned in 'Church Going' with going to Church, not religion. He tried to suggest this by the title and the Union of the important stages of human life, birth, marriage and death.

The poem speculates on a time when Churches may go 'out of use' and he is led to the conclusions that the substitute may be an unquestionable faith in human and individual potential.

It represents, 'a highly serious attempt by a reverent agnostic to express and come to terms with his feelings about religion, particularly about Christianity.'

But Larkin as an agnostic is merely debating in his mind about what the future holds for the Church. The Church is a serious place on earth because man meets here on all important occasions which decide man's destiny. Such a place can never become obsolete because someone or the other will choose to be more serious than the others and enter the portals of the Church to become wiser even though there would be only the Churchyard and tombstones.

The modern agnostic may not be able to judge the worth. But without the Church life seems to lack direction. In spite of all the modern tendencies man will always need a focus in the moments all occasions.

Critical Appreciation

The nineteenth century people, Acc. To Stephen Regan at the beginning of 1950, less than ten percent of the population were Church goers. Thus, it appears to Larkin that God's home was fast getting deserted and desolated. According to him, that time is not far off when people would stop going to the Churches. Their rationality, atheism or secularism would put all the Churches to disuse. They will turn into ruined to were.

Yet some inner compulsions, some desire for wisdom will provide some people to visit some

churches. This, the poem ends with a secularistic approach.

A serious house on serious earth it is

In whose blunt air all our compulsions meet
Are recognized and robed as destinies

And that much never can be obsolete

In this way, the poet agrees and asserts that the Church is a “Serious house”, i. e - something that has a very vital place in man's life. Here we seek wisdom from the huge pile of graves and it is something that, “never can be obsolete”. The poet foresees that the growing scepticism and more people to go to Church. Yet, the significance of the Church for man's spiritual and intellectual needs cannot be undermined. The poem, presents this vision of the poet. His tone is altogether ironical and mockish.

He surveys the empty Church, the matting on the floor, the seat, the Bibles, the fading flowers, the lectern and the bright shining proof. Then, as he returns, he sighs the book and drops six pence into the charity box. The poet's ironical tone ruins throughout as is reflected from these lines:

The echoes snigger briefly, back at the door
I sign the book, donate an Irish six pence
Reflect the place was not worth stopping for
Yet stop I did, in fact, I often do.

The first two stanzas treat personal experience of the poet, the rest of the poem speaks of the trash significance of the Church, its value in the present and its role in the future. The last three stanzas serve to universalize a personal experience of the poet. He feels that perhaps a few cathedrals will be maintained as rare representatives of Churches. The rest of the churches will be open to rain and will be used for housing sheep free of rent. His question “Shall we avoid them as unlucky places?” “Perhaps shows sceptical thinking about the use of churches in future.

The poet speculates that perhaps women with questionable characters may come to this Church. It might become a centre of secret, superstitious rituals. But one day, like the religious belief, even the superstitious cults will die away. It will become deserted. There will be an overgrowth of grassland pavements will become weedy.

Then the poet ironically ponders over who might be the last person to get into the church with faith in religion, ‘the very last, to seek’. It may be an architect who will appreciate the design of the building. Or it may be some lover of the antique things. The poet thinks that the future visitor may very well be a man like him, one who is bored and is ignorant of faith. The

narrator himself is ignorant of the value of church
– going but ‘it pleases me to stand in silence here’.

But it cannot be said that Larkin has suddenly becomes a church devout towards the end of the poem. The last stanza provided a solemn conclusion in an assuring stately style that sets at rest all the misgivings that troubled the mind of the speaker in the preceding stanzas. A critic says that the conclusion is an affirmation of the importance of the central events of our lives. It emphasizes the need for them to be celebrated by some centre for a community with its rituals and traditional memorials. According to Geoffrey Harvey, ‘Church Going’ is a typical movement poem which deals directly and honestly with some of the profounder experiences of daily living.

2.3 Further Main body of the Text

(5)

Next please

Always too eager for the future, we
Pick up bad habits of expectancy.
Something is always approaching; every day
Till then we say,

Watching from a bluff the tiny, clear
Sparkling armada of promises draw near.
How slow they are! And how much time they waste,
Refusing to make haste!
Yet still they leave us holding wretched stalks
Of disappointment, for, though nothing balks
Each big approach, leaning with brass work prinked,
Each rope distinct,

Flagged, and the figurehead wit golden tits
Arching our way, it never anchors; it's
No sooner present than it turns to past.

Right to the last

We think each one will have to and unload
All good into our lives, all we are owed
For waiting so devoutly and so long.

But we are wrong:

Only one ship is seeking us, a black-Sailed unfamiliar, towing at her back
A huge and bird less silence. In her wake No waters breed or break.

Summary: This poem is an extract from ‘The Less Received’ and it treats the subject of time. It commences with a generalisation and leads to a single image.

The poem takes a very serious, melancholy view of time. He stands on a cliff and looks forward to the fulfilment of promises in ‘The sparkling armada’ of promises. We get irritated with the slow movement. We are like those persons who stand on the top of a cliff and go on watching a fleet of ships coming towards us. We feel irritated when we notice the ships moving very slowly. In fact, these ships never reach us and similarly our promises of success never materialize.

‘Black’ is a colour symbol standing for death. It is unfamiliar because death is stranger. A picturesque image is used to describe what dreadful thing remains beyond death.

The ship of death is imagined as pulling long with it the boat of silence. The epithet ‘huge’ means eternal. Bird less silence is an opaque expression, that defies analysis or interpretation. P. R. King observes that the bird less silence and the black expanse of water can not be the empty death. It expands and spread beyond the personal experience of the protagonist and develops in to a common reality, ‘whose very impersonality is part of its sheltering path.

Critical Appreciation

“Next, Please” is a typical poem by Larkin. The poem presents time as our destroyer that tramples down all our hopes and aspirations. The poem strikes a deep pessimistic note.

Time is our tyrant, as it belies all our hopes. It exposes before us the dark and dismal image of death, the ultimate reality of life.

The title of the poem, “Next, Please” refers to a queue of persons waiting to receive something and an official at the other end calling out for the next man in the queue to approach him and receive his certificate, or his ration, whatever it is for which people are standing and which they are waiting to receive.

Alas! We live by the hope of some next ship that would fulfil our dreams. Little do we know that another ship has been seeking and deluding us all the time since our birth. In this way, the whole caravan of ships passes by until the ship of death comes and calls – “Next Please – it is your turn”.

This poem is a beautiful example of the use of an extended metaphor to express the ideas.

The rainbow coloured illusion of our expectancy comes to nothingness, and we are left blasted, broken and baffled. The poet seems to say that failure, frustration, objection, disappointment, disillusionment and death from the human destiny and we must not expect much from life.

The expressions like, “too eager for the future”, “bad habits of expectancy”, “sparkling armada of promises”, bespeak of Larkin’s extraordinary poetic talent. The poem is, thus a triumph as a piece of excellent poetic composition.

This superficially simple poem, with one central conceit, is as well structured. Each image on the poem is crafted and the rhetorical message never wavers. He writes:

Yet still they leave us holding wretched stalks,
Of disappointment in

The ship with the black sails is clearly the messenger of death who comes to take us to the next world.

Only one ship is seeking us, a black Sailed unfamiliar, to wing at her back
A huge and bird less silence.

The poet has handled the metre and rhyme scheme of this poem superbly. The AABBRhyme scheme is traditional and highly adequate to convey the idea.

Keywords

1. **Expectancy:** state of expectancy. The poet is perhaps talking with his tongue in the cheek, when he refers to ‘expecting’ as a bad habit. But here the poet, welds seriousness to levity, for bad may also imply mental agony stemming from eager expectation.
2. **Pick up:** Get from the environment or circumstantial influence and not from inborn tendencies.
3. **Bluff:** Deceive, hoodwink
4. **Sparkling armada -----neat:** Armada is a fleet of naval ships. The reference is to the Spanish Armada. It was called the ‘invincible Armada’ but it suffered losses in several engagements with the English and only half the fleet reached home. Just as the armada met with utter defeat human hopes are also thwarted invisible.
5. **Armada of promises:** an instance of genitive metaphor. The idea is that a large number of promises of success in future seem to move very slowly towards the protagonist. Actually it is his psychological state of eager expectation. The ironical contrast is between the first movement of his expectant thought and the slow

movement of Armada of promises

6. **Big approach:** Approach of the fulfilment of hopes.
7. **Brass work printed:** The polished brass work.
8. **Never anchor:** The ship of hope never anchors before us

This is the crux of the poem. The last stanza is an anti-climax, pinpointing the irony of life.

(6)

Deceptions

"Of course I was drugged, and so heavily I did not regain consciousness until the next morning. I was horrified to discover that I had been ruined, and for some days I was inconsolable, and cried like a child to be killed or sent back to my aunt."

--Mayhew, London Labour and the London Poor

Even so distant, I can taste the grief, Bitter and sharp with stalks, he made you gulp.
The sun's occasional print, the brisk brief Worry of wheels along the street outside Where
bridal London bows the other way, And light, unanswerable and tall and wide, Forbids the scar
to heal, and drives
Shame out of hiding. All the unhurried day, Your mind lay open like a drawer of knives.

Slums, years, have buried you. I would not dare Console you if I could. What can be said,
Except that suffering is exact, but where
Desire takes charge, readings will grow erratic?
For you would hardly care
That you were less deceived, out on that bed, Than he was, stumbling up the breathless stair
To burst into fulfilment's desolate attic.

Summary

The poem begins with the poet's deep sympathy for the girl who was raped. The bitter and pain which the woman experienced that night. He then describes the normal daily routine of the indifferent people in London. The fast moving vehicles went on. She would still be remembering the ghastly act.

The raped girl then passed her life smothered by poverty. The woman says the poet, cannot understand that it was not only she but also the rapist who had been the victim of deception. She had been deceived because she was first drugged by the rapist on some pretext, and he was deceived by his feeling that he would derive some real pleasure from his act of rape. But actually he had got nothing as his act of raping was devoid of any real satisfaction for him.

Critical Appreciation

The epigraph appended to the poem is from a periodical in which the victim girl tells us that she was heavily drugged. She was horrified and for many days she cried like a child.

But this poem is not written from the victim's point of view. At first Larkin sympathizes with the raped girl and describes her deception and suffering. He writes "even so distant, I can taste the grief". He also points out the indifference of the world about her tragedy.

The words, "A drawer of knives" strongly emphasizes the sharpness of this painful moments. Larkin seems to say that both the girl and the rapist were the victims of the deception. She was deceived because she was drugged and then rapist was deceived by his own desires. The rapist was dipped by his powerful sexual urge which he couldnot control. He does not fume with righteous indignation, excusable though that might be in the circumstances. But he insists on probing for the truth of the matter.

Several critics have felt that Larkin's arguments are hardly convincing. Larkin seems to justify the rapist's action by his cold logic and practicality.

According to James Rossen

"A large part of Larkin's depiction of woman has directly to do with violence against them and that the poem, "deceptions Is an example".

The poem consists of two stanzas of nine and eight lines. The first part describes the sad morning after the event. The use of alliteration like, "Brisk brief, worry of wheels and personification such as 'sun's occasional point, 'bridal London bows 'and 'light forbids 'the scar to heal, etc has made the poem artistically beautiful.

Themes in the poems of Philip Larkin

Religion	Nature	Elements of chaos	Nihilism
Boredom and sadness	Love	Loneliness	Realism
Sex	Death	Pessimism	Melancholy

(7)

Ambulances

Closed like confessionals, they thread
Loud noon's of cities, giving back
None of the glances
they absorb.

Light glossy grey, arms on a plaque,
They come to rest at any kerb: All streets in time are
visited.

Then children strewn on steps or road,

Or women coming from the shops
Past smells of different dinners, see
A wild white face that
overtops
Red stretcher-blankets momentarily
As it is carried in and stowed,

And sense the solving emptiness
That lies just under all we do, And for a second get it whole,
So permanent and blank and true. The fastened doors recede. Poor soul,
They whisper at their
own distress;

For borne away in deadened air
May go the sudden shut of loss
Round something nearly at an

end, And what cohered in it across
The years, the unique random blend Of families and fashions, there

Summary

At last begin to loosen. Far From the exchange of love to lie Unreachable inside a room

The traffic parts to let go by Brings closer what is left to come, And dulls to distance all we are.

Ambulances drive through a city street, and stop close to the kerb to pick up a critically sick man, and take him to a hospital. They are closed on all sides like the enclosures within which a priest listens to the confessions. People look at them curiously. When an ambulance stops, the children playing by the road side, the women coming back after their shopping, see a sick man with a bloodless face being deposited inside the ambulance.

The thought that the sick man might soon die gives these women the feeling that nothing in this world is worthy doing. As the ambulance drives away, these women express their feeling of sympathy for him. The people watching have a moment of realisation that death is the ultimately fate of man. It appears that the patient is making his final journey. This is clear from the words, “dead ended air”, “the sudden shut of loss”, and “something nearly at an end”. When the patient was alive, he enjoyed the warmth of family and fashions.

Everything that held them to this world is coming loose as they near death. The distance between this world and the next world is diminishing. At the end, all life is reduced to this. Everyone goes to his final destination in the last.

Critical Appreciation

Ambulance is a small poem taken from Philip Larkin's volume *The Whitsun Weddings* (1964) about death and the poet's obsession for it. It is a pessimistic poem. Ambulances as well modestly and devoutly collect evidence of ordinary life to create a truth. All streets are visited by ambulances, and all people, sooner or later, are stowed away by those ambulances. The poem emphasizes the omnipresence of death in the line ---“all streets in time are visited”. There are children around that place who look at the ambulance with curiosity and the women are “coming from the shops”. It is almost as if this moment freezes time and shows us the people as they would be if captured in a photograph. We are reminded that it can come to

anyone at any time, even in the middle of an ordinary day.

The little suggests something very saddening. An ambulance symbolises illness, disease, a road accident, and possibly death. It is closed on all sides like those close cabins within which a priest listens to the confessions of men. People turn up their eyes, as an ambulance passes by in the street. As it stops, children and women look at it with a sense of fear. There is something impersonal in the way the patient is described as it. He is described only to face seen briefly over stretcher blankets. There is no real drama in this situation for anyone but the patient.

We do not know that the patient is a male or female and it does not matter. James Shirley described death as a “leveller” before which all are equal. The third stanza conveys the point of Larkin’s bleak view of life and death.

“The solving emptiness

That lies just under all we do”

The people who are watching the ambulance matter “Poor soul,
They whisper at their own distress”

They feel a kind of sympathy for the “Poor man”. According to Stephen Regan “The poem seems to speak with timeless and universal wisdom, and its ideas are those of a very distinctive agnostic consciousness.

The poet says that the approach of death would mean an end to a life of activity. This includes family relationships and fashions, would come to an end, thus depriving life of all its meaning. This is also a pessimistic poem with an atmosphere full of melancholy.

(8)

If My Darling

If my darling were once to decide
Not to stop at my eyes,
But to jump, like Alice, with floating skirt
into my head,

She would find no table and chairs,
No mahogany claw-footed sideboards,
No undisturbed
embers;

The tantalus would not be filled, nor the fender-seat cozy, Nor the shelves stuffed with small-printed books for the Sabbath,
Nor the butler bibulous, the housemaids lazy:

She would find herself looped with the creep of varying light, Monkey-brown, fish-grey, a string of infected circles Loitering like bullies, about to coagulate;

Delusions that shrink to the size of a woman's glove, Then sicken inclusively outwards. She would also remark The unwholesome floor, as it might be the skin of a grave,

From which ascends an adhesive sense of betrayal, A Grecian statue kicked in the privates, money,
A swill-tub of finer feelings. But most of all

Summary

She'd be stopping her ears against the incessant recital Intoned by reality, larded with technical terms,

Each one double-yoked with meaning and meaning's rebuttal: For the skirl of that bulletin unpicks the world like a knot, And to hear how the past is past and the future neuter Might knock my darling off her unpriceable pivot.

This is a love poem. The lover tells the beloved about himself. He does not present the picture of an ideal lover. He tells her that his personality is as chaotic as life itself.

The poet refers Lewis Carol's Alice in the Wonderland. The poet imagines that if, like Alice, she would find that his mind is not a well arranged or ordered room in which tables, chairs, sideboards and embers are neatly arranged. She would not find the wine containers full.

His beloved would find herself looped by various confusions. She would find his mind showing dull colours. These filthy and confused pictures of his mind would trouble the beloved like bullies. The floor of his mind's room would be dirty like the top of a grave. As the lover's mind would be quite reverse of what she anticipated. His mind would be like a stature which is broken and distorted.

She would not hear any harmonious voices in his mind. On the other hand, she would hear confusing and jarring voices. This confused and disorderly mind of his lover would appear to

her like an unsolvable knot or puzzle. All these features of his inner mind would perhaps make her lose her mental balance.

Critical Appreciation

If, My Darling is one of those poems where Larkin depreciates and deprecates himself. The poem throws light on Larkin's frustration over the inner and outer chaos in a modern man's life. The poet's darling would feel disillusioned, deluded, dismayed or betrayed when she gets a complete vision of the person's life.

She would fail to find any slick order and decorum in the life of the persona. She would find no table and chairs, no mahogany claw footed side boards, no undisturbed embers, no lazy housemaids, no bibulous but let's and no coy fonder set. The shelves too would not be stuffed with small printed books for the Sabbath.

What we see outwardly is only an illusion. It may be different from what lies inside the mind. But this is the way of life. If everyone has a chance to look inside the other person's mind, there would be no friendships, no love affairs.

This will be a kind of journey from ideal picture of the lover to disillusionment. However, the lover in this poem is bold enough to let his beloved a peep into his consciousness.

The poet places the outer and inner reality of the world side by side to satirise the woman who just concentrate only up to the superficial level and does not go deep into the psyche of the characters to probe the mysteries of his personality.

The poet's darling would feel disillusioned, deluded, dismayed or betrayed when she gets a complete, vision of the person's life. She would be shocked to see how his inner life is so chaotic, untidy and foul in comparison with his external decorum.

According to Andrew Swarbrick, the whole speech of the male speaker shows a misogynistic kind of male heartiness, an "attempt to shock the girl into realizing just how disreputable the male speaker really is ----. There is a comical ----- relish, with which the speaker details his true offensiveness".

The poem betrays Larkin's cynical view of love, sex and marriage. A peculiar feature of the style of the poem is the blend of the abstract and the concrete. The lover warns his beloved not to be misled by his perfect order of the things. His inner life is altogether different from his external glare, glitter, glamour and goodness.

"She would find herself looped with The creep of varying light,

Monkey brown, fish grey, a string of inflected circles, Loitering like bullies, about to

coagulate,

And she would be stunned when she would remark
The unwhole some floor as it might be
The skin of the grave”.

Indirectly, the poet compares the outer reality of the persona with that of his inner reality. What is remarkable about the poem is the sheer honesty of the lover in the poem. In this world of hypocrisies, not everyone is so courageous to lay bare his inner self before the woman whom he wants to marry.

The poem shows a clumsy attitude “to women” represented by the speaker, who is a misogynist. According to some critics, the first two lines imply a shallowness on the part of the addresses that she never seeks to investigate further than the outward appearances. Larkin has made use of half rhymes like ‘decide/heard, ‘light/coagulation, ‘glove/grace, ‘betrayal / all'. These half rhymes perfectly convey the sense of incompleteness of the lover's mind.

2.4 Check your Progress

- Q.1. Larkin’s reaction to modernism.
- Q.2. Theme of death in Larkin.
- Q.3. Discuss Larkin’s use of satire, wit etc.
- Q.4. In what way does Larkin’s poetry represent the Movement’s poetic scene as one of the temperate zone?
- Q.5. Analyse Larkin’s poetry as one of minimal affirmation.
- Q.6. Write a note on Larkin’s agnosticism in the light of Church Going and any other poems written by him in this connection.
- Q.7. Write a critical note on Larkin’s poetic techniques and strategies.

2.5 Summary

Philip Larkin's poetry exhibits the traits of various literary traditions such as romanticism, realism, modernism and symbolism. He has mocked at himself as well as at the people and the conditions around him. Many of his poems are self- depreciatory and most of them contain also sharp criticism of the society around him.

Larkin’s romanticism can be traced in his simple and colloquial style. He often appears to be speaking in the common man’s language like Wordsworth. Moreover he absorbs the past into present in a remarkable way. The description of the weather and the landscapes is in a very

superb manner.

Philip Larkin has made use of several techniques that are to be found in Browning's dramatic monologues. 'Church Going' is the best example of dramatic monologue. The dramatic monologue of Larkin is rich in themes and varied in the personal.

Philip Larkin's love poetry is quite pessimistic. He seems to be influenced by Hardy and Yeats. But in some of his poems there are positive approaches to love. In his poem, 'Deceptions', the poet sympathizes with the disappointment and sorrows of a girl who has been drugged and raped.

Larkin insists that there can never be any such fulfilment. He does not depict love as a very ardent or satisfying passion. None of his poems records the achievement of complete success in love. Time, death and chance have been identified by critics as the leading themes. His poem, 'Next Please' portrays our fulfilment watching of the ships in the sea that approaches in the armada of promises and hopes. But as they pass by we are overcome with terrible disappointment. His pessimism leads him to contemplation about death. And in his poem 'Ambulances', he presents his pessimistic outlook when he says that all the streets are visited by ambulances. This, because of this pessimistic outlook, he even regards love as a supreme illusion.

Satire, wit and irony are the redeeming features of Larkin's poetry which is steeped in pessimism. 'Poetry of Departure' is highly ironical. His satire and irony gain a new edge when he criticizes the increasing demands made by the technological civilization as in 'Going Going'.

Larkin brings out the effect and artificial nature of modern civilization with a cluster of images centering on the trinkets and trumperies spawned it. Although Philip Larkin is a poet of the new tradition the new movement there is an impact of symbolist tendency of the modern poetry on him. His poem, 'Next please' is quite symbolic. Here the ship stands for man's aspirations and hope.

In fact Philip Larkin is opposed to the Modernist techniques and strategies in the writing of poetry. He does not approve of the obscurity of Modernist poetry or of its high allusiveness and its use of quotations. From poems already in existence. Then he is very fond of using similes and metaphors. He commands a terse and pithy style of writing.

2.6 Keywords

- **Taste the grief:** the poet is able to identify himself with the sorrowing girl
- **Sharp with stalks:** he controlled her with physical obstacles contrived to prevent her escape.
- **Gulped:** drug forced down her throat
- **Brisk outside:** the fast moving vehicles could be heard for a brief span of time. Normal life in London goes on as usual, without noticing the enormous crime perpetrated against her
- **Bows:** turns
- **Drawer of knife:** the excruciating agony of the girl
- **Burned:** verbal metaphor, smothered in poverty
- **What can be said ---?** It is rhetorical question, implying “nothing can be said”.
- **Where desire take a change:** when a man is consumed by passion and lust
- **Stumbling:** the satire image shows his unsettled condition, a state of uncertainty (mental state)
- **Desolate attic:** the attic is presented as lonely because his sense of desolation remains the same after the attic.

“ I think writing about unhappiness is probably the source of my popularity, if I have any after all, most people are unhappy, don't you think? “Philip Larkin

2.7 Self-Assessment Test

- Q.1. Discuss Larkin as a love poet with special reference to the poems prescribed for your course of study.
- Q.2. Explain Ambiguity in Larkin.
- Q.3. Influence of Hardy and Yeats on Larkin.

2.8 Answers to check your progress

Ans-1 The poets of the movement are hostile towards Modernism. Philip Larkin also attacked modernism vehemently. He wrote that he had been influenced not by Pound or Eliot who was regarded as ‘moderate but by Hardy, Owen, and Rossetti whose poetry he had enjoyed thoroughly. He criticized the modern poets for their irresponsible explorations of technique in contradiction of human life as we know it. He denounced belief in tradition, and

a casual allusion to other poems or poets which had characterised the modern poetry Larkin believed that the classical and biblical mythologies which were woven into the texture of modern poetry, deflected the poet from his artistic purpose. He believed that the appeal of poetry should not be restricted.

Ans-2 Larkin's pessimism leads him to contemplation about death. Death has gripped his imagination from his early days. Death itself figures as a subject in 'Aubade'. Rituals may offer some comfort in the face of death but they cannot prevent death. Work may also help to combat the thought of death, but it cannot stave it off.

Ans-3 Poetry of Departures is highly ironical. His satire and irony gain a new edge when he criticizes the increasing demands made by the technological civilization as in 'Going Going'.

Ans-4 The assistant literary editor of a periodical in England gave the name "The Movement" to the kind of poetry which was written by a few poets during the nineteen fifties. In the introduction to this anthology, its editor (Robert Conquest) wrote that these poems of the nineteen fifties were vastly different from the poems which had been written in the preceding two decades. This new poetry, was free from both mystical and logical compulsions, and was empirical in its attitude to all things. The poets of the movement were not an organized group with any well-defined and deliberately formulated aims shared by them all. There were certain features which are identified by critics as being common to the poetry of most of the members of this group emphasized the expository, documentary, empirical and rational elements in his poems. While Larkin gave high praise to the poetry of Thomas Hardy, he tried to discredit the work of the modernist poets such as T. S. Eliot, Ezra Pound, and even W.

B. Yeats. Actually, Larkin had, in the beginning, been deeply influenced by the symbolist poetry. At the same time, his participation in the aims of the Movement and his affinity with the poets of the Movement has to be acknowledged. Larkin illustrates the salient features of the poetry of the Movement. But many of his poems represent the aims of the Movement by virtue of their anti-symbolist features, many of his poems represent the symbolist mode of writing. Poetry belongs to the temperate zone which lies between the extremes of the Movement and the extremes of symbolist and modernist poetry. The poetry of the movement aims at stark realism; it is a rational, empirical, and argumentative, it employs traditional syntax, using ordinary diction, and it is most often colloquial in style. The symbolist or Yeatsian poetry, aims at transcendental effects, it employs symbols which tend to make it difficult to understand. The poetry of the movement seeks to establish a direct relationship

between the poet and his audience, and that is why it deals with ordinary and common themes in an ordinary and plain style.

Ans-5 Larkin surely takes a very dark view of human life. The main emphasis in his poems is on failure and frustration in human life. In a number of poems he emphasizes the sombre and grim aspects of human life, and in many poems he speaks of the inevitability of death. But what makes Larkin a pessimist, and a confirmed pessimist at that, is his repeated emphasis, and over emphasis, on these aspects of human life. On account he has been regarded as “a graveyard poet”. The poem Next, Please contains that life promises to us proves to be an illusion. The poem Ambulances also paints a gloomy picture of human life. An Ambulance is a symbol of disease and death. Larkin is not a uniformly pessimistic poet. Some of his poems have a profoundly moral character which expresses itself in the need to control and organize life, rather than submit to a predetermined pattern of failure. Often, in these poems, he speaks in his own person, though sometimes the speaker is an Imaginary individual. He certainly fears death, but he seldom expresses a wish to die. The note of affirmation is unmistakable in a number of poems by Larkin. Church Going has generally been regarded as a poem in which Larkin scoffs at churches and at going to churches. The final stanza of this poem in which he seriously expresses the view that a church is “a serious bout on serious earth” and that certain things about a church can never become obsolete. If nothing else, a visitor to a church can draw some wisdom from his contemplation of the fact of death. The affirmative element is rather faint and sometimes barely perceptible or identifiable.

Ans-6 Larkin’s attitude to Christianity, or to religion as represented by the Christian churches, is one of the uncertainty and indecision. The poem Church Going begins in a tone of mockery which indicated that he does not regard going to a church as a sacred or holy duty or task or obligation. This tone of mockery continues and changes into one of earnestness and affirmation only in the final stanza. Larkin has generally been regarded as an agnostic. The poet visits a church and in ironical or sarcastic manner he says that being hatless, he took off his cycle clips “in awkward reverence“. The tone of mockery becomes more pronounced when he says that, after reading through a few verses in the holy book “Here ended”. Then he says that, in spite of his feeling that it was not worth of his while stopping there he did stop, and that he often does the same thing when he passes a church. Then his attitude of scepticism becomes emphatic when he says that, at the end of every visit to a church, he has felt “much at a loss”, and always wondered what to look for there. Evidently, he believes that the time is coming when people would lose their religious faith and would therefore stop

going to churches. In a half mocking tone he says that some of the churches would be used as museums. After, most of the people have turned disbelievers, and have stopped going to churches, superstitious women would visit the churches to seek cures for their ailing children. Some superstitious women might even hope to see the spirits of their dead relatives walking above the churchyard. But a time would come when even superstition would come to an end. The poet wonders what kind of a man would be the last, the very last, to visit a church for its holiness. The poet then describes himself as a “bored and uniformed “person who is visiting this holy ground with its sign of the cross. The final stanza begins with the line: “a serious house on serious earth it is “; and then the poet proceeds to express his view that some persons would always visit the site of a church to satisfy an inner urge. An inner compulsion would always bring somebody or the other to a church. Here, then, is the note of affirmation which greatly undermines the sceptical reasoning of all the preceding stanzas. The final stanza shows the poet’s belief that a church has a sacred, and even divine, quality in the eyes of the people, and that this divine quality would continue to attract people to it. His view that the contemplation of death and the sight of the graves in a churchyard can make an onlooker wise, but this is hardly a view on the basis of which Larkin can be called a believer in Christianity. In his brief analysis of the poem Church Going, the same critic says that the speaker in the poem speaks like a man without faith, trying to recover the comfort which religion used to give. There is no indication in the poem that people would be able to fill the gap left in their minds by their loss of belief in the existence of God. The basic problem is that the speaker does not know what to look for in the Church. Larkin has expressed no religious “convictions” in this poem. Larkin has only toyed, or trifled, both with religious belief and with superstition. In other words, the poem does not really edify or spiritually exalt us, though it is certainly an entertaining poem with its streaks of irony and sarcasm throughout, except in the final “serious” stanzas.

Ans-7 Larkin was opposed to the modernist techniques and strategies in the writing of poetry. Clarity was one of the aims of his anti-modernist stance. Irony is one of the characteristics of his anti-modernist mode of writing. In addition to these features of his style, we also find him making considerable use of similes and metaphors, and giving us vivid imagery of the ordinary, everyday sights. He gives evidence of his capacity to coin original phrases to express his ideas. His poems are compact and have a tight and close knit structure. Larkin employs several kinds of stanza in his poetry, ample use of rhyme, alliteration and assonance. The quatrain is the form which he frequently employs. His metrics are this traditional use of conversational,

colloquial manner which includes swear words and coarse. His techniques also the use of the form of poetry known as the “dramatic monologue”. The monologue or the dramatic monologue was established as a highly effective vehicle of character portrayal by Robert Browning: and Larkin has handled this form with great success. The colloquial manner is one of the most striking features of Larkin’s poetic technique. This colloquial manner helps the clarity which was one of Larkin’s aims. This colloquialism also shows the reaction of the movements poets including Larkin to the use of what was known as poetic diction. In the poem Deceptions, we have the following remarkable simile.

All the unhurried day

Your mind lay open like a drawer of knives

In the closing line we have a metaphor: “fulfilment’s desolate attic”. The whole of the poem Next, Please is an extended metaphor, with the last stanza depicting death as a black sailed, unfamiliar ship which is seeking human beings.

2.9 References/ Suggested Readings

- Philip Larkin: His Life’s Work , By Stephen Reg. In
- Philip Larkin (“Writers and Their Work” Series), By Alan Brown john
- The Modern Poets: A Critical Introduction, By Terry Whalen
- The Art of Philip Larkin, By Larkin

Subject : English	
Course Code : MA 104	Author : Dr. Pallavi
Lesson No. : 03	Vetter
The Passage of India	By T.S. Eliot

- 3.0 Learning Objectives**
- 3.1 Introduction-About the Poem**
- 3.2 Main Body of the Text**
- 3.3 Further Main Body of the Text**
- 3.4 Check our Progress**
- 3.5 Summary**
- 3.6 Keywords**
- 3.7 Self-Assessment Test**
- 3.8 Answers to Check your Progress**
- 3.9 References/ Suggested Readings**

3.0 Learning Objectives

- The student will be able to understand the historical context of British controlled India prerogative.
- The student will get knowledge to argue both sides of a complex issue from diverse perspectives.
- The student will get to know that it is a genuine representation of India under colonisation written from an objective expression.

3.1 Introduction About the Author

His family background

Forster was of an Anglo- Irish lineage. On his father's side he belonged to a rich intellectual middle-class family of Thom tons, on his mother's side he was the grandson of the daughter of prosperous and pious Henry Thornton's, who belonged to a group of philanthropists. Forster learnt open mindedness, vivacity and faith in goodness of human heart from the Wicheles. Forster was born in London on January 1,1879. He spent his childhood in literary atmosphere. He grew into a delicate, kindly sensitive and a preciously intelligent boy. He started writing between the age of six and ten years. He developed a tendency for fantasy early and indulged in flights of imagination. He had an excellent background for symbolic short stories written by him his mature days, having come under the spell of Greece and Italy. When he came in contact with Bowly Wag's nastiness, he experienced cruelty and evil in life which contrasted with the sweet and pleasant company of Ausell.

Forster attended two preparatory school for his early education. He found inhumanity there. The atmosphere at Tor bridge Public School was equally bad. Here he was aday scholar and he had to undergo a more severe discipline. Here he got sham food, sham religion, sham straight talks. The public school preferred no intellect. Morals were more important. The public school system turned a stronger boy into a sort of bully and the weaker into a prig. This system developed body and mind, but not the heart. The dominant themes in his novels were provided by the public school life.

Cambridge and its influence upon Forster

Forster joined the King's College, Cambridge in 1817 to study classics and history. Cambridge infuses humanitarian, idealistic and disinterested attitude among its students.

Forster was a true product of Cambridge. He was interested in glorifying the gentler and humbler manifestations of inner life, love and friendship. Cambridge symbolised to him a way to life, it embodied all that is good and noble, truthful and lovable and is opposed to sham, sordidness and utilitarianism.

His visit to Italy

After leaving Cambridge in 1902, he went to Greece and Italy. Italy symbolises free life, devoid of all kinds of depressions and restraints. He felt the free and full life of the Italians who knew to live. A new kind of paganistic faith grew in him as a result of which he was moved by a belief in the eternal goodness of earth and vital and vigorous powers of nature. Italy gave him visions. A new kind of mythology was received from Italy by him.

Visit to Greece

An integrated vision of reality was derived from Greece by Forster. "To think better" says Dickinson "he learnt to see better, to hear better in the presence of classical antiquity." To him Greek represents a spirit which can appear not only at any time, but also in any land. He tried to spread this spirit through his novels and his short stories.

Influence of his visits to the Foreign Countries

He was able to absorb the cultural traditions of the countries he visited. The result was that he became more and more liberal and Catholic in his outlook. In all his novels he deals with the theme of clash between varying attitudes and how best they can be harmonized and unified. Forster's novels explored deficiency and inadequacy in English approach to life and to fulfil it he derived strength and elements from other cultures and countries.

His Friendship with Ross Masood

Forster's contact with India was a very significant event of his life. He came in contact with India's tradition and outlook on life. Through Ross Masood at Cambridge in 1907 and soon they became fast friends. They stayed together in France, Germany and Switzerland and when he planned to visit India in 1912, he had an ardent desire to meet Masood. He visited India again in 1921. Forster was grateful to Masood, who woke him up out of his suburban and academic life, showed him the new horizons and a new civilisation and helped him towards the understanding of a continent.

Literary Works of E. M. Forster

Forster has written six novels in all such as *Where Angels Fear Tread* (1905), *The Longest Journey* (1907), *A Room with A View* (1908), *Howard's End* (1910), *A Passage to India* (1924) and *Maurice*, published after his death in 1970. The theme and story of each novel with critical references are given.

Literary and Personal Essays

His personal essays are included in *Arbinger Harvest* written between 1903 and 1936.

Biographies

Forster is the writer of biographic *Goldsworthy Lowes Dickenson* (1934), *The Hill of Devi* (1953) and *Marianna Thornton* (1956). Interpretative and Artistic biographic are well known forms of Biography and his biographic present a synthesis of these forms.

Introduction to the novel

'A Passage to India' was E. M. Forster's last novel. Subtle and rich in symbolism, the novel works on several levels. On the surface, it is about India which at the time was ruled by the British, and about the relations between British and Indian people in that country. Forster's narrative centres on Dr. Aziz, a young Indian physician whose attempt to establish friendships with several British characters fail miserably.

When 'A Passage to India's appeared in 1924, it was widely praised by critics in Britain and America. Despite some criticism, the book was popular with readers in both Britain and the United States. The novel received two prestigious literary Awards. The James Tait Black Memorial Prize and the Prix Femina Uie Heureuse. In a survey of readers conducted in England, it was voters one of the "100 Greatest Books of the Century". According to Boehner, colonization was a struggle for supremacy, not only of white against Black, but between European nations. The Indians are considered weak, outcast, and second rate. There is a very little social integration between the English and the Indians. Forster is quoted as saying :

"Looking back on that first visit of mine to India I realize that mixed up with the pleasure and fun

Was much pain. The sense of racial tension, of incompatibility, never left me. It was not a tourist's

Outing and the impression it left was deep.

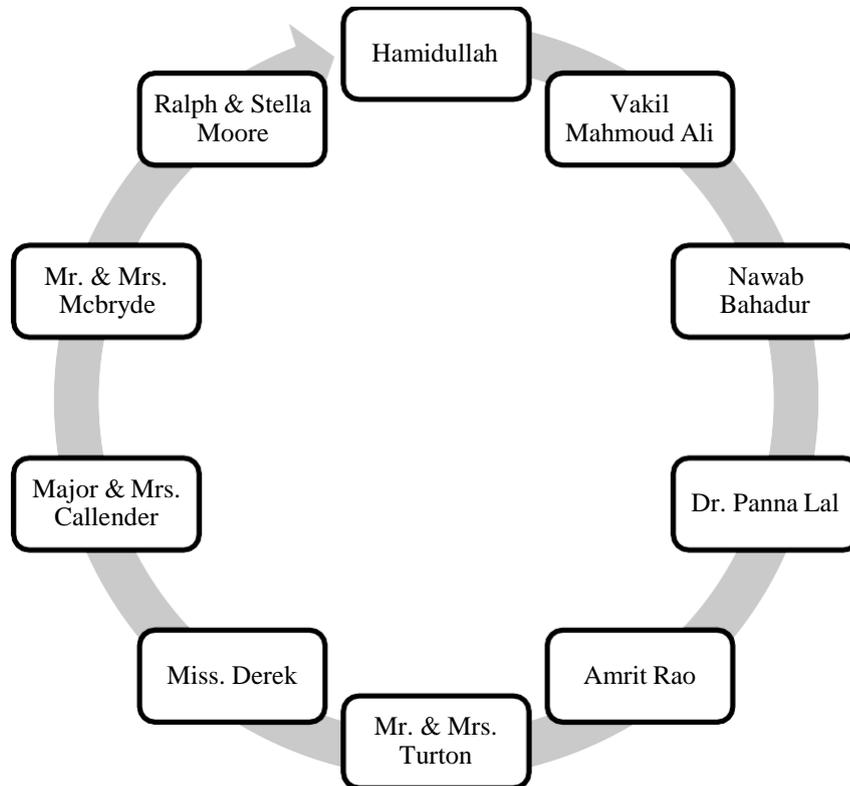
Adela Quested	Mrs. Moore	Rohny Heaslop	Doctor Aziz
Major & Mrs Calender	Cyril Fielding	Professor Godbole	Hamidullah
	Mohmoud Ali	Mr. Das	

3.1.1 Major Characters

List of other characters

1. **Ram Chand, Syed Mohammed and Mr. Haqq (Friends of Aziz)**
2. **Mr. Das** – Rony's Assistant and the Hindu judge at the trial
3. **Nawab Bahadur** – The wealthy friend of Aziz
4. **Mr. And Mrs. McBryde** – The District Superintendent of police and his wife.
5. **Nancy Derek** – a guest of the McBryde's and the companion of a Maharani in a native slate.
6. **Mr. And Mrs. Turton** – Collector, Head of British officialdom
7. **Mr. Armitrao** – the lawyer from Calcutta who takes Aziz case.
8. **Nureddin** – grandson of Nawab Bahadur
9. **Ralph Moore** – Mrs Moore's son by her second marriage
10. **Stela Moore** – Mrs. Moore daughter, who becomes the wife of Cyril Fielding
11. **Mr and Mrs Lesley** – a British official and his wife
12. **Karin, Ahmed, Jamila** – children of Aziz
13. **Doctor Panna Lal** – Hindu colleague of Aziz
14. **Mohammed Latif** – poor relative of Hamidullah

15. **Mr. Graysford and Mr. Sorley** – missionaries who live on the outskirts of Chandra pore
16. **Lord and Lady Mellanby** – the Lieutenant Governor and his wife
17. **Mrs. Bhattacharya** – the lady who invites Mrs. Moore and Adela to herhouse
- 18.



Minor Characters

3.1.2 Minor Characters

1. **Hamidullah:** Among the Indians Hamidullah had the highest education. Hamidullah's wife was a distant relationship of Aziz. He decided to file an application for bail, getting the Nawab Bahadur to stand surety. He had no sympathy for Miss Adela Quested.
2. **Vakil Mahmoud Ali:** Mahmoud Ali was the staunch supporter and friend of Aziz. The City Magistrate, had invited him to smoke out but he was favoured by the Magistrate. He hated all Englishmen.
3. **The Nawab Bahadur:** He was a rich Muslim landowner in Chandra pore. Mr. Turton knew him. He met Ronny and Adela on the polo ground . In Miss Derek's car, he was made to sit in the front, with Miss Derek's two dogs in his

lap. The Nawab Bahadur handled the explosive situation tactfully by giving up the title of the Nawab Bahadur, conferred on him by the British. He then onwards called himself Zulfikar Khan.

4. Dr. Panna Lal: He was a colleague of Dr. Aziz. He was highly selfish and clever. He acted as a willing spy of Major Callender. When Aziz was acquitted and the crowd approached the hospital, Dr. Panna Lal abjectly threw himself at the mercy of Dr. Aziz apologising for his conduct and saving his life thereby.

5. Amrit Rao: He was an anti-national British. At the trial of Aziz, he behaved with calmness in contrast to Mahmoud Ali.

6. Mr And Mrs Turton: They were the chief personalities of Chandrapore. He arranged the Bridge Party so that Miss Adela Quested and Mrs. Moore might have a chance of meeting the Indians. He was a wise, prudent, thoughtful, resourceful and clever man.

7. Miss Derek: Miss Derek's sense of humour was irresponsible. She took away the Maharaja car and roamed about in Chandrapore. It was in this car that she gave a lift to Ronny, Adela and the Nawab Bahadur, when the Nawab Bahadur's car met with an accident. Miss Derek seemed to take the whole of India as a comic opera.

8. Major And Mrs. Callender: Major Callender was the Civil Surgeon at the Minto Hospital. He was suspicious and proud. He lacked courtesy and ordered Aziz to come to him. He went away to the club without leaving a note for Aziz. His wife was worse. She took away the Tonga which Aziz had hired for himself but did not come to acknowledge his salute.

9. Mr. And Mrs. McBryde: Mr. McBryde was the Superintendent of Police in Chandrapore and Mrs. McBryde, his wife, was a nurse in a hospital. She never cared for her Indian patients and like Mrs. Turton. Mr. McBryde took a leading part in Aziz's trial and charge sheeted Aziz for assaulting Adela in a cave. He produced a number of letters as evidence to prove that Aziz was a man of loose morals. As a policeman, he was ruthless, heavy handed and thick headed.

10. Ralph and Stella Moore: They were Mrs. Moore's son and daughter. Stella was married to Fielding and Ralph came with them to India. Ralph was attacked by bees in the Muslim shrine on the top of the hill in Mau. When Aziz went to the European Guest House, he found Ralph there. Aziz applied some ointment to his wound and Ralph complained that he was being rough. He remarked that he had done no evil to Aziz. On the contrary, he had the highest regard for Aziz. Stella was Mrs. Moore's daughter. Stella was like the spirit of Mrs. Moore visiting India again after her death. Mrs. Moore had left India under the impression that the echo represented India. Temple's and Stella, is from that point of view, a representative of Mrs. Moore, who now realized

what India spiritually was.

3.2 Main body of the text-Chapter wise summary Chapter I: Mosque

Chapter I describes the city of Chandra pore. Except the Marabar Caves and they are twenty miles off the city of Chandra pore, it presents extraordinary. It was an old city with narrow dingy roads with small temples and with a few big houses and gardens with bad approach roads. The sky looked vast and several miles away close to the hills, the Marabar Caves were visible.

Chapter II

Dr. Aziz was serving in the hospital of Chandra pore. He was educated in England. He was having supper with Mr. Hamidullah. Dr. Aziz Hamidullah and Mohammed Ali were smoking hookah and discussing the theme of the novel – how far it is possible in England but not in India. Hamidullah pointed out that they come out intending to be gentleman, and are told it will not do, “but in course of their stay in India in short time they become bullies considering them superior in race and look down upon Indians on racial basis. While dining Aziz received an urgent call from the Civil Surgeon Major Calendar to meet him immediately. Dr. Aziz took his Tonga and rushed to Major's insulted that the Major had not waited for his arrival. In the meantime, Mrs. Callender took his Tonga and went away with a friend without seeking his permission Dr. Aziz was touched to the quick by this disparaging treatment. He went to the mosque in the way to take rest and solace. All of a sudden he was disturbed by the presence of an English lady. Out of his frustration he shouted at her to take off her shoes; the mosque is a religious place. She pointed out to him that she had already put off the shoes. Looking at her bare feet Dr. Aziz apologised to her. He found that the lady was Mrs. Moore, mother of the city magistrate, Ronny Hay slope. Soon the two became friendly to each other.

Chapter III

Mrs. Moore found at the club. The windows were closed and only one fan was working. She retired to the billiard room and met Miss Adela Quested. Miss Adela requests that she wanted to see the real India. Mrs. Moore also agreed and hoped. Major Calendar offered the ladies a drink. The ladies found Miss Adela' anxiousness to see real India as very strong and undesirable. Miss Derek remarked that her experience was that the natives in India should be

avoided as far as possible. Mr. Turton, pointed out that he would arrange a bridge party to enable Mrs. Moore and Miss Quested to meet natives. Ronny felt very pleased. While coming back, the mosque gleamed at the turn of the road. Mrs. Moore remarked that she had been to mosque and told his son how she met a Muslim young man who shouted at her for putting off her shoes. Mr. Ronny was very angry then they talked about the young man, and Ronny was ultimately relieved to find that the young man was Dr. Aziz, a nice man whom he knew well. He agreed but told his mother that she should not narrate her meeting with Dr. Aziz to Miss Quested, for she would think that the Indians were not being treated by the English in right manner.

Chapter IV

The collector Turton kept his word. Next day he issued invitation cards to several Indian gentleman. The invitation caused great excitement amongst the Indians. Mohammed Ali thought that Lieutenant Governor must have instructed the collector to call the party. Mr. Ram Chand requests Nawab Bahadur to reject the invitation. He should not make himself cheap. The Indians left it to Nawab Bahadur to decide. This chapter deviates us from the main story and tells us about two missionaries who make much of their Christian love for their brethren. They feel embarrassed when one Indian offers to them a challenge by including wasps and jackals in the orbit of their love. Forster's love of mischief may be noted here, as he seems to indicate here that the Christian mind in spite of its being inclusive, falls short of the Hindu standard or the ideal standard.

Chapter V

The Bridge party was not a success. The gathering included the Muslims, the Hindus and the Parsees. Mr. Turton came late Mrs. Turton met the Indian ladies. She informed Mrs. Moore that in general, the English ladies were superior to Indian Ladies. Mrs. Moore was, glad to learn that Mrs. Bhattacharya and Mrs. Dass knew English. Mr. Fielding was happy to meet the Indians. He also invited Mrs. Moore and Miss Adela Quested to visit his place to meet the natives and told them that he would invite an Indian singer to make them enjoy Indian music. The party was over and everybody felt that it was successful. However, Mrs. Moore felt that Indians were not properly treated by the English. He told his mother, "we're not out here for the purpose of behaving pleasantly. We are here to do justice and keep the peace, themes sentiments. India is not a drawing room," Mrs. Moor was annoyed at these words. Ronny felt

gloomy and thought mother was ageing. However she felt that it would be better for her to look after the marriage prospectus of Ronny and Adela. How far they were going to succeed?

Chapter VI

Dr. Aziz could not attend the Collector's Bridge Party for he was busy with urgent surgical problems. Dr. Callender issued him an explanation for not attending the Bridge Party. Dr. Aziz had promised Dr. Pana Lal to join the Bridge Party but he changed his mind. He remembered it was his wife's death anniversary. Dr. Pana Lal felt annoyed over his breach of trust in not joining him in the party. Dr. Aziz was certainly worried. He went to Hamidullah's place but he was away to the party. Back home he found an official letter. He fears that it could be a letter of his dismissal. But on opening he was relieved to find that it was a letter of invitation from Mr. Fielding, the Principal.

Chapter VII

The chapter elaborates the character of another liberal and human person in the novel, Principal Fielding. Mr. Fielding was over forty when he entered that oddest portal, the Factoria Terminus at Bombay Fielding's career. By now he was a hard bitten good tempered, intelligent fellow on the verge of middle age with belief in education. He taught to the Indian and English students. He did not believe in racial differences. He invited Mrs. Moore and Miss Quested for they had just arrived in India and had no prejudice against the Indians because of race. He was dressing when Dr. Aziz arrived. He shouted from the bedroom. Please make yourself at home. Dr. Aziz also felt very pleased at his hospitality. He informed him that two ladies were also coming. Besides, the ladies he had also invited Professor Godbole.

Mrs. Moore and Miss Quested came late because Mr. And Mrs Bhattacharya had promised that they would send their carriage for them but the same did not reach in time. Mr. Fielding asked them to forget it. But Dr. Aziz Sarcastically remarked, "Slack Hindus; they have no idea of society, they are unpunctual fellows. It pointed to the fact that Dr. Aziz also hated the Hindus. He was all praise for Afghans and Mughal Emperors Babar and Aurangzeb's and regarded Akbar as a pagan. Forster, thus refers to hostility amongst the Muslims and the Hindus in India. In the meantime Professor Godbole also arrived. Dr. Aziz invited Mrs. Moore and Miss Adela Quested to accompany him to the caves. Professor Godbole had seen the caves and described them but he kept quiet about the mystery surrounding them. Miss

Quested become all the more anxious to visit the caves for that. In the meantime, Ronny turned up and the tea party took an ugly turn. He was furious with Fielding for allowing Miss Quested to smoke with two Indians. Mr. Fielding told Ronny there was no harm if Miss Quested was smoking with two nice Indians. The tea party ended with a sullen note.

Chapter VIII

Miss Quested was quite unhappy with Ronny's rudeness. In the madam they met Nawab Bahadur who offered them lift in his car. All of a sudden the car met with an accident and got damaged. However none of the occupants suffered any injury. Ronny and Adela also got down. Soon another car was seen the car was being driven by Miss Derek. Ronny and Adela took the lift and came back. Fielding is the Principal of Govt. College, Chandrapore. It's late in life that he has come to India. He is hard bitten, good-tempered, intelligent fellow, in his middle age, with a strong belief in education. He considers the world as a globe of men who are trying to come close to one another and who hope to do so by means of good-will, culture and intelligence. On the day of tea-party Dr. Aziz is the first to come, when Fielding is dressing after a bath. Fielding's informality wins Aziz over to him, particularly when he states,

"Please, make yourself at home." As the talk goes on between them, a rapid intimacy grows between them

The party results in being an unconventional one where Dr. Aziz shines in his full glory. He converses in detail on Muslim past, on Muslim architecture and on many other subjects. Aziz calls the Hindus as slack and this is the reason due to which the Hindu couple who had invited them did not pick them up. But soon changes the venue of this invitation from home to the Marabar Caves. He begins to describe the Caves to length; he remains mysteriously vague about them. Ronny Heaslop on the arrival at the party behaves rudely. He does not speak to the two Indians present there and ask his mother and Adela to join him immediately at the polo. The two wondered and everything feels miserable and cross. The whole scene is spectacle of tension except Prof. Godbole who is at peace. The song he sings deals with a maiden singing to Lord Krishna to come to him and other worshippers.

Chapter IX

Dr. Aziz fell ill and was confined to bed for three days. As a matter of fact, his illness was only a pretext for leave. He expected that the Civil Surgeon would certainly send somebody to

find out whether he was really ill. Rafiq, the Emperor's nephew told him that Professor Godbole had also fallen sick after the party. Dr. Aziz felt sorry for Professor Godbole. In their gossip Syed Mohammed made derogatory remarks about the Hindu and their unclean habits. Hindus were to a large extent responsible for spread of disease. Dr. Aziz recites some Persian couplets and felt very pleased with him, though only Hamidullah could understand their real implications. As expected, Dr. Panna Lal came to enquire about Aziz's health. He was sent by the Civil surgeon as a spy to find out the truth. Dr. Aziz could easily read Dr. Panna Lal's true intentions. Dr. Panna Lal advised Dr. Aziz to take rest for three days. All of a sudden principal Fielding came to Dr. Aziz residence. Dr. Aziz was quite perturbed by his presence. Actually he was ashamed of his dirty house. Hamidullah offered cigarette to Mr. Fielding and the conversation between them centred on God. Fielding plainly told them he did not believe in God and so was the feeling of the talk further took a national tone. Mr. Fielding was asked as to why the British were ruling over India. Mr. Fielding replied that this concerns political and he was ignorant about politics and could not supply them with a rational answer. Mr. Fielding then pointed out that it was not good to gossip round the patient. Their noise would disturb him. As such he took leave and departed.

Chapter X

The chapter describes the advent of hot summer. The streets were deserted. All over the city, all over such of India, the same retreat in the part of humanity was beginning into cellars, up hills, under trees. April, Herald of horrors, is at hand. The sun was returning to his kingdom with power but without beauty.

Chapter XI

After the guests had departed, Dr. Aziz found Mr. Fielding was waiting for his horse to leave. He wanted to make amends for his cold behaviour. He showed him the photograph of his dead wife and pointed out that he was the first Englishman to look at her. Fielding was also moved by the warmth of Dr. Aziz. Dr. Aziz asked Fielding if he was married. To change the subject of conversation; Fielding asked Dr. Aziz how had he liked the two English ladies, Mrs. Moore and Miss Adela Quested. This remark reminded Aziz that he had promised the two ladies to show them the Marabar Caves. Dr. Aziz again warned Fielding about his remarks about religion and God. Dr. Aziz told Fielding that they were friends and got a promise from him that whenever in trouble, he would confide in him and he would get all

help I return. So Fielding parted from Dr. Aziz house as an intimate friend.

Part II – Caves Chapter XII

The Ganges though flowing from the foot of Vishnu and through Shiva's hair is not an ancient stream. A tunnel eight feet long, five feet high and three feet wide leads to a circular chamber about 20 feet in diameter. This arrangement occurs again and again throughout the group of hills and they are known as Marabar Caves. The caves are dark and very little light reaches the circular chamber. The visitors often strike matches for lights. The walls of the caves are beautifully polished. The sides of the tunnel are rough. There is a swinging boulder known as Kowal. Fielding is waiting for his horse when Aziz calls on him. Both of them engage themselves in a long conversation. A photograph of his dead wife is shown by him to Fielding (something unusual for a Moslem). Mr. Fielding he states further, "no one can ever realize how much kindness we Indians need." This is flattering to Fielding, Aziz is astonished at why he says, particularly he is surprised at his remark that he does not care whether he leaves any children after him, Fielding is horrified at the question of Aziz, "Why doesn't he marry Miss Adela Quested?" Aziz finds himself on familiar terms with Fielding. Fielding whenever he travels, travels light. Aziz is attracted more and more towards Fielding and regretfully notes down the contrast between Fielding and himself. He is an adherent of Islam which binds him to society. Aziz takes leave of Fielding. He feels protective towards him. But they are friends, like brothers to one another, they have full trust in one another.

Chapter XIII

The hills look romantic in certain lights for that Miss Quested said that the caves must be visited. Gossip reminded Aziz of his promise and he started preparations. A message to the ladies was sent through Mr. Fielding, Prof. Godbole and Fielding were also invited to join the visit to the Marabar Caves. The ladies were made to travel in a 'purdah' carriage. All of them occupied seats in the train. The Marabar hills are older than Hinduism, older than man, older than antiquity, older than anything in the world. They have been land since land began. They are a part of that primeval India which was then not covered by the ocean as the other parts of the earth. They seem to be re-entering the curve of the earth. The Caves in the interior are wonderfully polished. Having seen one, the visitor cannot say with certainty that he had an interesting experience at all. The Caves, being dark have no distinguishing characteristics. They are dark Caves; there is no carving. Even when opening to the sun they receive a light which

is not enough to penetrate the entrance tunnel. They do not have anything inside them. If man excavates them he will find nothing in them to add to the sum total of his experience.

Chapter XIV

Dr. Aziz was late in organising the picnic to the Marabar Caves, so Miss Quested was bored and lost in recollections. After her marriage she thought she would also change as other Englishman. They reached the Marabar station. An Elephant was waiting for them to ride the hills. Dr. Aziz asked the ladies to have some refreshments before entering the cave. Aziz narrated them the exploits of Mughal Emperors, specially Babur and Aurangzeb. Miss Quested asked him about Akbar, the Great. Aziz described him as half Hindu who wanted to install a universal religion. After refreshments they moved towards the caves through the hills. Mrs. Moore found the caves as horrible. To her great irritation and pain, her hand hit something in the cave. Perhaps the more alarming thing was the sound of echo 'Baum kumu. Dr. Aziz, Adela and one guide entered the 'Kowa Call. Mrs. Moore stayed outside. Her mind was blank and she lost interest in everything.

Chapter XV

Dr. Aziz and Mrs. Adela Quested moved towards the caves. It was getting hot and to reach the top of 'Kawa Dal' was becoming difficult. Adela started thinking about her marriage with Ronny. She thought that she did not love Ronny and without love a marriage cannot be successful. She thought Dr. Aziz was quite charming. 'Yes' replied she had heard from Mrs. Turton that Muslims marry four wives. He said that he had only one wife. Being an educated Muslim he took the question as an insult to the Muslim community. He uttered hatefully 'Damn the English even at their best'. Adela felt that she had offended Aziz. Mrs. Moore and Adela feel listless and bored on their journey toward the Caves. Adela is thinking about the plans of her marriage. But Mrs. Moore who feels that too much fuss has been made about the marriage, shows no interests. The train has reached the Hills when she is roused from her sleep. The train stops. An elephant, which Aziz regards as the one grand feature of picnic, awaits them. The elephant kneels, it is grey and isolated. They climb up the elephant through the ladder and the journey to the Caves begins. The elephant goes to the Kawa Dol, follows a path around its base, and reaches a clearing encircled by three hills. Aziz's filled with a sense of pride and honour at having these English ladies as his guests. He tells the eagerly attentive ladies about the Mughal emperors-Babar, Humayun, Akbar and Aurangzeb.

He also explains how she can avoid becoming snobbish and rude to Indians particularly when she says, "I am told we all get rude after a year." Aziz immediately bursts forth that she has been told a lie. He feels wounded. Mrs. Moore's experience in the first Cave was none too happy. She felt as if her throat was being suffocated. Aziz and Adela are lost in the dark. She cannot even breathe when some vile thing strikes on her face and settles on her mouth like a pad. She begins to hiss and breathe like a fanatic. He is terrified when she hears an echo. The sound is echoed in the Marabar Caves without distinction. The sound echoed is "Baum" when expressed by man or it is "bou-oum or on-boum." It is absolutely dull in tone. She also told him that he should not take many people along with him when they go inside the Cave. Aziz accepts her suggestion. Mrs. Moore reclining on a deckchair outside begins to write a letter to her children in England. She cannot forget the experience in the Cave. She can forget the rush and the smells but the echo reverberates in her mind to undermine her hold on life. She recollects it when she is tired and exhausted; it seems to convey to her "pathos, piety, courage they exist, and so is filth. she realises that all its divine words from "Let there be light" to "It is finished" are no more than an empty "boum". She is filled. She does not desire to communicate with even God. She loses interest in everything.

Chapter XIV

Dr. Aziz remained in the cave for some time. He found Adela was not there. Dr. Aziz again asked him about the cave in which Adela entered. He rushed in the cave but found no trace of Adela. Dr. Aziz started looking for Adela in great confusion when all of sudden he heard the sound of the car and found that Adela talking to Miss. Derek. While coming down Aziz found Adele's field glasses with broken strap lying by the cave. He reached the camp below and was glad to find Mr. Fielding there. Mrs. Moore and Fielding asked Aziz about Adela. He told them she is alright and was talking to Miss. Derek. In the meantime, Derek's servant came and told them that both the ladies had left for Chandra pore. So the picnic was over. Fielding pointed out that the British Empire was based on thrift and prudence. When the train reached Chandra pore, they were surprised to find police Inspector Haq waiting for them at the station. He came forward and told Aziz that it was painful duty to arrest him. Aziz was awfully confused. Fielding asked the Inspector that he would like to go with Aziz to clear the error.

Chapter XVII

The Collector had watched the arrest of Dr. Aziz from the interior of the waitingroom. He spoke at last, "The worst thing in my whole career has happened. Miss Quested has been insulted in one of the Marabar Caves. She escaped by God's grace. Fielding could not accept it. He said Dr. Aziz could not do it. Aziz takes about a minute in the cave to recover his composure. On hearing the noise of the car Aziz runs towards Adela to tell her the news. Aziz shouts and screams but it is all in vain. He feels terrified and thinks that all is lost. He thinks that she has run down the Caves to the car for a little drive with her friend who had recently arrived in the car. He returns to the camp and finds out on the way Adela's field-glasses with the leather strap broken. He picks them up and puts them into his pocket and reaches the camp. Fielding tells him that he has come in Miss Derek's car. Fielding perceives something rude in her conduct to Aziz. After the breakfast Fielding goes into a Cave. All of them begin their return journey to the railway station. On reaching Chandra pore the door of the carriage of Fielding and Aziz is flung open and the Inspector Haq is heard saying in his shrill voice "Dr. Aziz, it is my painful duty to arrest you." Aziz weeps the situation is saved by Fielding. Fielding is called by the Collector Mr. Turton, getting out of the train. Aziz goes to the prison alone.

Chapter XVIII

The District Superintendent of police Mr. McBryde was a cynic and regarded all Indians criminals at heart. They were not true worthy. He told Mr. Fielding the Aziz did assault Miss Quested in one of the caves. The strap of field glasses was broken and found in Dr. Aziz pocket. He asked for a meeting with Miss Adela Quested to clear the misunderstanding but he was refused on the ground that she was not normal. Fielding asked Mr. McBryde for permission to meet Aziz but he expressed inability without orders from the City Magistrate ; Ronny Heaslop. He further advises Mr. Fielding not to worry about Aziz. The Collector Mr. Turton, says himself in the waiting room and it is from here that he keeps a watch over the arrest. He is waiting for Fielding whom he has called. Turton the Collector do not like Fielding to have made the remark mentioned above and he wants him to withdraw it. He states that they are all going into the clutches of madness which will prove harmful to them. Fielding is after facts and is not swayed by emotion like them. Turton tells Fielding, "I have had some twenty-five years' experience of this country and during those twenty-five years I have never known anything but disaster result when English people and Indians

attempt to be intimate socially". On seeing a few Indians going on their way when he is on the way to his bungalow he bursts forth saying, "I know what you are like at least; you shall pay for this, you shall squeal."

Chapter XIX

Fielding was quite upset and worried about Aziz. He consulted Hamidullah about a lawyer to defend Aziz in the court but did not agree with his choice. Dr. Aziz could not appreciate Fielding's efforts and charged him that he had deserted him in the hour of need. Hamidullah and others of his clan wanted to give the issue a racial colour, but that was not to Fielding's taste.

Chapter XX

An army officer made adverse remarks against Dr. Aziz Civil Surgeon Major Callender supported him. Aziz was blamed for bribing everyone in the picnic to be alone with Miss Quested and tried to assault her unsuccessfully. Fielding was also criticised for siding with the culprit. Fielding pointed out that he was convinced that Aziz was innocent. He was waiting for the court's verdict. If Aziz was found guilty, he would resign and leave India. Collector wanted a direct answer. Fielding kept his cool. Ronny was now forced to intervene and allowed Fielding to leave the Hall in peace. Fielding left the hall, went up to the varandah and had a look at the Marabar Caves.

3.3 Further main body of the text-Chapter XXI

Fielding left the club and met Nawab Bahadur, Mahmoud Ali and Hamidullah Amrit Rao, a lawyer from Calcutta was arranged for Dr. Aziz defence. A fresh application for bail was submitted. Miss Adela Quested was well and out of danger.

At their club in the evening, they all are calm, but the women folk feel guilty for having kept Adela stranger. The Collector asks them all to keep cool and behave normally. He has to exercise moderation and compromise as Aziz's case is under trial. Major Calendar, Civil Surgeon brings the news that Adela is feeling better. He informs the Anglo Indian's that Adela servant was bribed and suggests that perhaps

Fielding and Godbole too were paid to miss the train. Fielding gets furious, he sees the atmosphere of hatred brewing everywhere. Ronny arrives in the meantime at the British Club looking exhausted. All rise to offer their respective to Ronny except Fielding. When asked to

explain his behaviour he stands up to say, 'I believe Dr. Aziz to be innocent. If he is found guilty I resign from my service and leave India. I resign from the club now'. Fielding comes out of the club. He looks at the Marabar Caves and feels discontented. He tries to gauge whether he has really and truly been successful as a human being.

Chapter XXII

Fielding does not regret at having left the club. The festival of Muharram is being celebrated throughout the city with beating of drums. Amrit Rao has agreed to defend Aziz. Bail once refused has again been applied on the plea that Adela is considered out of danger. Fielding does not regret at having left the Club. The festival of Muharram is being celebrated throughout the city with beating of drums. Arrangements are being made on the other side for the defence of Aziz. Amrit Rao has agreed to defend Aziz. Bail once refused has again been applied on the plea that Adela is considered out of danger. Fielding has half a mind to go to Godbole and tell him about the happening but he has gone to bed, he is told. In a few days Godbole has quietly slipped off to his new job.

Chapter XXIII

Adela spends several days in Mc Bryde's bungalow, recovering from illness. It is the habit of Mrs. Mc Bryde and Miss Derek to pick hundreds of cactus spines in Adele's flesh, resulting in her alternately falling into fits to depression and hysteria. She is visited by Ronny when her temperature falls to normal. He intimates that on reaching Ronny's bungalow Adela finds that Mrs. Moore has become resentful and irritable. She is seen saying that she wants to return to England. She shows a slight interest when Adela refers to the echo still giving her trouble. But she is not in a position to help her out of this mess, "if you don't know: I can't tell you". She feels her frankly, "I shall attend your marriage but not your trial. Why all this marriage, marriage?" Adela weeps but there is suddenly a change in Mrs. Moore's speech which imparts to her feelings of half relief and half horror. She speaks forth, "Ronny, Aziz is innocent;

I made an awful mistake". Her statement is corroborated by Mrs. Moore, who too regards Aziz as innocent. Mrs. Moore, too, ominously repeats what her son says, "she has started the machinery; it will work to its end".

Chapter XXIV

Mrs. Moore soon leaves for England. The journey is agreeable and the weather is cooler. The observation of the beautiful landscape makes her feel that there is more in India than in the Caves. The town symbolises to her the solidity and stability of objects. In face of emptiness and horror which swept over her mind after her experience at the caves, she now feels that life is indestructible though changing, "I do not vanish", this what it conveys. Lady Mellanby, wife of the Lt. Governor of the Province, on hearing of Mrs. Moore's desire to go to England, expresses a desire to travel with her in her Cabin. Although Mrs. Moore has got what she wants; she has escaped being a witness at the trial and the marriage. Hot weather, notwithstanding she does not feel completely relieved or enthusiastic.

Chapter XXV

On the day of the trial the heat is immense. Fans hum and splash inside the rooms. Adela is shown as engaged in her morning prayer to God for a favourable verdict. She thinks that she will break down in the law court. Adela goes to the court room with a group of Englishmen. They are confident of their victory in spite of the fact that the trial is being conducted by an Indian judge. On entering the court room the first person she sees there is the punkhman. The punkhwallah does not know what is happening around him and in his aloof dignity is an object who has impressed the girl from middle class England. The trial begins, McBryde opens the case for the prosecution. The other Englishmen also go up and sit on the platform. Their presence in the platform is objected to by Amrit Rao, the defence counsel, and the judge agrees with him and orders the Englishmen to climb down. A storm, however, is produced when he mentions, though casually that Aziz purposely crushed Mrs. Moore into a cave in order that she leaves him free to perform his crime. The defence lawyer cannot tolerate this remark. The crowd outside shouts with all the force at their command at Mrs. Moore's name. They call her as "Esmiss Esmoor". Adela is calm and quiet amidst the commotion. She tells other that "my echo is better". She replies to every question which McBryde asks her. The important question whether Aziz followed her into the cave is asked. The reply which Adela gives to this question really flashes across her mind and she quietly says that Aziz never followed her into the cave. The English are surprised at Adela's statement. They try to stop the proceedings on medical grounds. But the judge controls Aziz is set free without a speck on his character. The court breaks up amid shouts and curses, kisses and tears.

Chapter XXVI

Adela seems to have deserted her own people. She turns away from the English after the trial and is drawn into a mass of Indians. But realizing that she is in a fit of worst shock he decides to protect her own the crowd taking her to his house. Aziz is surrounded by all his friends except Fielding. Aziz does not feel any pleasure at this moment of triumph, although he has suffered much in the process. The mob is about to attack the hospital. Dr. Panna Lal saves the site by coming out to meet the mob. The noisy crowd is calmed by Nawab Bahadur. The incident of the Marabar Caves ends in this manner with much tension but without any dislocation to life. Adela seems to have deserted her own people. She turns away from the English after the trial and is drawn into a mass of Indians. But realizing that she is in a fit of worst shock he decides to protect her from the crowd taking her to his house. Aziz is surrounded by all of his friends except Fielding. Aziz does not feel any pleasure at this moment of triumph, although he has suffered much in the process. The mob is about to attack the hospital. Dr. Panna Lal saves the situation by coming out to meet the mob. He tenders apology to Aziz for giving evidence against him and plays the buffoon to the crowd. The noise crowd is calmed by Nawab Bahadur. The incident of the Marabar Caves ends in this manner with much tension but without any dislocation to life.

Chapter XXVII

Fielding does not show any interest in Adele's story in the beginning. Fielding is of the opinion that her agony is the outcome of her having suffered from a hallucination in the cave and the effect of curing her from it. Hamidullah is not happy to see them together. Adela tries to offer an explanation of her extraordinary behaviour. But Hamidullah who is furious at the harm she has inflicted on Aziz declines to accept her explanation. In the meantime Ronny arrives to convey the news that Mrs. Moore has died at sea. This is considered as a punishment to Ronny for smuggling away their witness. Neither he nor Fielding show any concern about Moore's death. Fielding drives with his Indian friends to celebrate Aziz victory and is shocked to learn there that the Indians are putting up demand for a huge sum of money from the poor Adela as damages.

Chapter XXVIII

After the victory. Aziz talks about his plans of holiday in Persia, the expenditure on this account to be incurred from the money received by him from Adel as damages. Fielding

pleads with Aziz not to press for his claim of heavy damages. Aziz has turned dignified and rather hard. He is now firmly anti British in his views and refuses to relent. After the victory Aziz talks about his plans of holiday in Persia, the expenditure on this account to be incurred from the money received by him from Adela as damages. Fielding pleads with Aziz not to press for his claim of heavy damages. Aziz has turned dignified and rather hard; He is now firmly anti-British in his views and refuses to relent. Fielding cannot understand Aziz's professed elaborate chivalry for Mrs. Moore.

Chapter XXIX

Mrs. Moore is dead and buried in the sea. Ronny does not feel happy at this Indianized legend about his mother. He remembers that his mother left India on her own wish but his behaviour at the same time was good to her. He thinks that he cannot marry Adela for it would mean the end of his career. Mrs. Moore is dead and buried in the sea. The story goes round that she has been killed by her son. For she tried to defend Aziz. There are two tombs, which it is believed contain her remains. Ronny does not feel happy at this Indianized legend about his mother. He remembers that his mother left India on her own wish but his behaviour at the same time was good to her. He thinks that he cannot marry Adela for it would mean the end of his career. He awaits the settlement of Aziz's suit for damages against Adela. The moment it is decided he will ask her to release him too.

Chapter XXX

Sir Gilbert, Lieutenant Governor arrives at Chandra pore. He comes to bury the Marabar Case. Sir Gilbert deprecates racial prejudice and extends his congratulations to Fielding for his sensible view from the beginning. Aziz is aggrieved on hearing the news of the sad demise of Mrs. Moore. Aziz thinks that Mrs. Moore would have wished him to leave off Adela and since it is the only tribute which he is able to pay to her memory, he willingly renounces the compensation. Adela's affairs claim more and more attention of Fielding. The girl writes a letter of apology to Aziz as an amended to the harm she has done him, but her letter is not very convincing. In his next visit to her, Fielding is informed by her that Ronny has broken off with her. She is sorry for what she has done in India and she hopes that she will do better on return to England. During their conversation on many topics. Fielding and Adela discover that they have many points in common with each other. A Friendliness seems to be in the offing but as they depart they are filled with a feeling of dissatisfaction. Sir

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Chapter XXXI

One more result of the trial is the Hindu Muslim entente. Prominent citizens of both the sides exchange loud protestations of amity. Mr. Das was a sympathetic gentleman pays a visit to Aziz. He requests Aziz for two things, one a remedy for shingles and the other a poem for his brother in law's magazine. Aziz does not fulfill his promise of writing a poem for magazine. He resolves to go to a Hindu State where he hopes to find out peace whereby to express the innermost sentiments of his heart. One more result of the trial is the Hindu-Muslim entente. Prominent citizens of both the sides exchange loud protestations of amity. Mr. Das was a sympathetic gentleman. One day he pays a visit to Aziz. He requests Aziz for two things, one a remedy for shingles and the other a poem for his brother-in-law's magazine. Aziz does not fulfill his promise of writing a poem for magazine. He resolves to go to a Hindu state where he hopes to find out peace whereby to express the innermost sentiments of his heart.

Chapter XXXII

Aziz has no sense of evidence. Fielding is a way at a conference, and after the rumour about Miss Quested has been with him undisturbed for a few days, he assumes it is true. Aziz wants to clear up his doubt. He says, "They can that you and Miss Quested became also rather to intimate friends. Fielding loses his head and cries. You little rotter? Well I am damned. Amusement in deed. It is likely at such a time? Later on there is a reconciliation. At the post office Fielding sees the Collector. It is not a question of your feeling, but of the wish of the

Lieutenant Governor. We shall not interfere with your subsequent plans. Mr. Fielding accept the membership of the club. There are many new faces old faces having been transferred.

Chapter XXXIII

Fielding leaves for England. On his way he stays at c Crete and Venus for a short time and enjoys the Mediterranean harmony, the Mediterranean is the human norm. On his way to England Fielding visits Egypt. Crete and Venice he enjoys the beauty of form in these places. These are evidences of the harmony. They represent civilization which has escaped the muddle and embody the spirit in a reasonable form.

Chapter XXXIV

The scene now once again shifts to the man some hundreds of miles Westward of the Marabar Hills. Two years after the Marabar case, Professor Godbole who now works as the Minister of Education in the state is singing his prayer in the palace temple on the occasion of birth of Lord Krishna. During the ceremony, he (Godbole) remembers old Mrs. Professor Godbole is introduced in this Chapter as celebrating the Janmashtami festival which marks the birth of Lord Krishna. The festival suggests a muddle. The altar is a jumble of flowers, golden and silver tablets. The singers led by Godbole sing. Their passion grows to such a pitch where they love all men, the whole universe and scraps of their past, Godbole recollects old woman whom he met in the days gone by at Chandra pore (Mrs. Moore). HE also remembers at the same time a wasp, he does not exactly remember where he saw it and he love both equally, imitating God. There is dancing of on the carpet .The band is playing loudly vulgar western music. There is blaze of lights and noise, thunder shouts from the crowd. A conch is blown or sounded as midnight arrives. On this occasion infinite love assumesthe shape of Lord Krishna and tries to save the world. Every one of the participants shares in God's bounty and gets a chance to imitate him.

The Plot

The main plot of the novel rotates round the hero Dr. Aziz an assistant surgeon at the government civil hospital in Chandra pore. He is Mohamad by caste. He is a widower with three children. Miss Adela Quested, a rich woman comes to India in the town of Chandra pore head quarter of a district, twenty miles from famous Marabar Caves. She is accompanied by an elderly lady Mrs. Moore. Miss. Quested is to marry Mr. Heaslop a young

city magistrate of Chandra pore.

Mrs. Moore is introduced to Dr. Aziz by chance. Dr. Aziz while returning from the residence of Maj. Callender, the civil surgeon, rested in a mosque for some time. Dr. Aziz said, Madam this is a mosque you have no right here at all, you should have taken off your shoes, this is a holy place for Muslim. At this Mrs. Moore replied, I have taken off my shoes.

Mr. Heaslop the city magistrate did not like that an English lady should have talk with an Indian. He was a product of the English public school. Between two (Dr. Aziz and Mrs. Moore) a friendship developed and this friendship was extended to Adela Quested through Mrs. Moore.

Dr. Aziz his friend Latif, Mrs. Moore, Miss Quested, Mr. Fielding the principal of the local government college and Prof. Godbole a Hindi Maharashtrian Brahman teacher set out for the adventurous journey. During this adventurous trip an unconscious tie of intimacy sprang up between Aziz and his two English lady guests. They talked about the Muslim rulers of India a Miss. Quested became deeply interest to know more and more of Indian life.

In the cave the strap to Miss. Quester's field glasses was pulled and broken by someone in the darkness and she rushed out in a frenzy of hallucination. She thought that Aziz had attempted of rape her.

The news that an Indian native had insulted an English lady, infuriated the entire white community of Chandra pore. Turton collector roared and his wrath knew no bounds. The trial of Dr Aziz was memorable one. On one side there were the Europeans mustering their entire strength to that the Indian native be punished for the guilt of attempting to insult an English lady. They engaged an eminent barrister and the finance was arranged by the Local Nawab Bahadur. The trial began. The European spectators took their seats on the raised platform on which the trying magistrate was seated. The whites came down but left insulted.

Mr. Heaslop had already sent his mother. She was pro Indian. There was pi drop silence in the court. Then Miss Adela Quested was interrogated. The judgement was given and Dr. Aziz was under the impression that he had gone there to marry her. But it was a false notion. He married Stella, the daughter of late Mr. Moore. Than they came back to India and met Dr. Aziz at Mau.

“ India shall be a nation! No foreigner of any sort! Hindu and Muslim and Sikh and all shall be one!..... Down with the English any him. That's certain, clear out you fellows double quick. I say, we may hate one another, but we hate you most

Thus the story ended in a triumph of Dr. Aziz.

3.4 Check your progress

- Q.1. Write a significance of the locales, such as Mosque, caves and temple in A Passage to India.
- Q.2. What impression do you form of Dr. Aziz's character after your studies of the novel "A Passage to India".
- Q.3. Explain briefly the atmosphere of India in the novel "A Passage to India"?
- Q.4. Describe Dr. Aziz as the hero of the novel?
- Q.5. Miss Adela Quested is a mysterious type of a woman who in the first phase of her life does play the role of a dauntlessly courageous and perfectly balanced heroine, but afterwards sinks into her own inferiority complex. Do you agree with this statement?

3.5 Summary

Outwardly, the title of the novel may signify journey to India. India has been attracting tourists who come to see the beautiful architecture, the bewitching natural spots, the fascinating lakes, the holy rivers and, above all, the spiritual abodes. Their visit to India is of a qualified and professional kind. This is a layman's view cannot be easily accepted by those who can afford to see beneath the surface. The title is suggestive and needs careful study to unfold the real meaning. It was the scheme of the novel to make it widely read by different classes of people. For that purpose E. M. Forster presented parallel meanings to plot, situation and characters. It is not an ordinary journey of the tourist. It is, to speak, the journey of the mind in search of new ventures, a journey of the soul to understand thoroughly what India really is. It is a contact of two different civilisations. Can the domination of one over the other lead to any cementing bond between the two?

Different mental make ups, various temperaments, various viewpoints are brought together to find out a satisfactory solution. Principal Fielding, who represents the best in English culture projects the real image of the English. To understand the Indians he talked of friendship, tolerance, mutual respect and understanding. He made a sincere attempt to display these qualities. The officials tried to understand the Indians. Their understanding of the Indians was based on prejudiced opinions, haughtiness and hatred. All Indians to them were criminal by nature, unreliable and trustworthy. Mrs. Moore was quite sincere in her efforts to understand. Her approach was based on love, justice and fair play. She went to the mosque to understand

Islam and its followers. She formed friendship with Aziz. She did not mind his shouting. Christian would have done the same thing if a non-Christian had entered the Church with a hat on. Mrs. Moore did not help Aziz actively by appearing as the witness in the court. Fielding, on the other hand, made earnest endeavour to save him.

Professor Godbole travelled on the path of universalism. "Let us all live and let live". The world is wide enough for both of us. Dr. Aziz talked of brotherhood on many terms. E. M. Forster tried to find a conclusion in the state of Mau. Two races could meet only on an equal footing. Fielding and Aziz could not become friends as long as Englishmen were the masters. An attempt has been made to bring Aziz and Godbole closer in Mau. It is not a union of hearts. Miss Quested's journey also failed. Mrs. Moore's last journey was very significant. She was the only lady who got success in her objective. She was buried in the Indian Ocean. The title A Passage To India is apparently the most suitable title that Forster could have conceived.

3.6 Keywords

- Philanthropists: donate money for good causes
- Preciously: valuable
- Utilitarianism: practical
- Restraints: self-control
- Mythology: folk-tales
- Antiquity: ancient times
- Harmonized: coordinate
- Unified: merge
- Symbolism: allegory
- Prestigious: reputable
- Colonization: expansion
- Incompatibility: conflict
- Assaulting: hit
- Impression: conception
- Spiritually: non-material
- Bullies: oppress
- Disparaging: belittle

- Anxiousness: anxiety
- Gleamed: glimmer
- Superior: higher level
- Tempered: modify
- Prejudice: harm
- Sarcastically: jokingly
- Furious: enraged
- Implications: suggestion
- Perturbed : upset
- Circular : round
- Uttered : murmuring
- Prudence: wisdom
- Adverse : unfavorable
- Moderation : self-control
- Gauge: judge
- Depression: misery
- Hysteria : frenzy

3.7 Self-Assessment Test

- Q.1. Discuss the departure of Mrs. Moore from India as a pathetic event?
- Q.2. What is Forster's portraiture of Muslim in India in the novel?
- Q.3. Aziz broke away with his close friend Fielding in his life time, butchered the friendliness and closeness with Mrs. Moore, developed in their first meeting in the novel, even after her death. Explain this unique feature of this personal relationship portrayed by Forster in A Passage to India
- Q.4. What led Miss Adela Quested, who had come to India to marry with Ronny Heaslop, the Anglo-Indian Magistrate at Chand pore, to leave India sad and frustrated? Discuss.
- Q.5. Bring out the significance of the role played by Mrs. Moore in the novel.

3.8 Answers to Check your Progress

Ans 1- Use of symbols the richest and most intricate aspect of Forster's art:

Forster's symbols have been admired by his critics. Images, metaphors and expressions are expanded and this imparts a symbolic turn to the story and suggests a larger meaning which grows beyond the story, people and its setting.

Symbol of the echo: The symbol of the echo in *A Passage to India* is one of the most powerful and it centres round the central incident in the novel, namely the visit of Mrs. Moore and Adela to the Marabar Caves. The darkness and emptiness of the cave is nothing. On thinking about the echo in detail, the whole life of Mrs. Moore is set at naught and shaken to its very foundations. The echo produces a horror of the worst nature and suggests a total denial of all the value and distinction. The echo reduces the most meaningful utterances to a monotonous meaningless "bon – onum" . "Everything exists, nothing has value "this is what the echo seems to convey by way of its message.

The dark atmosphere inside the cave occupies her mind with the thoughts of what such a union would be like – almost Rape. Her balance of mind at this stage is completely destroyed so much that she is overwhelmed with a hallucination that someone is attempting to rape her. Her hallucination and delusion are responsible for sending Aziz to jail and break the peace of Chandrapore.

Symbolism in Title – When we begin to study the symbolism of the novel we find that there is a symbolism even in the title. "Passage" is symbolic of 'Link's or 'connection'. So by giving the title "A Passage to India" the author advocates for a link or connection between the Anglo Indians and the natives of India.

India as a symbol of Art and Life: India in the novel stands not merely for a country but also for a mystifying pattern of art and life, for what the English call a ' muddle ' which they cannot comprehend through their arid rationalism and intellectualism. In other words, India is symbolic of emotion.

The Symbolic Significance of the Marabar: The whole episode of the Marabar has a great symbolic significance. The Marabar echo (out- boum) can best be interpreted as the voice of evil and negation, of "Chaos and Old Night" when the earth was without form, and void, and darkness was upon the face of the deep. Forster intends the emptiness of the cave to represent the absolute Brahman and the echo to represent Mrs. Moore's incomplete awareness of that absolute is suggested.

The symbolic significance of "Temple": When we pass from "Caves" to "Temple", we pass

from negation to affirmation. “Temple’s as a symbol of harmony is related in the novel to the Marabar echo as a symbol of evil. Forster himself has narrated in *The Hills of Devi* the story of the Lord Krishna's birth as told in the Bhagwat – Purana, which needs no repetition here.

Nature as a symbol – “The symbolic undercurrent is illustrated by the drops of rain. ‘Rain’s, ‘water, ‘tank’s, ‘sky’s are symbols of harmony and quite relevant to Forster’s.

Ans 2- The whole novel has him as it’s focal point. His character has been delineated with the purpose of exhibiting his feelings of the Indians under the imperialistic rule. He embodies in him the spirit of Indian nationalism. He is a religious minded person who exults over his Afghan blood.

He was an athletic little man, daintily put together, nit really very strong. His profession fascinates him at times. He was an ideal husband, but unhappy man. His wife died. He possessed a soul that could suffer, but not stifle, and led a steady life beneath his mutability. He was provocative. Everything he said has an impertinent flavour or jarred.

His family- His wife had died leaving behind her three children. He did not re marry for the same of his children although his relatives desired throughout that he should re marry. He received education at Cambridge. He was not in favour of marrying a girl, whom he had not seen. He loved his children intensely.

A man of passion and religious bent of mind: He is a man of passion and is capable of great emotional outbursts on occasion of glorious heights and depths of despair. He feels strongly tied to his ancestors. His imagination catches fire whenever he thinks of the great Mughal emperor and talks about them. He is seen at his best and is the most entertaining when he speaks about Islamic history with enthusiasm and great feeling. He has an intense pride, besides, in his religion.

He is a regular visitor to mosques. Islam is regarded as an attitude towards life, both exquisite and durable. He is, of course, disinclined to pray and his belief in life after death is as vague as that of Christian. He is not the least curious to know about the Hindu religious rites. Adela has a good opinion about him. She holds that Aziz is possessed of qualities which all women oh her race and status wish. He was shocked though not irritated when asked by Adela whether he had more than one wife. He is rightly called by her as a handsome little oriental.

Rather impulsive: He is rather impulsive and rash I his thoughts and actions. On seeing Mrs. Moore as a sympathetic listener he pours out of all his grievances to her in one sweep as it were. He is capable of practical jokes. He regards the English colony as a comic institution when his spirits touch a high chord and he pits himself in institutions where he is prone to be

misunderstood by them.

A sexual snob who takes pride in his country: Fielding takes him to be a sexual snob. A woman who is not beautiful is treated by him as he would treat a man, and everything goes on well. A woman having no personal lamented on her death deeply. He thought of committing suicide after her death, for he felt that all beauty, grace, love and joy had vanished along with her from the earth and gone to heaven. He leads a happy and steady life beneath his seeming mutability. He loves his country India, intensely and is proud of being born as an Indian.

Impartial and independent views – He holds independent and impartial views on practically all matters. It is his sincere desire to develop personal relations with Englishman. It is on account of this that he was prompted to invite Mrs. Moore and Miss Adela to skies pay a visit to the caves. He would not hesitate to give his opinions about his boss, Major Callender.

His faith in Hindu – Muslim unity - Dr. Aziz sees through the cunning of the English people of setting one community against the other. Aziz could read through this game of the Englishmen and told Fielding in clear cut terms about it. “It is useless discussing Hindus with me... .. Perhaps they will seek me for tumbling on to their dolls house. On the other hand perhaps they will increase my salary. Time will prove. “Aziz had a strong belief that there would be unity between Hindus and Muslims and India one day would become a nation. He feels hurt when he finds that Indians are regarded inferior to the Englishmen. He felt insulted when he had to get down from the Tonga at the gate of Major Callender's bungalow of an Englishmen. He is, it is evident, complex and human. He is an essence of all humanity, with its virtues and contradictions.

Summing up – He has the qualities of changeableness, tenderness, sensibility, a hint of cruelty, much warmth, a live of pathos, and the desire to please even at the cost of insincerity. He is hypersensitive, imagining insults when there are none, is full of humility and contempt, and deliberately wants to be admired. He is not heroic in spite of his heroism in Babur and Alamgir, the great emperors. He is in brief a member of a subject race.

Ans-3 The city of Chandra pore is a mini-India. The town itself provides a contrast of amorphous mudflats amidst tropical vegetation making the outlines indistinct, and the civil station of the British. The men and women of Chandra pore find it difficult to communicate. The bridge party fails Englishman. Adela fails to understand the Indians. She displeases everyone. The Indians are divided. The failure of community is heightened when Aziz; during his illness is visited by his friends.

The three sections Mosque, Caves and Temple represent three seasons of the Indian year i. e, cold weather, the hot weather and the rains. Humanity seems to be an insignificant portion in eternity. These caves represent the mystery that India usually is. Forster wrote of the numerous unexplored caves, “nothing, nothing would be added to the sum of good or evil”. The echo inside the cave ‘Boum’ troubled both Mrs. Moore and Adela. There was only silence, lack of fulfillment or failure. The echo was devoid of distinction. In the third part, we see an attempt at the combination of Hindu mysticism with Western detachment. The atmosphere was charged with profound skepticism. India is a vast country inhabited by a diverse population. In the last ride Aziz and Fielding passed through a jungle. The divisions of daily life were returning and the diverse spirit of India prevailed. Mrs. Moore thought that Aziz represented India, which was a wrong conception. The Janmashtami scene reflects. The universalism of the Hindus might break the barriers of artificial impediments. On the whole, the element of sanity pervades the whole book.

Ans-4 Aziz is not the only person but Fielding, equally shares with him, the main role in the plot. Aziz was a religious fanatic and did not like Akbar, the liberal Muslim. He was sexually pervert. He dreamt of going to Calcutta to enjoy the company. He suspected Fielding of having illicit relations with Adela Quested. Fielding was compelled to call him a little rotter. He went to the European Guest House in May and secretly read the private letters of Fielding. He was whimsical, sentimental and even vulgar. But this was only one side of his character. He had intense desire for independence. He was a Muslim, but he considered himself an Indian first. He knew that the Major Callender was not a good doctor. He criticises his boss freely before Mrs. Moore. His host Hamidullah advises him to clean his teeth before going. He retorted that the English knew that Indians ate pan. He was very friendly, gentle and sympathetic towards those who were not haughty. He formed friendship with Fielding because, he too, was different from the other English men. He had to pocket every insult. Aziz attitude towards Mrs. Moore was based on respect, love and gratitude, amounting almost to worship. Aziz was lovable, affable and hospitable. He plays a main role in the plot. It was because of him that the expedition went to the Marabar Caves. It was because of his physical attraction that Adela Quested felt drawn. It was because of him that the climax of the story depicted the Englishmen and the Indians as two racial entities pitched against each other. Aziz can be safely called the hero of the novel.

Ans-5 Adela possessed plain and unattractive looks. She was young but lacked that charm of youth. Ronny was so much engrossed in his official business that he had little time for courtship. Fielding called her a prig when Aziz asked him to marry Adela. She came to

India along with Mrs. Moore to meet her fiancé, Ronny Heaslop. Before deciding to marry him, she watched him. She rejected him once and accepted him later with some reservations and misgivings. She wanted to see India. She wanted to marry Ronny not because she loved him but because she would have the opportunity to live in India. She was not quite clear in her mind about her stay in India. She felt that she knew all about love, life and death. Her test came when she entered the Marabar Caves. After the incident in the cave, she should have waited and verified whether something actually happened. She invited untold sufferings not only for Aziz but also for herself. It clearly revealed that she lacked Nines.

She entered the caves with thoughts of her marriage with Ronny. Marriage without love was tantamount to rape. Adela failed to find out how much horror her questions have caused to Dr. Aziz. Aziz let go her hand as he felt confused and baffled. Her confession before the magistrate that Aziz did not follow her in the cave proved in a way that Aziz was innocent and that Adela might have undergone an illusion. Adela felt repentant over what she had done to Aziz. She wrote a letter of apology to Aziz for causing harassment to him. She bravely accepted her defeat in personal relationships. No one except Fielding appreciated her noble act. She assured Fielding that she would be all right when she reached England, and settled down to a career.

3.9 References/ Suggested Readings

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- Trilling Lionel: act. She 1930 (The Hogarth Press)
- John Colmar: E.M. Forster: A Passage to India (Edward Arnold, 19157)
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Subject : English	
Course Code : MA 104	Author : Dr. Pallavi
Lesson No. : 04	Vetter
The Lord of Flies	By T.S. Eliot

- 4.0 Learning Objectives**
- 4.1 Introduction About the Poem**
- 4.2 Main Body of the Text**
- 4.3 Further Main Body of the Text**
- 4.4 Check our Progress**
- 4.5 Summary**
- 4.6 Keywords**
- 4.7 Self-Assessment**
- 4.8 Answers to Check your Progress**
- 4.9 References/Suggested Readings**

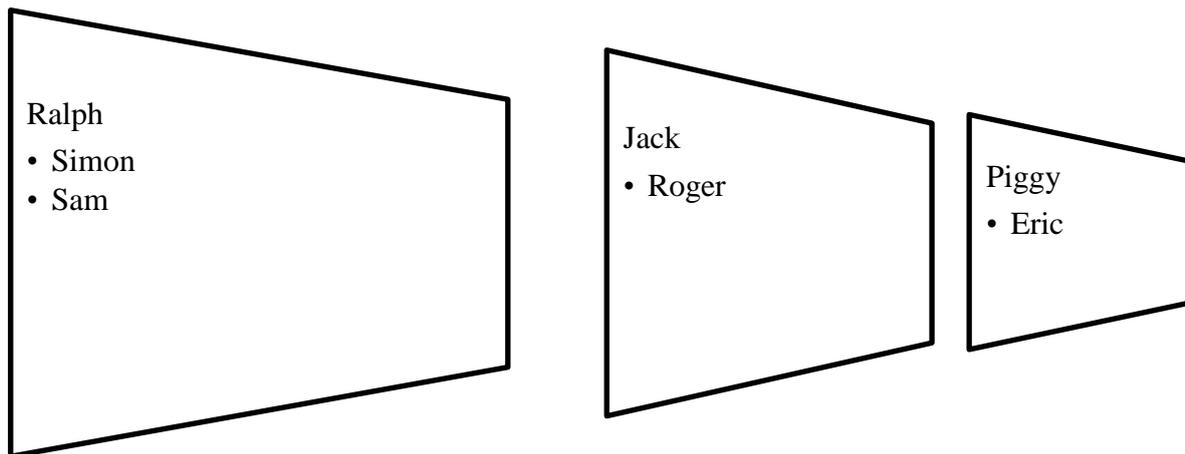
4.0 Learning Objective

- The student will understand the symbolic nature of the character, “the Lord of the Flies”
- Explanation of how the novel functions as a loss of innocence story.
- The novel clarifies the symbolism of the different boys and of various objects on the island.
- The novel deals with difficult topics, such as the dark side of human nature and constant tension as characters vie for power.

4.1 Introduction about the novel-

Lord of the Flies was the first novel published by Sir William Golding. Golding had published an anthology of poems nearly two decades before writing Lord of the Flies, this novel was his first extensive narrative work. Lord of the Flies is a hypothetical treatment of particular scientific concerns. It places a group of young English boys on a deserted island where they must develop their own society, in essence constructing a sociological experiment in which these boys must develop without any societal influences to shape them. What concerns Golding in Lord of the Flies is the nature of evil as demonstrated by the boys on the island. He concludes that the evil actions that the boys commit are inherent in human nature and can only be controlled by societal mores and rationality, as exemplified by the characters Piggy and Ralph.

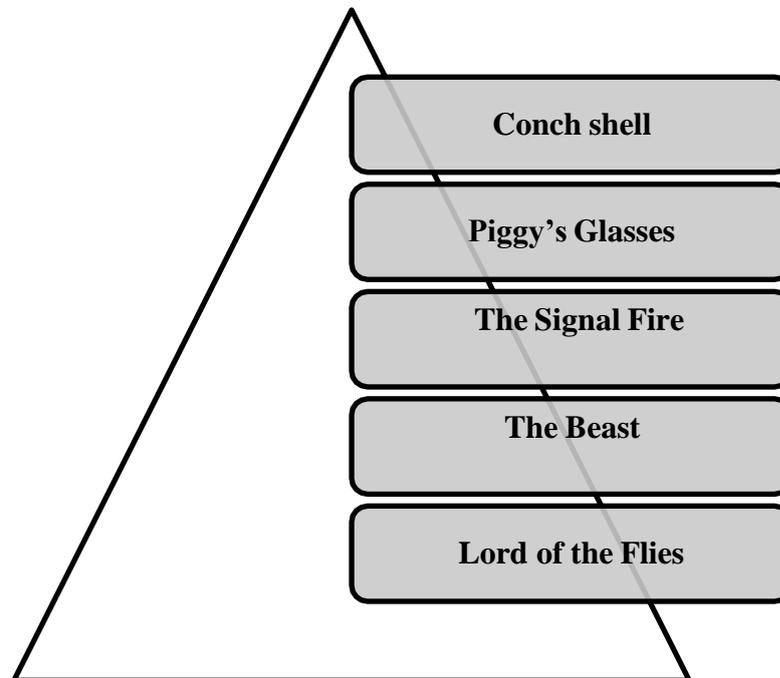
Golding draws upon a great deal of religious symbolism updated to conform to more contemporary ideas of human psychology. For Golding, this devil comes from within the human psyche rather than acting as an external force, as implied by Judeo Christian teachings. Golding employs this religious reference in more Freudian terms. The “Lord of the Flies” directly confronts the most spiritually motivated character of the novel, Simon, who functions as a prophet martyr for the other boys. Lord of the Flies is firmly rooted in the socio-political concerns of its era. Lord of the Flies is an adventure story whose plot, which finds a small group of humans isolated on an alien landscape, correlates to this popular genre. Golding's novel remains significant for its depiction of the nature of human society and its musings on the nature of evil. Influenced by scientific teaching, Freudian psychology, religion and socio-political concerns. Lord of the Flies, like much of Golding's work attempts to account for the evil inherent in human nature.



The Characters of the Novel

1. **Ralph:** Ralph, a blond boy of twelve is the first character you meet. He is likable. Ralph is like Adam. In the garden of Eden, like a child left alone to play his favourite games. Ralph's most distinguishing Characteristic is his strong belief. Ralph undergoes a profound change of personality.
2. **Jack:** Jack comes from the Hebrew and means "One, who supplants", one who takes over by force. Jack is jealous. Jack changes as the story advances. Jack's leadership is threatening.
3. **Simon:** Simon comes from the Hebrew for "listener". Simon is a skinny little boy with black hair, about nine years old. Simon is that he is a little odd or weird. Simon may be a loner is that he has a disability which makes him slightly different. Simon has epilepsy. Simon is the most compassionate of the boys.
4. **Piggy:** Piggy has an obvious meaning. Piggy is a little like Simon in that he is the butt of cruelty and laughter. Piggy is wiser than most of the boys. Piggy understands more than Ralph does. Piggy represents civilization. Piggy is a thinking person.
5. **Roger:** Roger comes from the German and means "spear". Roger's power is the use of brute force to totally at whim. Roger is the cruellest of the characters.
6. **Sam and 7 Eric (Samneric):** Sam and Eric are twins who are incapable of acting independently of one another.

Symbols: symbols are objects, characters, figures or colours used to represent abstract ideas or concepts.



4.2 Main body of the text-Lord of the Flies Chapter one: The Sound of the Shell

The novel begins in the aftermath of a plane crash in the Pacific Ocean during an unnamed war in which a group of English schoolboys are isolated on what they assume to be an island under no adult supervision. Among the survivors are a young, fair haired boy of twelve named Ralph and a pudgy boy referred to only by the derisive nickname from school that he dislikes: Piggy. Ralph insists that his father, a commander in the Navy, will come and rescue them. Both of Piggy's parents had already died. Ralph finds a conch shell, which Piggy tells him will make a loud noise.

When Ralph blows the conch, several children make their way to Ralph and Piggy dresses in eccentric clothing: black cloaks and black caps.

One of the boys, Jack Merridew leads the group, which he addresses as his choir. Jack, a tall thin boy with an ugly freckled complexion and claiming red hair, insists that he be the leader because he's the head boy of the choir. They decided to vote for his chief, Ralph has a sense of stillness and gravity. Ralph chooses one of the boys, Simon, while Jack insists that he comes along. The three boys search the island, climbing up the mountain to survey it. When

they finally reach the top and determine that they are on an island. “The three decide that they need food to eat, and find a piglet caught in a curtain of creepers. Jack draws his knife, but pauses before he has a chance to stab the pig, which frees itself and runs away. Jack vows that he would show no mercy next time.

Analysis:

From its beginning, *Lord of the Flies* establishes itself as a story packed with allegorical meaning. The novel is a meditation on the nature of human political society. Golding establishes the deserted island as a clash between two different conceptions of pre-civilized humanity. At the beginning of the novel they have no society, no rules and no concerns beyond personal survival. The narrative thrust of the novel is how the boys develop their own miniature society and the difficulties that inevitably arise.

Ralph plays in the beach naked, a practice commonly associated with ‘uncivilized’ cultures. Ralph does not panic over the children’s abandonment on the island, but rather approaches it as a paradise in which he can play happily. The first sign of disturbance within the seemingly tranquil island is the appearance of Jack and his choir. Holding portrays Jack and his compatriots as militaristic and aggressive, with Jack’s bold manner and the choir marching in step with one another Jack seems a physical manifestation of evil: with his dark cloak and wild red hair, he gives a slightly satanic impression. Golding indicates that Jack must prepare himself to commit a violent act, for he is still constrained by societal rules that oppose this behaviour, his authoritarian attitude has given him a predisposition to violence.

Ralph is the antithesis of Jack. Golding idealized Ralph from the beginning, lavishing praise on his physical beauty. Ralph is a natural leader, a quality that the other boys recognize when they vote him leader. The vote for chief establishes a conflict between the different values espoused by Jack and Ralph. Piggy, in contrast, is the intellectual of the group. Although he is physically inept, clumsy and asthmatic, he has a quick wit and the best grasp of their situation. It is his knowledge of the conch shell that allows Ralph to summon the rest of the boys together. For Piggy, there is a meaning in names, both as a communication tool and as a representation of one’s person, as shown by his hatred of his own nickname.

The other major facet introduced indicating civilization is the establishment of property and the connotations of ownership. Ralph gains status from his possession of the conch shell, which gives him the authority to speak when the boys come together.

Chapter two: Fire on the Mountain

Ralph called another meeting that night. The sunburned children had put on clothing once more, while the choir was more dishelmed, having abandoned their cloaks. Ralph sets the rules of order for the meeting: only the person who has the conch shell may speak. Jack relishes having rules, and even more so having punishment for breaking them. A small boy is about to cry: he wonders what they will do about a snake thing. Ralph suggests that they build a fire on the top of the mountain, for the smoke will signal their presence. Jack summons the boys to come build a fire, leaving only Piggy and Ralph.

When they gather enough wood. Ralph and Jack wonder how to start a fire. Piggy arrives and Jack suggests that they use his glasses. Jack snatches them from Piggy, who can barely see without them. Eventually they use the glasses to reflect the rays of the sun, starting a fire. Ralph says they might never be saved, and Piggy claims that he has been saying that, but nobody has listened. They get the fire going once more. Piggy worries that they still don't know exactly how many boys there are, and mentions the snakes. Suddenly, one of the trees catches on fire, and one of the boy screams about snakes. Piggy thinks that one of the boys is missing.

Analysis:

In this chapter, Golding uses the progress of the boys on the island as a chart of human development. The first achievement that the boys make on the island is to build a fire, which like the conch shell brings the entire group of boys together in awe and wonder. The 'government' of Ralph also develops during this chapter, as a society with rules begins to form on the island, with the procedure that only the person with the conch may speak during meetings. Ralph takes a rational perspective based on ideas of justice rules will allow the boys to live fairly among one another, a belief that fits well with his democratic sensibility. Jack relishes the idea of rules as a means for control and for punishment, a reflection of his dictatorial ethos and tendency towards violence. Golding uses Piggy's advice as foreshadowing: failure to heed Piggy, however absurd he may be, leads to dire consequences. Golding also establishes Jack as a boy who tends to dominate. He takes the colonialist English position that, since he is English and thus superior to all others. Golding sets up their own sense of fear as the greatest danger to these boys. It is here that Ralph best demonstrates his superiority for leadership. Ralph calls an assembly to establish rules. "Hands up 'like at school," Ralph says. Only the person holding the conch may speak. Thus, the conch

represents the order they will try to maintain and respect.

Jack says the Ralph is right. "We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best.

Chapter Three: Huts on the Beach

Jack scans the oppressively silent forest. A bird startles him as he progresses along the trail. He raises his spear and hurls it at a group of pigs, driving them away. Ralph complains that the boys are not working hard to build the shelters. Jack says that Ralph is chief, so he should just order them to do so. Ralph vow to build something, whether a hut or a submarine, start building it for five minutes then quit.

Ralph tells Jack that most of his hunters spent the afternoon swimming. Ralph insists that they need shelters more than anything. Jack says that when he is hunting, he often feels as if he is being hunted, but admits that this is irrational. Jack and Ralph go to the bathing pool, but do not find Simon there. Simon had followed Jack and Ralph and then turned into the forest with a sense of purpose. He is a tall, skinny boy with a coarse mop of black hair. He gives the boys fruit and then goes along the path into the jungle. He finds an open space and looks to see whether he is alone. This open space contains great aromatic bushes, a bowl of heat and light.

Analysis:

Golding continues to develop Jack's preoccupation with hunting. His motives for hunting are disturbing. He hunts not for the ostensible purpose of gaining food to eat, but rather for his personal enjoyment. Golding indicates that there is something dangerous in Jack's obsession. Ralph cannily realises this trait when he reminds Jack that the most important thing that the boys must do is to build a shelter. Ralph is the best leader. The major burden that he faces is that he must deal with young children unprepared to care for themselves. Simon views the jungle as a place of beauty and tranquility, in comparison to Jack, who sees only the dangers that the boy's face. Jack is learning to be comfortable where most of us would be lost. Jack is said to be "dog like, uncomfortably on all fours yet unheeding his discomfort ". He closes his eyes and raises his head, breathing in "gently" with flared nostrils, assessing the current of warm air for information. Golding's description of Jack is filled with animal references. Sniffing the warm, steamy pig droppings. Jack becomes more primitive and dismisses his human inclinations. His chase after the pigs is described as "the promise of meat".

Chapter Four: Painted Faces and Long Hair

The boys quickly become accustomed to the progression of the day on the island, including the strange point. Piggy discounts the midday illusions as mere mirages. The smaller boys were known by the generic title of “littluns”, including Percival, the smallest boy on the island, who had stayed in a small shelter for two days. The littluns spend most of the day searching for fruit to eat. They cry for their mothers and spend time with the older boys only during Ralph’s assemblies. They build castles in the sand.

Two other boys, Roger and Maurice, come out of the forest for a swim and kick down the sand castles. Maurice remembering how his mother chastised him, feels guilty when he gets sand in Percival's eye. Henry is fascinated by the small creatures on the beach. Jack thinks about why he is still unsuccessful as a hunter. Jack rubs his face with charcoal and laughs with a bloodthirsty snarl when he sees himself. From behind the mask Jack seems liberated from shame and self-consciousness.

Ralph believes that the session smoke along the horizon coming from a ship, but there is not enough smoke from the mountain to signal it. Their own fire is dead. Ralph screams for the ship to come back. Piggy begins to cry at their lost opportunity, and blames Jack for letting the fire go out. The two argue finally Jack punches Piggy in the stomach. Piggy’s glasses fly off and break on the rocks. Jack eventually does apologize about the forest, but Ralph resents Jack’s misbehaviour. Ralph vows to call an assembly.

Analysis:

Golding notes several instances in which cultural influences of parents and authority figures determine the boy's behaviour. It is Jack who first oversteps the boundaries of civilized society. His attempts to successfully hunt become, in effect, attempts to succumb to an animalistic nature. His painted face, reminiscent of hunter gatherer societies means to make him indistinguishable from the animals of the forest.

Maurice's impression of the pig during the dance obscures the line between violence directed at the animals on the island and violence directed on one another. The chapter further steps up Piggy as a martyr figure. He has the most grounded concerns, making the reasonable proposal that they construct a sundial, but he is also loathed by the other boys. The concurrent sighting of the ship and the killing of the pig contribute to the downfall of relative calm on the island. These two events represent the different strands of human behaviour inherent on the island. The ship is a reminder of the civilized society to which the boys belong and renews

the possibility that they may eventually escape the island, while the killing of the pig is an example of their descent from civilized behaviour into animalistic urges. The boys no longer clock the hours of day and night. The civilization they've known is dropping away, like primitive man; they are being guided by the sun and stars.

Morning is seemed as childhood, "a time when plays was good and life so full that hope was not necessary and therefore forgotten. "The middle of the day is likened to the difficulties of middle life "Strange things happened at midday... .. Sometimes land loomed where there was no land and flicked out like a bubble as the children watched. "Golding says that late afternoon is a "time of comparative coolness but menaced by the coming of the dark. "Night, or being near death, fills one with "restlessness, under the remote stars. " When a person is near death, that is associated with the living universe becomes distant.

Chapter five: Beasts from Water

Ralph goes to the beach because he needs a place to think and is overcome with astonishment. He calls a meeting near the bathing pool, realizing that he must think and must make a decision but that he lacks Piggy's ability to think. He begins the assembly seriously. He admonishes them for not using the appropriate areas for the lavatory. He claims that they ought to die before they let the fire out. He directs this at the hunters. Ralph then speaks on their fear. He admits that he is frightened himself, but their fear is unfounded.

Jack stands up, takes the conch, and yells at the littluns for screaming like babies and not hunting or building or helping. A littlun, Phil, tells how he had a nightmare and, when he awoke, how he saw something big and horrid moving among the trees.

Ralph dismisses it as nothing. Simon admits that he was walking in the jungle at night. Percival speaks next. Percival claims that the beast comes out of the sea, and tells them about squids.

Simon says that maybe there is a beast, the boys speak about ghosts. Ralph stops the fight. Piggy yells at the boys. Jack threatens him again. Ralph says that the rules are the only thing that they have. Jack says that they will hunt the beast down. The assembly breaks up. Only Ralph, Piggy and Simon remain. Piggy warns him that if Ralph steps down as Chief Jack will do nothing but hunt, and they will never be rescued. The three reminisce on the majesty of adult life. The three hear Percival still sobbing his address.

Analysis:

The weight of leadership becomes oppressive for Ralph as the story continues, he is dutiful and dedicated, but his attempts to instil order and calm among the boys come to nothing. Holding develops Ralph particular concerns and insecurities. Ralph has a strong sense of self-doubt. He is not immune to fear. Golding presents Ralph as a reluctant leader. His position of chief has been thrust upon him. It is Ralph who is not concerned with the rules of order on the island. Ralph's rules keep the boys tethered to some semblance of society.

Piggy remains the only fully rational character who completely dismisses the idea of a beast in the island. He raises the important question whether the boys will act like humans, savages or animals. Ralph and Piggy exemplify human behaviour, while Jack represents savagery. Jack continues to be an aggressive and destructive force.

During the assembly Jack fully abandons the rules and codes of society. While Ralph assumes leadership for his calm demeanour and rationality. Jack gains his authority from irrationality and instinctual fear. Golding clearly portrays Jack's behaviour as dangerous. Golding constructs the assembly to show how fear foments and spreads among the young boys. The terrors that the boys imagine become progressively more abstract and threatening. Percival uses concrete facts about squids to come to an illogical conclusion that a squid may come from the sea to harm them. Percival's repetition of his address is a stark reminder that they no longer reside in civilized culture, while the musings on adulthood by Ralph, Piggy and Simon portray adult society as sufficiently rational and organized to solve the problems.

Chapter Six: Beasts from Air

Ralph and Simon pick up Percival and carry him to a shelter. That night, over the horizon, there is an aerial battle. A pilot drops from a parachute. The dead pilot sits on the mountain top. The twins Sam and Eric, the two boys on duty at the fire, awake and add kindling to the fire. They scramble down the mountain and wake Ralph. They claim that they saw the beast. Eric tells the boys that they saw the beast, which has teeth and claws and even followed them. Jack calls for a hunt. Ralph becomes exasperated at Jack, accusing him of not wanting to be rescued. Jack takes a swing at him. Simon, wanting to show that he is accepted, travels with Ralph, who wishes only for solitude. Jack gets the hunters lost on the way. They continue along a narrow wall of rocks. As some of the boys spend time rolling rocks around the bridge. Ralph decides that it would be better to climb the mountain and rekindle the fire.

Analysis:

The landing of the dead pilot on the mountain is a pivotal event in *Lord of the Flies*, for it serves as an actual manifestation of the beast which the boys fear. This beast from air is a concrete object that the boys can fear rather than abstract ideas concerning squids and ghosts with which the boys were previously preoccupied. The dead body is nothing more than an object.

It is of no surprise that Jack interprets the appearance of the beast from air as a cause for war. Jack thus continues his authoritarian attitude with a strong sense of demagoguery. This foreshadows later developments in which Jack will focus his vitriol against other possible enemies. Jack's efforts isolate Ralph from the other boys, who find Jack's focus on the games of hunting and building forts more appealing than Ralph's commitment to keeping the fire burning and remaining safe. Golding continues to develop this rift between the more mature Ralph and the other boys. Ralph, who strives to balance priorities successfully represents human reason and judgement. Piggy the problem solver represents pure human intellect. Simon, is a spiritual thinker who demonstrates the human ability to think beyond narrow personal interests.

The twins see the beast at dawn and wake Ralph. A dead man, "a figure...with dangling limbs! The answer to Ralph's prayer is powerless to help them. The beast that terrified their dreams and makes them fear the jungle is nothing but a man caught up in strings. But Sam and Eric "could never manage to do things sensibly if that meant acting independently". The description of the fire they rebuild reminds us of the boys first menacing fire. Golding uses one event to remind us of a previous event and to hint of a coming one. In this way the details of the novel seem to mirror one another and intensify our reactions to the story. Samneric's attitude indicates how the younger boys feel toward Ralph. He is acting too much like an adult. Samneric are glad that Ralph "went for" Jack and that they escaped the blame for having abandoned the fire. The decision is made to search the island. Piggy once again. Ralph is more considerate toward Piggy. Jack is jealous and verbally assaults Piggy.

The second exploration of the island recalls the first, but the two are very different. Ralph and Simon and Jack were jubilant that first day. Ralph is brooding and cautious as Jack leads "with theatrical caution". Simon ponders his inability to speak. Ralph realizes he has to be the one "to go forward "and face the unknown. Jack, acting as though he's concerned about Ralph comes up behind him. His enthusiasm for hurling rocks over the edge recalls the earlier exploration and promises that other rocks will be hurled over a cliff. Ralph wants to return to

tend the fire, Jack and the boys want to play in the fort. Like Samneric, the boys have little regard for Ralph's concerns and only want to play. The last sentence of the chapter begins, "Jack led the way" more and more the boys are siding with Jack. Ralph is losing his command.

Chapter Seven: Shadows and Tall Trees

Ralph notices how long his hair is, how dirty and unclean he has become. On this other side, the view is utterly different. The horizon is hard, clipped blue and the sea crashes against the rocks. Simon and Ralph watch the sea, and Simon reassures him that they will leave the island eventually. Roger calls for Ralph, telling him that they need to continue hunting. A boar appears, Jack stabs it with a spear, but the boar escapes. Jack is wounded on his left forearm. Roger and Jack talk about their chanting, and Jack says that someone should dress up as a pig and pretend to knock him over. Robert says that wants a real pig. The boys start climbing up the mountain once more, but Ralph realizes that they cannot leave the littluns alone with Piggy all night. Jack micks Ralph for his concern for Piggy. Ralph asks Jack why he hates him. Jack has no answer. The boys are tired and afraid, but Jack why he hates him. Jack has no answer. The boys are tired and afraid, but Jack vows that he will go up the mountain. Jack claims he saw something bulge on the mountain. Ralph says that they will. Look for it then. The boys see a rock like humour and something like a great ape sitting asleep with its head between its knees. At its sight, the boys run off.

Analysis:

Golding develops themes considered in "Beast from Air". The rift between Jack and Ralph becomes more intense as Ralph continues to remind Jack of his misguided priorities. The concerns of Ralph and Jack have been previously established. The former focuses on survival and escape, while the latter focuses on hunting and playing.

Jack uses his bravado as a sign of strength and dominance, mocking Ralph for supposed cowardice, while Ralph is straight forward and direct. Golding continues to portray the descent of the boys into animalistic behaviour. The line between the boys and the animals becomes blurred in this chapter. This indicates that the point at which the boys direct their violence at another boy is approaching; Jack even jokes that they could kill a littlun in place of a pig. Once again demonstrating his blatant disregard for human life. Ralph is struggling with his role as leader, trying to hang on to it, wanting to let go when Simon makes his

prophecy. Golding brings us close to Ralph. Ralph has made a complete circle in his thinking: Civilization is now the dream, not freedom from it.

Ralph realises that he is giving in to the jungle. “He discovered with a little fall of the heart that these were the conditions he took as normal now and that he did not mind. Ralph’s values have adjusted themselves once again. As a human being, he needs the comfort and friendship of the others boys. Without the world he has always known to sustain him, he cannot bear being cut off from his peers. He cannot sustain himself.

Loneliness and the fear of isolation are common human experiences. The side of the island the boys ate exploring differs from the area where the lagoon and the shelters are. Into Ralph’s moment of despair Simon whispers like a spirit, “You’ll get back to where you came from. “ Ralph still has the ocean in mind, but he is struggling with his own smallness, his limited ability to act as leader. The irony in what Simon appears to be saying prompts Ralph to respond in kind: “Got a ship in your pocket?”. Ralph too overwhelmed by the indifference of the world about him, too lost – in a spiritual sense – to find his way back, Simon's statement is prophetic.

4.3 Further main body of the text- Chapter Eight: Gift for The Darkness

When Ralph tells Piggy what they saw, he is quite sceptical. Ralph tells him that the beast had teeth and big black eyes. Jack says that his hunters can defeat the beast, but Ralph dismisses them as boys with sticks. Jack says that Ralph isn’t a proper chief, for he is a coward himself. Nobody agrees with Jack, so he runs off in tears. He says that he is not going to be part of Ralph’s lot. Jack leaves them. Piggy says that they can do without Jack, but they should stay close to the platform. Simon suggests that they climb the mountain. Piggy organises the new fore by the beach. Ralph notices that several of the boys are missing. Piggy says that they will do well enough if they behave with common sense, and purposes a feast. Simon had left to sit in the open space he had found earlier. Far off along the beach. Jack says that he will be chief of the hunters. They find a group of pigs and kill a large sow. Jack rubs the blood over Maurice's cheeks, while Roger laughs that the fatal blow against the sow was up her ass. They cut off the pig’s head and leave it on a stick as a gift for the beast at the mountain top. Simon sees the head, with flies buzzing around it. Ralph worries that the boys will die if they are not rescued soon.

Ralph and Piggy realize that it is Jack who causes things to break up. The littluns run off as

Jack approaches, naked except for paint and a belt. Jack tells them that he and his hunters are living along the beach by a flat Rock, where they hunt and feast and have fun. He invites the boys to join his tribe. When Jack leaves, Ralph says that he thought Jack was going to take the conch, which Ralph holds as a symbol of ritual and order. Bill suggests that they go to the hunters feast and tell them that the fore is hard on them. At the top of the mountain remains the pig's head which Simon has dubbed Lord of the flies. Simon believes that the pig's head speaks to him, calling him a silly little boy. Lord of the Flies tells Simon that he'd better run off and play with the others. Lord of the Flies claims that he is the beast and laughs at the idea that the beast is something. Simon falls down and loses consciousness.

Analysis:

Piggy remains the line sceptic among the boys, still unsure of the presence of the beast, which continues to be the focus for Jack. Ralph succumbing to fear and suspicion, believes that there is a beast on the island. Golding has the most affection, he is still. Susceptible to the childish passions and irrationality that mark the other boys to a lesser extent. Ralph successfully defends himself against Jack's critiques by revealing Jack's own absurdity and cowardice, Jack is resolved that he will take control. Jack's refusal to accept the others boy's decision serves as a reminder that Jack is still a child who considers life on the island as a game. Jack, realizing that he cannot take authority directly away from Ralph, forms a separate authority for himself. Two 'governments' therefore emerge on the island. Ralph presides over what roughly resembles a liberal democracy, while Jack forms an approximation of a military dictatorship. Golding continues to construct Piggy as the sensible. Piggy is the only one who does not have a predictable emotional arc. While Jack and Simon descend in their respective forms of madness and Ralph remains sensible but increasingly cynical, Piggy confounds expectations. Jack and his hunters continue to descend into savagery in this chapter. They continue to indulge in stereotypical 'native' behaviour' that focuses on the use of violence. The boys see their behaviour as savages as part of an elaborate game. This foreshadows the point at which the boys acting as 'natives' moves from mere game to actual savagery. Lord of the Flies, as Simon dubs the pig's head, is the symbol of that descent from civilized behaviour to animalistic savagery. For Simon it is the final revelation that nature can be brutal and horrifying, an idea that clashes with his previous affinity with nature and the spirituality inherent in it. The pig's head has deep religious connotations: the phrase "Lord of the Flies" is a translation of the Hebrew word Ba'alzevuv,

or it's Greek equivalent Beelzebub. The pig's head is thus a symbol of Satan, but this devil is not an external force, but rather an internal evil created by the boys themselves. Jack challenges Ralph's leadership, then leaves. The shell that has symbolized order is now called a "blob", the conch is becoming insignificant in the way that civilization is. The boys talk about the reality of the beast. Jack is insulted by Ralph's unwillingness to believe that he and the hunters can go after the beast. Jack 'inexpertly' blows the conch to call an assembly. His blowing the conch indicates his desire to take control; that he does it poorly is a comment on his abilities. Jack denounces Ralph's leadership. He accuses Ralph of being like Piggy that is, being too weak to lead. Jack sounds childish when he says that Ralph "isn't a perfect". Again Jack is correct about Ralph, but he lacks the human compassion that Ralph has developed. When Jack again loses the boys vote on the leadership, he begins to cry. We see Jack's desire for power side by side with his immaturity and his inability to understand human relationships. His desire to force himself on the others as leader and his childishness are placed together several times in the story. Golding may be hinting that those who seek power in this way are often immature and without understanding of the human situation.

In a brief scene we follow Simon up the mountain. He is the pilgrim or prophet type, like a Jesus or a Moses, who goes off one to pray. He meditates, surrounded by dancing butterflies and threatening heat. The scene shifts to Jack, who is "looking brilliantly happy". Jack, once the leader of the choir, is now self-appointed chief. Golding recalls that "their voices had been the song of angels", he convinces us they have become devils. The hunt begins and we travel through the pig runs with the boys. Golding does not spare the reader the details of the killing. We see Jack at the full height of his powers. His regression to an animalistic state thrills the other hunters.

Throughout the description of the slaughter, the ironic detail of the butterflies dancing overhead served to remind us of two things: Ralph's conclusions about the indifference of nature and the presence of Simon. Ralph tries to hold an assembly with the few remaining boys. He speaks of the importance of the fire over the feast, but "a shutter... flickered in his brain, "and he loses his train of thought. The little ones want to have fun, and Ralph can't convince them not to go. Thunder seems to announce the coming tragedy.

The final scene of the chapter is Simon's. He is talking with the mounted pig's head, now called Lord of the Flies. Simon battles mentally with Lord of the Flies and refuses to be persuaded by his tactics. "Pig's head on a stick," he says. Because Simon refuses not to tell the truth, he will die a hero. Simon looks into the vast mouth of the pig. "There was blackness within, a blackness that spread". Again there is the equation of evil, darkness and the

unknown within and without. Lord of the Flies final words echo Ralph's words when he struck the boar and experienced the thrill of hunting. "We shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. "Lord of the Flies names them all and foretells Simon's inevitable end.

Chapter Nine: A View to a Death

Simon's fire passes into the weariness of sleep. Simon speaks aloud to himself, asking "What else is there to do?" He staggers down the mountain to tell them what he has found. Ralph notices the clouds overhead and estimates that it will rain again. Ralph and Piggy play in the lagoon and Light gets mad when Ralph squirts water on him, getting his glasses wet. They decide that they should find them to make sure that nothing happens. They find the other boys ground together, laughing and eating. Jack sits on a great log, painted and garlanded as an idol. Jack orders the boys to give Ralph and Piggy some meat. Jack asks all. Of the boys who will join his tribe, for he gave them food and his hunters will protect them. Ralph says that he has the conch, but Jack says that it doesn't count on this side of the island. As the storm begins, Simon rushes from the jungle, crying out about the dead body on the mountain. The boys rush after him, striking him and killing him. Meanwhile, on the mountain, the storm blows the parachute and the body attached to it into the sea. That night, Simon's body washes out to sea.

Analysis:

Ralph finally loses his leadership over the other boys in this chapter. With the exception of Piggy, all of the boys desert Ralph in favour of Jack, who promises them meat. The storm on the island serves as a reminder of the perils they face: while Ralph has built shelters for the boys and is prepared for this situation, Jack has focused simply on hunting. When Ralph finds Jack, he is painted and garlanded, sitting in a log like an idol. This is a deliberately pagan image at odds with the ordered society from which Jack comes and the final manifestation of his descent from civilization, Jack totally disregards the rules, it is Simon who reveals. Simon becomes a martyr for speaking the truth. When he arrives to shatter the illusions, the boys have about the beast, they perceive Simon to be the beast itself. This killing is culmination of the violence prevalent among Jack's band of hunters. The change is subtle: they murdered Simon out of instinct, descending on him before they realize that he proves no danger to them. Simon sees the beast that the boys fear. Ralph and Piggy eat pig

meat, and then join the circle to dance. Simon, mistaken for the beast is murdered and his body carried away by the ocean waves. The description of nature is vile.

Simon is approached by waves streaked with “moonbeam – bodied creatures with fiery eyes”. The line of his cheek silver and the turn of his shoulder became sculptured marble. As the creatures carry him off. Simon's mouth emits an ugly bubble, a gasp that reminds us that a murder has taken place and that nature doesn't really care about man. There is both beauty and ugliness in the world. Both are a part of existence. One cannot be denied for the other. Both are there, both are necessary. This is life and this is what Simon understood that no one else on the island can come to terms with.

Chapter Ten : The Shell and the Glasses

Back on the other side of the island, Ralph and Piggy discuss Simon, and Piggy reminds him that he is still chief or at least chief over them. Piggy says that he took part in the murder because he was scared. They try to justify the death as an accident caused by Simon's crazy behaviour. Piggy asks Ralph not to reveal to Sam and Eric that they were in on the killing. All four appears nervous as they discuss where they have been, trying to avoid the subject of Simon's murder. Roger arrives at castle Rock. The boys have set a log so they can easily cause a rock to tumble down. Roger and Robert discuss how Jack had Wilfred tied up for no apparent reason. Jack sits on a log. He warns them about the beast and about intruders. Bill asks what they will use to light the fire. He finally answers that they shall take fire from the others. Piggy gives Ralph his glasses to start the fire. The boys become tired by pulling wood for the fire, but Ralph resolves. Ralph nearly forgets what their objective is for the fire, and they realize that two people are needed to keep the fire burning at all times. Ralph reminisces about the safety of home, and he and Piggy conclude that they will go insane. Jack and his hunters arrive and attack the shelter where Ralph, Piggy and the twins are. They fight them off, but still suffer considerable injuries. Piggy thought that they wanted the conch, but realizes that they came for something else.

Analysis

The horror of Simon's death is not the event in itself. The above mentioned two boys attempt to justify their role in the death. The involvement of Piggy and Ralph makes it clear that even these two, the paragons of rationality and maturity among the island, are susceptible to the same forces that motivate Jack and his hunters. Golding obscures the once clear dichotomy

between ' Good' Ralph and ' evil' Jack. Ralph and Piggy still possess a moral sensibility, they realize that their actions are wrong. They are ashamed of the murder. As the new leader of the boys, Jack bases his authority on fear and suspicion. Even faced with information that the figure on the mountain is not harmful, Jack continues to promote fear of the dreaded beast. His methods of rule are exclusionary without any foundation in safety considerations. The weakness of Jack's rule is clear even to Jack himself, he does nothing to focus on practical matters. His only solution to the problems that the boy's face is to steal from the boys who maintain some sense of responsibility. Ralph, Piggy, Sam and Eric must therefore face a considerable burden. A more immediate danger to Ralph and Piggy comes from Jack and his followers. Here the violence used to gain Piggy's glasses, even if it is not fatal, is intentional. Holding further foreshadows a premeditated murder with the description of the rock perched near the fortress. The question that remains is which one of the boys will suffer this fate. Piggy and Ralph are both described as having faulty vision – a symbolical indication of their limited understanding of the beast.

Piggy's argument says that these things don't take place where there are civilized societies. Yet the boys are on the island because the world has just seen an atomic war. This is the dreadful truth that Simon found, that people are both good and evil. Ralph, Piggy and Samneric are incapable of saying, I murdered, I am a murderer. They cannot name what they've done. Recall the idea of naming and the power of something that has no name. The same idea applies to admitting the truth. On the other hand, when you admit to something you've done wrong, your trouble seems to go away. You forget about it after a while: it no longer has power over your mind. This is the problem the boys are struggling with. Telling the truth about what they've done to Simon is painful and has dire consequences. Robert shows Roger the massive rock with the lever under it, which can be hurled down if the beast appears. When Roger hears that the chief is going to beat Wilfred without offering an explanation for the beating, he realizes that the civilization which had protected the littluns is gone. Roger is Jack's right hand man, much as Piggy is Ralph's. As Jack does, Roger understands the use of force and enjoys it. He is linked with rocks, a brute force, throughout the story. The boys sit around the chief like a group of slaves or dogs. No one thinks to question Wilfred's beating. The chief gives the orders. Jack is equated now with evil. His tongue is like a snake. He terrifies them by bringing up their own fears. This society is based on fear and manipulation. Jack uses the boys fear of the beast to suit his own purposes. When he wants the boys shaken by fear, he twists his words to create terror. The darkness in his mind and the fears of the night gather around him. The boys let the fire die. When Piggy

awakens him, they listen “to something moving outside “. Piggy hears his name being called. Outside the shelter could be the beast or the ghost of Simon. Fear brings on an asthma attack, and a battle begins in total darkness. They’ve taken Piggy’s glasses, the one tool Jack lacked for building a fire. The loss of his sight makes Piggy’s death inevitable. The loss of the glasses spells the end of any kind of order or sanity on the island. The last paragraph of the chapter describes the hunters, Jack among them, turning cartwheels on the beach. In a sad and ironic way, their action mirrors the beginning of the book.

Chapter 11: Castle Rock

The four boys around where the fire had been, bloody and wounded. Ralph says that all they need is a fire. Ralph, Sam and Eric think that they should go to the Castle Rock with spears, but Piggy refuses to take one. Piggy says that he’s going to go find Jack himself. Piggy says that he will appeal to a sense of justice. A tear falls down his cheek as he speaks. They set off along the beach, limping. When they approach the Castle Rock. Ralph blows the conch. Jack arrives from hunting, and tells Ralph to leave them alone. Ralph finally calls Jack a thief. They fight each other while Piggy reminds Ralph what they came to do. Ralph stops fighting and says that they have to give back Piggy’s glasses and reminds them about the fire. He calls them painted fools. Jack orders the boys to grab Sam and Eric. Ralph screams at Jack, calling him a beast and a swine and a thief. Roger leans his weight on the lever, causing a great rock to crash down on Piggy, crushing the conch and sending Piggy down a cliff, where he lands on the beach, killing him, Jack declares himself chief, and hurls his spear at Ralph, which tears the skin and flesh over his ribs, then shears off and falls into the water. Ralph turns and runs, but Sam and Eric remain. Jack orders them to join his tribe, but when they only wish to be let go he pokes them in the ribs with a spear.

Analysis:

Golding sets up the conflict between Jack and Ralph as an explicit struggle between savagery and civilization. Ralph criticized Jack for his lack of responsibility and his ambivalence to rules of order and justice. The final confrontation in which Ralph and Piggy face Jack and the other boys clearly delineates the divide between civilization and animalistic savagery. Before they face Jack, Ralph and Piggy readopt the manners and customs of English boys, a stark contrast to the hunters. Piggy joins Simon as the second martyr among the boys. The two outcasts do when they shatter the illusions held by the other boys. Roger has a clear

conception of his actions when he tips the rock that kills Piggy. This completes the progression of behaviour that has been developed move from unintentional violence to completely premeditated murder. In a last noble attempt to show the worth of civilization. Piggy asks a series of questions. “Which is better – to be a pack of painted Indians. Or to be sensible...? Which is better – to have rules and agree, or to hunt and kill? Which is better, law and rescue, or hunting and breaking things up? “But these are the questions the boys have been unable to come to terms with all along. Piggy gets his answer. “High overhead Roger, with a sense of delirious abandonment, leaned all his weight on the lever”. Brute force is better might makes right whatever it wants. The rock shelters the shell and hurls Piggy to his death on the rocks below. On Jack's side of the island we see the boy's death like. The death of a pig”. “Piggy's arms and legs twitched a bit, like a pigs after it has been killed”. In this world there is no understanding of mobility or heroism. Jack turns on Ralph and threatens him with the same kind of death. Ralph flees, obeying “an instinct that he did not know he possessed”. Now that sanity and order have been destroyed with Piggy and the shell, Jack's rule will be unchallenged. Everyone else, including Ralph, will be reduced to surviving by animal instinct alone.

Chapter Twelve: Cry of the Hunters

Ralph hides, wondering about his wounds. He is not far from the Castle Rock. He concludes that Jack will never leave Ralph alone. Ralph can see Lord of the Flies, now a skull with the skin and meat eaten blood. Ralph can still hear the chant “Kill the beast. Cut his throat. Spill his blood”. He crawls to the lookout near Castle Rock and calls to San and Eric gives him a chunk of meat and tells him to leave. They tell him that Roger has sharpened a stick at both ends. Ralph crawls away to a slope where he can safely sleep. He awakes he can hear Jack and Roger. They are trying to find out where Ralph is hiding. Ralph finally runs away. He decides to hide again. Ralph rushes towards the beach, where he finds a naval officer. His ship saw the smoke and came to the island. The officer thinks that the boys have been only playing games. The other boys begin to appear from the forest, Percival tries to announce his name and address. Ralph says that he is boss, and the officer asks how many there are. He scolds them for not knowing exactly how many there are for not being organized, as the British are supposed to be. Ralph begins to weep for the first time on the island. He weeps for the end of innocence and the darkness of man's heart, and for the fall of Piggy. The officer turns away, embarrassed.

Analysis:

The dynamic of interaction between Ralph and the other boys' changes. Ralph is now an object to be pursued by the other boys. For Ralph, the other boys on the island bear no resemblance to the English schoolboys first stranded there; they are complete savages without either a moral or a rational sensibility. The final chapter demonstrates the self-destructive quality of the boys' actions. Golding indicates that the boys are not only destructive to their enemies but to themselves. Images of decay permeate this chapter, such as Lord of the Flies which has decayed until it remains only a hollow skull. The spear with two ends serves a prominent example of the dangers the boys create for themselves. The symbolism of the double edged spear becomes manifest in the boys hunt for Ralph, in order to hunt down Ralph, the boys start a fire that might overwhelm them and destroy the fruit that is essential for their survival. The appearance of the naval officer at the beach mitigates the effects of the boy's aggression; the officer is a Deus ex Machina whose arrival on the island frees Golding from the implications of the hunter's suicidal attack on Ralph. The naval officer emphasizes the importance of order. He interprets the hunting and painted faces as a childish game, unaware that their dress carries more than symbolic meaning. The boys have not been playing as savages; they have become them. Golding emphasizes this through Percival's inability to state his name and address as he did when the boys first arrived. The paradise of the island comes to an end when the boys choose nature and instinct over rationality and awareness. Ralph loses his innocence when he realizes that the violence constraints of order mortality that civilization constructs.

The ending of the story takes us by surprise-in fact; we slam into it like a spending train hitting a brick wall. There on the beach stands a naval officer in a white uniform. We stop with Ralph to catch our breath. The abrupt shift in perspective reminds us that these little boys have seduced themselves into a deadly game. "Fun and games", the officer observes. "Having a war or something?". But it's not a game; what they've been doing is serious. Ralph understands this, and Golding has been trying to convince us of it by allowing us to be so close to Ralph. Ralph can answer "I am" now that civilization has returned. Jack is described as "A little boy who wore the remains of an extraordinary black cap on his red hair who carried the remains of a pair of spectacles at his waist. The officer thinks the boys could have done better in conducting themselves on the island. Ironically, he repeats the same childish view that the boys had when they landed. Ralph, unable to speak, can only weep for "the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend

called Piggy". The last paragraph is the most chilling. Ralph and the boys appear to have been saved and Jack's rule destroyed. The dramatic change in perspective moves the focus away from the boys and turns it on the world and on us. Ralph has made war just as men of the world do. Ralph and the boys are like the rest of humanity; even in this ideal place they have bowed to the warring instinct because thinking and choice are so difficult. We must remember that the world which surrounds us is our island, and we must each feel and act responsibly toward it. We have a responsibility to protect our civilization.

4.4 Check your Progress

- Q.1. How do the boys in Golding's *Lord of the Flies* organize themselves in their new surroundings?
- Q.2. Describe the island where the boys in Golding's *Lord of the Flies* are marooned.
- Q.3. Attempt a critical appraisal of Piggy's character in Golding's *Lord of the Flies*.
- Q.4. Describe the circumstances leading to the death of Simon in Golding's *Lord of the Flies*. Bring out its significance.

4.5 Summary

During an unnamed time of war, a plane carrying a group of British schoolboys is shot down over the Pacific. The pilot of the plane is killed, but many of the boys survive the crash and find themselves deserted on an uninhabited island, where they are alone without adult supervision. The first two boys introduced are the main protagonists of the story: Ralph is among the oldest of the boys, handsome and confident, while Piggy, as he is derisively called, is a pudgy asthmatic boy with glasses who nevertheless possesses a keen intelligence. Jack Merridew, an aggressive boy who marches at the head of his choir. Ralph, whom the other boys choose as chief. Simon, on an expedition to explore the island. On their expedition they determine that they are, in fact, on a deserted island and decide that they need to find food. The three boys find a pig, which Jack prepared.

When the boys return from their expedition, Ralph calls a meeting and attempts to set rules of order for the island, Jack agrees with Ralph, for the existence of rules means the existence of punishment for those who break them. Ralph proposes that they build a fire on the mountain which could signal their presence to any passing ships. Piggy proves essential to the process: the boys use his glasses to start the fire. Piggy loses his temper and criticizes the other boys

for not building shelters first. He worries that they still do not know how many boys there are, and believes that one of them is already missing. While Jack tries to hunt pigs, Ralph orchestrates the building of shelters for the boys. Jack tells Ralph that he feels as if he is being hunted himself. When Simon the only boy who has consistently helped Ralph leaves presumably to take a bath, Ralph and Jack go to find him at the bathing pool. Simon instead walks around the jungle alone, where he finds a serene open space with aromatic bushes and flowers.

The boys soon become accustomed to the progression of the day on the island. The youngest of the boys, known generally as the "littluns", spend most of the day searching for the fruit to eat. Jack continues to hunt, while Piggy, who is accepted as an outsider among the boys, considers building a sundial. A ship passes by the island, but does not stop, perhaps because the fire has burned out. Piggy blames Jack for letting the fire die. Jack punches Piggy, breaking one lens of his glasses, Jack and the hunters chant "Kill the pig. Cut her throat. Bash her in" in celebration of the kill, while Maurice pretends to be a pig and the others pretend to attack him.

Ralph becomes concerned by the behaviour of Jack and the hunters and begins to appreciate Piggy's maturity. He calls an assembly in which he criticizes the boys for not assisting with the fire. He insists that the fire is the most important thing on the island, for it is their one chance for rescue. Ralph admits that he is frightened for their fear and for not helping with hunting or building shelters. Phil, tells how he had a nightmare and when he awoke saw something moving among the trees. The littluns begin to worry about the supposed beast, which they conceive to be perhaps a ghost or a squid. Piggy and Ralph fight once more. Jack then decides to lead an expedition to hunt the beast, leaving only Ralph, Piggy and Simon. Piggy warns Ralph that if Jack becomes chief the boys will never be rescued.

That night, during an aerial battle, a pilot parachutes down the island. The next morning, the twins Sam and Eric are adding kindling to the fire when they see the pilot. They scramble down the mountain and wake Ralph. Jack claims that the conch is now irrelevant and takes a stick and swings it at Ralph when he claims that Jack does not want to be rescued. Ralph decides to join the hunters on their expedition to find the beast, despite his wish to rekindle the fire on the mountain.

The hunters, while searching for the beast, find a boar that attacks Jack, but Jack stabs it and it runs away. The hunters go into a frenzy. Ralph realises that Piggy remains with the littluns back on the other side of the island. Ralph realises that Jack hates him and confronts him about that fact. Jack mocks Ralph for not wanting to hunt, claiming that it stems from

cowardice.

Ralph returns to the shelters to find Piggy and tells him that they saw the beast, but Piggy remains sceptical. Jack attempts to assert control over the other boys, calling for Ralph's removal as chief, but when Ralph retains the support of other boys Jack runs away, crying. Piggy suggests that, they should build a fire on the beach and reassures them that they will survive if they behave with common sense. Simon leaves to sit in the open space. Jack claims that he will be the chief of the hunters have a feast. The hunters kill a pig. Then they cut off the head and leave it on a stake as an offering for the beast. Jack brings several hunters back to the shelters. All of the boys except for Ralph and Piggy, join Jack. Meanwhile, Simon finds the pig's head that the hunters had left. He dubs it Lord of the Flies because of the insects that swarm around it. He believes that it speaks to him, telling him how foolish he is. The pig's head claims that it is the beast, and mocks the idea that the beast could be hunted. Simon falls down and loses consciousness. Simon regains consciousness and wanders around. When he sees the dead pilot that realizes what it actually is, Simon rushes down the mountain to alert the other boys of what he has found. Ralph and Piggy play at the lagoon one. When they find Jack, Ralph and Jack argue over who will be chief. When Piggy claims that he gets to speak because he has the conch, Jack tells him that the conch does not count on his side of the island. Ralph warns them that a storm is coming. Simon rushes from the forest telling about the dead body on the mountain.

Back on the Ralph and Piggy discuss Simon's death. They both took part in the murder. The only four boys who are not part of Jack's tribe are Ralph and Piggy and the twins, Sam and Eric, who help tend to the fire. At the castle Rock, Jack rules over the boys with the trappings of an idol. He has kept one boy tied up, and instils fear in the other boys warning them about the beast and the intruders. Meanwhile, Ralph, Piggy and the twins work on keeping the fire going, but find that it is too difficult to do by themselves. That night, the hunters attack the four boys. Piggy learns the purpose of the attack: they came to steal his glasses.

After the attack, the four boys decide to go the castle Rock to appeal Jack as civilized people. They groom themselves to appear presentable and dress themselves in normal clothes. When they reach castle Rock. Jack arrives for hunting and tells Ralph and Piggy to leave them alone. Ralph calls the boys painted fools. Jack takes Sam and Eric as prisoners and order them to be tied up. Piggy asks Jack and his hunters whether it is a better to be a pack of painted Indians or sensible like Ralph, but Roger tips a rock over O Piggy, causing him to fall down the mountain to the beach. The impact kills him.

Ralph hides near the castle Rock, where he can see the other boys. He crawls near the place

where Sam and Eric are kept, and they give him some meat and tell him to leave. While Ralph hides, he realizes that the other boys are tolling rocks down the mountain. Ralph evades the other boys who are hunting for them, and then realizes that they are setting the forest on fire in order to smoke him out. Ralph finally reaches the beach, where a naval officer has arrived with his ship. He thinks that the boys have only been playing games, and scolds them for not behaving in a more organized and responsible manner, as is the British custom. As the boys prepare to leave the islands for home, Ralph weeps for the death of Piggy and the end of the boy's innocence.

4.6 Keywords

- Extensive- large scale
- Hypothetical- academic
- Sociological- subcultural
- Rationality- logic
- Spiritually- inner
- Martyr-sacrifice
- Genre-category
- Skinny-thin
- Weird-unnatural
- Disability- disorder
- Compassionate- pitting
- Protagonists - supporter
- Deserted - leave
- Existence - alive
- Presumably- expect
- Scramble - climb
- Cowardice- fearfulness
- Wanders- roam
- Swarm- school
- Trappings- accessories

4.7 Self-Assessment Test

- Q.1. What accounts for the hidden appeal of Golding's novel, *Lord of the Flies*?
- Q.2. Is Golding's *Lord of the Flies* a true tragedy, as per Aristotle's definition? Prove your opinion.
- Q.3. Why are Ralph and Jack antagonistic to each other in *Lord of the Flies*?
- Q.4. Describe the first meeting between Ralph and Piggy in Golding's novel, *Lord of the Flies*.

4.8 Answers to check your progress

Ans-1 The novel begins with a plane crash in the Pacific Ocean during an unnamed war in which a group of English schoolboys. Among the survivors are a young, fair haired boy of twelve named Ralph and a pudgy boy referred to only by the derisive nickname from school that he dislikes. When Ralph blows the conch, several children make their way to Ralph and Piggy. There were several small children around six years old. One of the boys, Jack Merridew, leads the group which he addresses as his choir. Jack, a tall thin boy with an ugly, freckled complexion and flaming red hair, insists that he be the leader because he's the head boy of his choir. Ralph has a sense of stillness. He is elected chief, but concedes that Jack can lead his choir, will be hunters. Ralph chooses one of the boys, Simon, while Jack insists that he comes along. When Piggy offers to go, Jack dismisses the idea, humiliating Piggy, who is still ashamed that Ralph revealed his hated nickname. The three boys search the island, climbing up the mountain to survey it. Ralph looks upon everything and says "this belongs to us".

The three decide that they need food to eat, and find a piglet caught in a curtain of creepers. Jack draws his knife, but pauses before he has a chance to stab the pig, which frees itself and runs, away. With the help of various symbols, Golding presents the allegory of man's fallen state. Golding is pessimistic and disillusioned. He seems to affirm, as Anthony Burgess points out: "Take off the brakes of enforced control, and boys like men, will choose chaos rather than order. The good intentions of the few are overborne by the innate evil of the many". *Lord of the Flies* is a parable showing the harmful effect of the removal of civilized restraints, which results in a complete regression to a brutal and savage state. Golding portrays Jack manner and compatriots as militaristic and aggressive, with Jack's bold manner and the choir marching in step with one another. Jack seems a physical manifestation

of evil: with his dark cloak and wild red hair, he gives a slightly satanic impression. Jack is a decided military authoritarian. The role that he first chooses for his choir is as hunters. Golding indicates that Jack must prepare himself to commit a violent act, for he still constrained by societal rules that oppose this behaviour; his authoritarian. The role that he first chooses for his choir is as hunters. Golding indicates that Jack must prepare himself to commit a violent act, for he still constrained by societal rules that oppose this behaviour, his authoritarian attitude has given him a predisposition to violence. In both temperament and physical appearance, Ralph is the antithesis of Jack. Golding idealizes Ralph from the beginning, lavishing praise on his physical beauty. Ralph is no great intellect. He is a natural leader, a quality that the other boys recognize when they vote him leader. The vote for chief establishes a conflict between the different values exposed by Jack and Ralph. Ralph therefore comes to represent a democratic ethos. Piggy, is the intellectual of the group. It is his knowledge of the conch shell that allows Ralph to summon the rest of the boys together and **he who shows the most concern for some sort** of rational order. He has a particular interest in names. The idea of naming is one of the first indications of an ordered society. For Piggy, there is a meaning in names, both as a communication tool and as a representation of one's person, as shown by his hatred of his own nickname. Ralph gains status from his possession of the conch shell which gives him the authority to speak when the boys come together.

Ans-2 Lord of the Flies is the story of a group of adolescents who accidentally find themselves on an Edenic island. There is plenty of food, fruit and fresh water. The beautiful conch Ralph and Piggy discover bring the boys together and soon becomes the acknowledged symbol of harmony and order. It is the possession of the conch that more than anything else qualifies Ralph to be the chief. The forest, however, attracts a passing cruiser to the island and this, by the irony of circumstances, the boys are 'rescued for the time being from a total collapse.

Water and rocks, ebb and flow, angles and circles, microcosm and macrocosm, reason and intuition, good and evil, flies and butterflies: rhythm beats in Lord of the Flies, sometimes loud, sometimes with "an undertone less perceptible than the susurrations of the blood, "but always with the regularity of waves against the reef". The "circular horizon of water" contains the "square motif of the landscape". Sea and sky, islands and stars answer each other: the sky mirrors itself in the water together with the "angular bright constellation". Time is no longer measured by the clock but by the regular movement of sunlight from horizontal at dawn to the perpendicular at noon and back to the horizontal in the evening. On the island the sandy beach interrupted by the "square motif" of the mountain. "The most

usual feature of the rock was pink cliff surrounded by a skewed block: and that again surmounted, and that again, till the pinkness became a stack of balanced rock projecting the looped fantasy of the forest creepers". The conch, reconciling roundness and angularity, the irrational and the rational, in its "slight spiral twist" is a symbol of wholeness. The boys do not know this but take it as a talisman and feel that is precious and rare. Golding intimates that the same law governs the geophysical world and the world of man.

Ans-3 Piggy is a complex character with his "unhesitating common sense. This common sense is evident from the outset when he organizes the meeting and tries to make a list of everyone present. Yet Piggy, is a doubtful hero, who, no sooner met, has to rush away from us in a bout of diarrhoea, in addition, he wears spectacles, suffers from asthma, is fat through eating too many sweets in his aunties shop, can't swim and most important of all, his awful English reveals him as unmistakably working class. It is Piggy who a monopoly of common sense and practical intelligence. Piggy lacks the looks but has the know-how. The trouble with him is that he knows but cannot do, and so he is relegated. He cannot below the conch himself the asthma again is happy to be Ralph's adviser, the thinker and framer of policy. The allegory requires that the boys should undervalue, ignore and even despise common sense. The language barrier is a crucial thing. Piggy can aspire, at most, to advise and he is to begin with the best adviser that Ralph could get.

Piggy trained to know his place, does not protest, far less rebel against this. From the moment Jack turns up, common sense takes a back seat and the reason is unarguably connected with the English class system. Piggy knows he is inferior just as Ralph and Jacob take their superiority for granted. It is this sense of inferiority that makes him deliver himself into the hands of his class enemies. Piggy perceptively associates his fear of Jack with the sickness from which he suffers. When Ralph tries to pooh – pooh this as exaggeration, Piggy confides the source of his superior insight: "I been bed so much I dine something I know about people. I know about me and him. "The same thing has stopped him from being an athlete has encouraged him to a thinker. His liberal democratic outlook and sense of fair play lead him to the idea that every, however lowly, has a right to sneak even a littlun who wants the conch must be given it. Piggy too is the first to recognize that life entails making certain choices and establishing certain priorities. It is the practical Piggy who jarringly introduces the reality principle into these dreams of pleasure. Piggy does not criticize Jack for doing what is easy, for putting his own pleasure above the priority of rescue. The trouble is that Jack is more representative than Piggy and his outlook prevails. It is hard to be civilized, deleteriously easy to be savage. Work is irksome and in terms of this Kantian definition, Jack is lay about,

even if he chased pigs from dawn to dusk. It is Piggy who is first excited by the shell. It is Ralph's consciousness we live in and he hardly listens to Piggy. Piggy moves into unison, the shell is primarily an object of play for both of them, and the simple vulgarity of the farting noises fills them with equal delight. Like Simon, Piggy does not believe in the beast. He hints at the real source of fear. Piggy's approach is somewhat scientific and rational. But Piggy's love voice of reason is unheeded as man succumbs to the violence and irrationality within. Piggy for all his practical sense is quite unable to deal with the violent passions and anarchic emotions which drive to his terrible doom. Piggy's tragic end underlines the inadequacy of the rational mind as a total human response to life. Piggy represents rationality, logic, science and the processes of thought on which civilization depends. Piggy's asthma, near sightedness and obesity express his incompleteness. Piggy has the right answer for the wrong reason. If Simon is a Christ figure, Piggy is "the Socrates of the story". Piggy can be credited with an adult understanding of life. His sentimental regard for the conch and his "passionate" willingness to carry the conch against all odds show that order and discipline are the supreme values for him. He has a keen sense of social commitment. When Piggy speaks to the boys, he explicitly proposes the major theme of the novel, asking whether it is better to live sensibly according to rules and standards of behaviour or to live in a state of anarchy. Piggy joins Simon as the second martyr among the boys. Simon dies when he exposes the truth about the non-existent beast, while the hunters kill Piggy when he forces them to see their behaviour as barbaric and irresponsible. The murder of Piggy, however is a more chilling event, for the boys killed Simon out of an instinctual panic. Roger has a clear conception of his progression of behaviour that has been developed in the previous, the boys move from unintentional violence to completely premeditated murder.

Ans-4 When Ralph tells Piggy what they saw, he is quite sceptical. Ralph tells him that the beast had teeth and big black eyes. Jack says that his hunters can defeat the beast but Ralph dismisses. Jack tells the other boys that the beast is a hunter and says that Ralph thinks that the boys are cowards. Jack says that he is not going to be a part of Ralph's lot, Jack leaves them. Piggy organises the new fire by the beach. Ralph notices that several of the boys are missing. They wonder where might be climbing the mountain. Simon had left to sit in the open space he had found earlier. Jack says that he will be chief of the hunters. They found a group of pigs and kill a large sow. Jack rubs the blood over Maurice cheeks, while Roger laughs at the fatal blow against the sow was up her ass. They cut off the pig's head and leave it. Simon sees the head with the flies buzzing around it. Ralph and Piggy realize that it is Jack who cause things to break up. Jack tells them that he and his hunters are living along the

beach by a flat rock, where they hunt and feast and have fun. They reiterate that the fire is the most important thing, but Bill suggests that they go to the hunters feast and tell them that the fire is hard on them. At the top of the mountains remains the pig's head, which Simon has dubbed 'Lord of the Flies, Simon believes that the pig's head speak to him, calling him a silly little boy. Lord of the Flies claims that he is the beast, and laughs at the idea that the beast is something that could be hunted and killed. Simon falls down and loses his consciousness. Simon's fits passes into the weariness of sleep. He staggers down the mountain to tell them what he has found. Ralph notices the clouds overhead and estimates that it will rain again. Ralph warns them that a storm is coming and asks where their shelters are. As the storm begins, Simon rushes from the jungle, crying about the dead body on the mountain. The boys rush after him, striking him and killing him. Meanwhile, on the mountain, the storm blows the parachute and the body attached to it into the sea. That night, Simon's body washes out the sea. Ralph finally loses his leadership over the other boys in this chapter. The storm on the island serves as a reminder of the perils they face, while. Ralph has built shelters for the boys and is prepared for this situation. Jack has focus led simply on hunting and entertaining the boys, to their detriment. Jack totally disregards the rules established for the island, claiming that the conch yields no authority when Ralph attempts to cite precedent. Significantly, it is Simon who reveals the truth about the beast. The character whom must to be crazy is the first to discover the rational truth about the supposed beast. Simon becomes a martyr for speaking the truth. When he arrives to shatter the illusions the boys have about the beast, they perceive Simon to be the beast itself. This killing is the culmination of the violence prevalent among Jack's band of hunters, who finally move from brutality against animals to brutality against each other. They murder Simon out of instinct descending on him before they realize that he proves no danger to them.

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CHAPTER-5

Preparation For Exam- The Wasteland

Chapter -1 Long Question-

**Q.1. “The structure of ‘The Wasteland’ is not progressive but rather circular”.
Elucidate this dictum with reference to ‘The Wasteland’.**

Ans-1 The structure of “The Wasteland” is not progressive but rather circular, it does not tell a story which moves through well marked stages to a destined goal but explore the significance of certain themes presented symbolically, turning round and round till the last drop of meaning is squeezed out of them without any last recourse to the last statement.

In musical terms it is a symphony of five interconnected movement. The theme of “The Wasteland” “death and rebirth are such that the structure of the poem looks circular. Its structural basis lies in a specialized branch of learning and is built on a major contrast, a device which is a favourite of Elliot’s and to be found in many of his poems. The contrast is between two kinds of life and two kinds of death. Life devoid of meaning is death, sacrifice and even the sacrificial death, may be life giving, an awakening to life. The poem occupies itself to a great extent with this paradox and with a number of variations on it.

Use of myths-

Eliot deliberately choose the mythical methods for obvious advantages. It helps in correcting parallelism between past and present. It bridges the Gulf between the crisis in human history and civilization. It was a sense of continuity of time and human consciousness.

The myths are borrowed from nature, ancient civilizations, old literature and Christian scriptures. In the Christian faith, it is represented by resurrection and resurrection of Christ. The historical myths of the Fisher king and the King Oedipus of Thebes refer to the consequence of sin, which affected the rulers and their lands.

Irony and Contrasts-

Eliot uses the advice of ironic contrast to emphasize the difference between the parallel situations between the past and the present. In the past, the fairies walked on the banks of river Thames, today prostitutes wonder on the banks of river in search of sex.

The fairies washed their feet in the river water. But now a days Mrs. Porter and her daughter wash their feet in soda water. Similarly, sexual purity was greatly valued in the past. Its love

was followed by the death wish and suicide of the victim. Eliot refers to habitual sex of the typist girl:

- Hardly aware of the departed lover,
- Her brain allows one half formed thought to pass ‘well now that’s done and I am glad it’s over.

The poem has a purpose and pattern. Eliot has shown how periods of spiritual barrenness and decadence have been followed by the periods of rebirth and regeneration. He offers a comprehensive solution to the problem of the modern age by combining the wisdom of the east and the West.

Q.2. Explain about the technique employed in the poem?

Ans-2 ‘The Wasteland ‘is an essay in creating a poem out of a vision of a devitalized world, a world that has denied or ignored spiritual life.

The Mythical method-

T. S. Eliot has used and applied the mythical method to give form to what is apparently formless, and to convey the loss moral values and spiritual sterility of the denizens of the modern wasteland. The present is compared with the past and both similarities and contrasts are thus revealed. As the myths from tradition are well known the use of mythical method aids the poet in communicating his meanings. Thus, Eliot finds analogy or the objective correlative of the modern wasteland in these other wastelands. The medieval wasteland of the Fisher king, a myth which is closely related with the grail legend.

The Wasteland of Oedipus, King of Thebes in ancient Greece, and the Biblical Wasteland of Emmaus. Redemption is brought about by purification through suffering, but a modern man leads a negative life and are unwilling to take the pains necessary for redemption.

“___in rats, alley

Where the dead men lost their bones. “

For the Waste landers, life is an aimless wandering without any fixed goal. Ceremonies religious ceremonies, purification and sex have lost their pious spiritual values. In the last section, the poet laments:

“He who was living is now dead We who were living are now dying with a Little patience.”

The Vicar of Wakefield-

“When lovely women Stoops to folly and Paces about her room again, again.

She smoothest her hair with automatic hand and puts a record on the gramophone “

Here the contrast is implied but not directly remarked. Implications is an important aspect of Elliot’s technique.

Thus, we observe that the modern wasteland has been related to the European literary and mythical tradition, the tonelessness has been emphasized in the poem. It has been Shown that periods of spiritual depression have followed a recurrent pattern. So, the poet is able to compress the whole ages within a short span.

Q.3. “He has done more than any other living English poet to make this age conscious of itself, and in being conscious apprehensive “. Explain with reference to the Wasteland.

Or Discuss the title of the poem The Wasteland.

Ans- T.S. Eliot expresses the mood of weariness and despair of post war Europe. He describes the modern world devoid of morality and spiritually and aptly entitles his poem, ‘The Wasteland’. We can call him a true representative poet of his time.

The contemporary society has ceased to believe in the authority of Church. Scientific temperament brought about by the industrial revolution shook the very foundation of religion. The gap has been created by the dying out of old values, no new value has been taken this place. The result is that man is groping in the dark and living a fruitless and meaningless life.

Act of Sex as mechanical and sterile-

The sex act which had holy associations in the past has degenerated into sexual boredom. The unending monotony of modern life is described as a taxi, throbbing, waiting in ‘The Fire Sermon’. No importance to chastity is given after the completion of the mechanical sex act for the money.

“She smooths her hair with automatic hand and puts a record in the gramophone”

Spiritual and Physical aridity-

The spiritual and physical aridity of the barren land is presented with a horrible intensity.

“There is not even silence in the mountains but dry sterile thunder without rain There is not even solitude in the mountains but sullen faces sneer and snarl”

On the part of modern man is required that is complete self-surrender to faith in God. Instead of ethics.

Actually, the wasteland is present in the minds of the people.

Lack of hope and faith-

The poet surveys the desolate scene of the world with a searching gaze. In the section I ‘The Burial of the Dead’ emphasizes the inevitable dissolution. The sacred wisdom too has fallen on evil days.

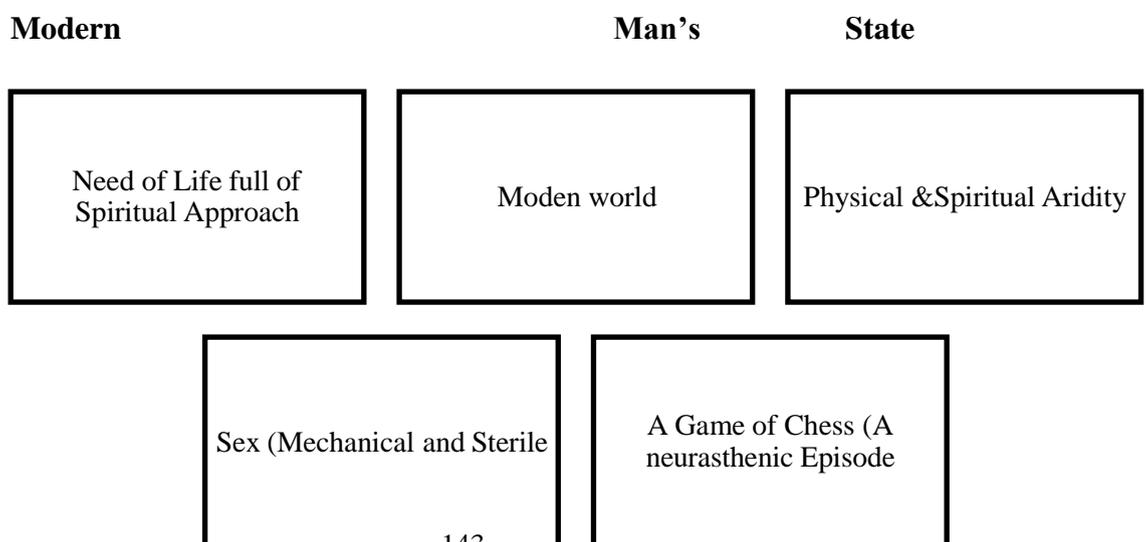
“And the dead tree gives no shelter the cricket no relief and the dry stone no sound of water”

A game of chess-

Fear and anxiety are the cardinal causes for impotency in the modern materialistic world. The central conception of ‘The Wasteland’ the presence of the fertility nymphs is a nightmare to the casual observers assembled on the banks of Thames.

What Tiresias hears is

“The sounds of horns and motors, which shall bring Sweeney to Mrs. Porter in the spring”
The greed, anxiety and loveless list are the main causes for modern man's state of impotency.



T. S. Eliot describes an age without purpose without being haunted by fear. The absence of humility, complete self-surrender and faith in God account for the note of despair and confusion. Modern man can find the solution only in the life of faith and religious affirmation.

Q.4. Do you agree with the view that the Wasteland is based on the theme of criticism of life.

Ans-4 The main theme of this poem is the sterility of sexual desire. This poem is about the degeneracy of human nature with regard to the experience of sex and nature of love. The poet sees the world as the wasteland in which every experience is coloured by dominant emotion of death in life a survey by Tiresias.

Universal appeal-

The poet wants to say that unemotional sex is a failure of all the ages. The description of Philando's rape by the Barbarous King. Lust or loveless love is found among all sections. The sexual violations of the three Thames daughters are variation in the themes of philodox's rape. So, this poem deals with a theme of spiritual emptiness and materialistic sexuality which has been a major trait of all the periods of history.

Vision of desolation and spiritual sterility-

The theme of the poem is a variation upon the theme of so much Elliot's poetry, the relation between sexual incompetence or inability to love and spiritual death and that life is empty without an external divine help. Here the idea that the abuse of love has meant the denial of life is treated as a musician might handle it, perhaps never directly. Here the point is introduced, repeated, transposed and developed with musicians' skill and symphonic effect.

Egoistic nature-

Eliot highlights the egoism in modern man. He has become materialistic. He always thinks of his own choices. There is no sentiment left. In the last section of 'The Wasteland', the poet says that we are like Coriolanus and embodiment of selfishness. The main happiness of life that is human sympathy and brotherhood is lost.

Part I In 'The Burial of Dead', beings with a lament over the loss of fertility and illustrates

by reproducing typical chatter of cosmopolitan idlers. The section ends with a vision of London as an unreal city, in a nightmare of memories.

“That corpse you planted last year in your garden
Has it begun to sprout? Will it bloom this
year?”

But when we search the Chapel Perilous it seems empty, the cock crows twice, God gives us a sign by thunder bringing rain in part 5.

The poet says that he must pass through the fire of purification. He is haunted by images of desolation and a shower of literary allusions shows him slipping into frenzy.

Q.5. Write a note on Eliot’s style and diction as evident from The Wasteland.

Ans-5 Eliot has a deep sense of music and his rhythm is adjusted to the mood or feeling reflected in the poem. I. A. Richards calls this aspect of verification as “music of ideas”.

- Often the change of rhythm reflects the contrast between the internal and the external. For example, the pomp and splendour of the lady’s, drawing room is a code in the majestic and soft moving lines of the poem. There is a shift from past to the present. For example, the meditations of Tiresias which are grand and slow, stand in sharp contrast to the conversation of German princess which is light and informal. As the poet says in the Wasteland.

“My nerves are bad to night. Yes, bad stay with me.

Speak to me. Why do you never speak? Speak. “

Flexibility of verification: Eliot has made a perfect use of short and long lines. According to needs of context, conventional iambic meter has been modified. Words and phrases are repeated to carry mental blankness and emptiness of life. This breaking up of words, represents symbolically the integration of modern civilization. Use of alliteration onomatopoeia heightens the musical effect of the poem. For example, the song of the nightingales.

“Twit, Twit, Twit Jug jug jug jug jug

Is different from the song of hermit – thrush, who sings in the pine tree for the drop of rain water.

Variety of music

The different kinds of music can be seen. There is music of Church clock mixed up with the gray tune of the mandolin played in the pub. Then there is the music of waters which is different from the music of the grass singing in the wind. The world of music of the barren rocks has a solemn note:

If there were the sound of water only
Not the cicada
And dry grass singing

But sand of water over a rock

Where the hermit thrush sings in the line trees
Drop drop drip drop drop drop
But there is no water

Eliot jumps from the Italian shore to the Queen Victoria Street in London. There is the shift in time and the rhyme 'hold and gold' give a unity to the music of the stanza. If we see the other example of musical mood is that of crazy suffering refugee who in her agony whispered music on her hair as if he was playing on the strings of a fiddle.

'Weialala leia Wallala leialala'

This musical human suffering is totally different from the music of traditional Church bells which appears like an empty drone.

Q.6. Write a note on Elliot's use of quotations in The Wasteland.

Ans-6 The epigraph of the poem is from Satyr icon. It means, "I want to die". Editors' scholarship is reflected in literary allusions symbols and myths. Modern life is compared to life in the past. He draws largely on two books from Ritual to Romance and the Golden Bough.

Literary allusion

The 'death – wish' is evident in the second stanza refers to the Bible – "The water image and the sailor symbol are present in the love story of Tristan and Isolde. The Tarot pack of cards forecasting the rise and fall of the Nile River is today used by Madame Sosostris for fortune telling.

Baudelaire's unreal city today is not Paris but London. The Cleopatra of Egypt is today

seated in her decorated and lighted drawing room. Her sex perversion has turned her into a bundle of nerves. The allusion to rat is alley with deaf man's bones mirrors the conditions of the modern world. The allusion Buddha's Fire Sermon has a close reference to the fire of lust with which the modern world is burning. The allusion to Hieronymus cry may well apply to the poet's protests against modern society.

Quotations

We must have a look into the intrinsic value of the quotation and how it throws light on the situation in the present context. Sometimes quotations are used to serve as a new purpose namely the function of imbalance contrast. The quotation from Baudelaire's "You hypocrite lecteur" sums up the situation of the modern man and his universalization in Stetson. The Wolf of the original has been replaced by the 'Dog' and 'Foe' is changed into 'friend'. Dog represent watchfulness or spiritual consciousness and he will like to rouse man to a sense of his spiritual tragedy. Thames and the rape of the daughter of Thames make the poet recall the great lusts of the Carthage. St. Augustine was saved by prayer from fire of lustful city.

The quotation from the French and the Italian writers are quite appropriate to the purpose of the poem. The lines from Dante, "Pois ----affine" means: "Please remember pains", the idea being that regeneration can take place only through suffering. The Latin quotation, "Quando" implies that suffering produces rebirth. The sonnet "Le prince" connotes the detachment necessary for man's salvation.

Contrasts

The poet heightens the dichotomy between the past and the present by contrast. The fertility myths particularly emphasize regeneration through death. There is a contrast in the interpretation of the music of the nightingale who is no other than the raped Philomela. The pathetic song of her innocence and purity which signifies purification through suffering is for the waste lenders an invitation to sex. In fact, for them love has degenerated into lust.

The contrast between the river Thames of Spenser and Thames of Eliot is vivid. Nymphs on the river bank listened to the song of the waters. The physical pollution has led to the moral pollution of the daughter of the Thames young girls are openly raped. I made no comment Why should I resent?

Parallelism

Her Eliot mentions a number of wastelands. The Biblical wasteland, the wasteland of King Oedipus, the wasteland of King Fisher, and the modern wasteland. The root cause of these wastelands was loss of moral values and perversion.

The tragedy for guilty love is portrayed in the story of Tristan and Isolde and the hyacinth girl of today.

There is a parallel in the commercial activities of men of the past and the present. Phlebas, an ancient businessman met a watery grand. The modern Mr. Eugenides wants to enjoy life to the finger tips. St. Carthage on St. Augustine day was as much full of lust as the London of today. The parallel system and conditions of life make Eliot dig into the past for the maladies of the modern age. What the Thunder said about the salvation of man in the past applies to the conditions of today. The disease is the same, the remedy is the same: "Give, sympathies, control".

The parallel between the past and the present is continued till the very end of the poem. The solution offered by Eliot is the ancient wisdom: "Da, Da, Da".

Four Wastelands: old and new

1. **Wasteland of King Oedipus of Thebes:** King Oedipus has sex with his mother. His country suffered. Later on, through his penance, the country became prosperous.
2. **Wasteland of King Fisher:** the soldiers of King Fisher ravished the nuns of the Chapal Perilous said to contain the Holy Grail. He became impotent and his land suffered from. Famine. The King thought that the sin of knight would be washed. This would be followed by his rebirth of the body of Fisher King and prosperity to his land.
3. **The Biblical Wasteland:** It is mentioned in the Old Testament. The people suffered because they worshipped idols. Prophet Ezekiel warned them to give up idolatry.
4. **Modern Wasteland:** T. S. Eliot explains that due to lack of faith and devotion, evils of material civilization modern man has lost its sanctity. With the feelings of give, sympathies and control the wasteland can be saved from chaos train. Only by this, the resurrection of humanity can be achieved.

Short answer questions-

Q.7. How does the poem 'The Burial of the Dead' signify the spiritual death of the modern generation.

Ans-7 The Burial of the Dead means spiritual decadence and death of the waste landers. The opening section of the poem refers to (a) the burial of the dead fertility God, (b) the burial service for the dead performed by the Christian Church. Death is believed to be followed by rebirth. April, though signifying, the month of rebirth is the cruelest month for them. The opening lines are the contemplations of the protagonist. In winter, the contemporary man forgets the moral values, duties, and responsibilities and lives only in the present creature comfort. There is a light conversation between two inhabitants. One of them is a German Princess who does not remember her roots in the community. Thus, she is the symbol of the fact that life is lived entirely in the physical plane.

Q.8. Explain the fertility or vegetation myths as we come across in The Wasteland?

Ans-8 Adonis, Attis, and Osiris were Phoenician – Greek Phrygian and Egyptian respectively. They represent the primitive imagination of the Thus, cycle of the seasons and the life of a God who controlled the energies of nature. The effigy of the vegetation God Osiris was stuck with corn grains in Egypt. It was buried in the earth which meant the death of Vegetation God. This vegetation ceremony has been referred. Actually, there is a spiritually regeneration because the person has to go under suffering and patience as a result of sin and sexual perversion.

Q.9. Describe the symbolic significance of Tiresias.

Ans-9 Tiresias has been used symbolically in the poem where he is the symbol of a noble, God loving, human soul. According to the Upanishad, the soul called the Atman which is external and immaterial. It is the first principle of energy and intelligence. It is furnished with a subtle body called the mind. It has no eyes, or other external small organs in the mind, although it has brain centers called the Indriyas, it is sexless. So, Tiresias, who is blind, bisexual and possesses powers of prophetic vision, is a symbol of the noble God loving soul. That is why he finds the materialistic world, a Wasteland for spiritualists.

Q.10. Explain the Indian Myth of Thunder as used by Eliot in The Wasteland?

Ans-10 There is an Indian Myth of Thunder originally derived from The Upanishads which refer to the story of three groups of God's, demons and man. The creator spoke to them through the thunder and each time the sound which came out was the "da". Each one to them was interpreted "da" on his own way. They related these to give to be passionate and self-control.

Q.11. Write a short note on the legend of the Grail used by Eliot in The Wasteland.

Ans-11.The Holy Grail (dish) legend is a medieval legend associated with the adventures of King Arthur and his brans knights of the round table. The Grail was the cup used by Christ. When Christ was crucified, his blood was collected in it. Later it was discovered that the holy cup has acquired miraculous properties. It became an object of worship. One day the original Grail disappeared mysteriously from the chapel. Many brave knights staked their lives in the arduous journey for searching it.

Q.12, Explain the central conception sexual incompetency.

Ans-12 The poem begins with the lament over the loss of fertility. The modern people are impotent and are compared to "dries tubers". Then Red rock symbolizes religion. The theme of lust, sexual boredom and sexual degeneracy of the modern wasteland is developed in the next two sections. The title, "A Game of Chess" itself comes from Middleton's play women beware women.

Q.13. Examine Eliot's "Live Song of J. Alfred Prufrock "as a genuine poem worthy of name.

Ans-13 In the view of Prof. Kenner the Love Song of J. Alfred Prufrock is the best poem since the Rubaiyat's. T. S. Eliot followed the stream of consciousness technique. French symbolism and the Metaphysical. So, the protagonist of poem LoveSong of J. Alfred Prufrock is unheroic.

The poem is very much influenced by the latest theories of Freud and Darwin. According to them the actions and movements physical as well as mental are controlled and guided by his subconscious.

In the Love Song of J. Alfred Prufrock, we find that Prufrock is a neurotic. He makes a decision and then in no time he unmakes them. Almost each and every writer was using the stream of consciousness technique. Dr M. Lawrence, Virginia Woolf, James

Joyce all used this technique in their works mind. As there is no coherency of theme. As there is no coherency in our thinking so there is no coherency in the stream of consciousness literature. The use of symbols makes the writer to say something more than the ordinary language. Secondly it made the poetry concise.

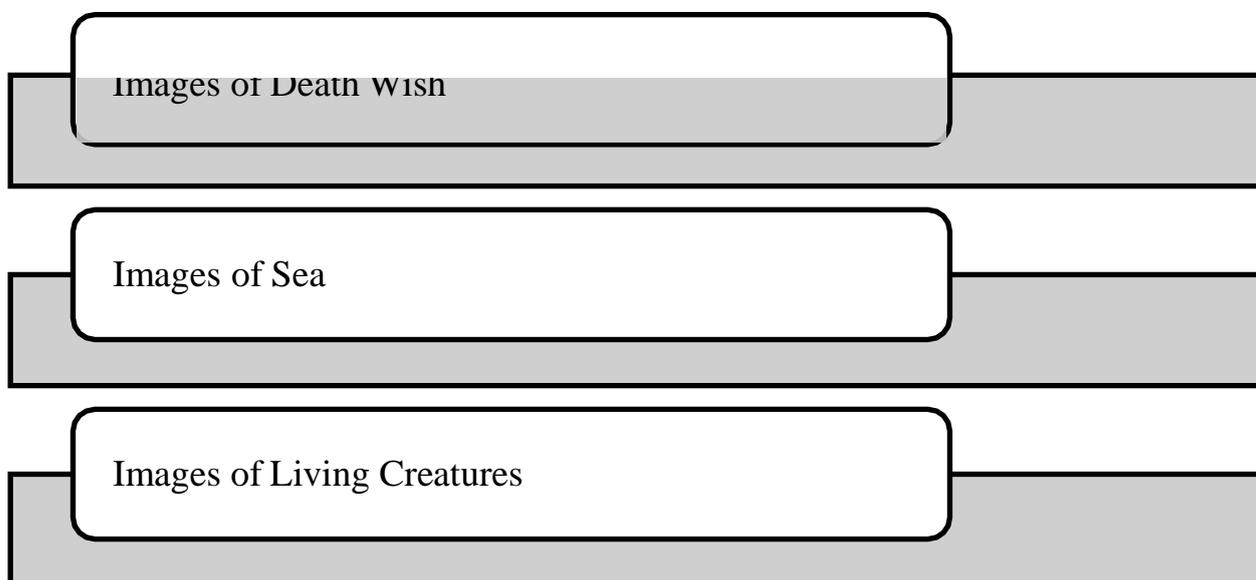
Q.14. Write a critical note on Eliot's use of imagery and symbolism in The Love Song of J. Alfred Prufrock.

Ans-14 The Love Song of J. Alfred Prufrock is a symbolic poem, which gives the mood of the modern city dweller. It expresses the mental tension, the frustration and the irresolution of the modern man. The mental condition of Prufrock is symbolized by a patient who has been given a medicine to render him unconscious for the operation which is to follow. The patient is in a peculiar state of mind. As Prufrock goes to the streets which seem to be numerous, the poet uses another symbol to show the large number of streets which Prufrock has to walk through. The unending streets follow one another like the chain of a long argument. Literary images given to literary reader gives greatest satisfaction. There are three allusions in the poem - Lazarus, Prince Hamlet and John the Baptist. This situation is reiterated by reference to Lazarus. Lazarus was brought back to life after his death by Christ Prufrock says: "I am Lazarus, comes from the hell to tell you all". He thinks of himself as one who has been living in the world of dead. The second literary allusion is to Prince Hamlet. Prufrock says: "No, I am not Prince Hamlet, nor was meant to be ". Prufrock is both like Hamlet. He is indecisive. Hamlet felt a sort of moral obligation to fight the wrong done to him. The third literary allusion is the story of John the Baptist. He condemned King Herod for taking away his brother's life. Baptist was killed by Salome and she brought his head to King Herod. John lived for a purpose and died for a cause whereas Prufrock wishes to die because he finds no purpose in living. As the poet remarks:

"Though I have seen my head (grown slightly bald) Brought in upon a platter.

I am no prophet – and here's no great matter ". Imagery in The Love Song of J. Alfred Prufrock

Diagram



The poet has used various images to reveal the idea, for example “I am Lazarus”. So, suicide propensity is evident in different parts of the poem. Eliot, find of images of nature refers to himself as a kind of fish in the sea. At the end of the poem, he refersto the beach where he has heard the song of mermaids. He has seen them riding on thesea waves and combining to whole hair of the waves like the combining of a lady's hair.

The spreading fog resembles a cat who is lazily going about. Prufrock’s mind is lazy. He would like to run away from the harsh realities of life and take refuge as a kind of fish in the bed of the sea.

The variety and freshness of Eliot's images in The Love Song of J. Alfred Prufrock adds to the literary and artistic qualities of the poem.

2nd Chapter Philp Larkin

Q.1. Traditional and Modern elements in Larkin’s poetry.

Ans-1 Philip Larkin Modernist techniques find reflection in many of his poems in the form of his use of symbolist techniques and devices. Philip Larkin often resorts to the use of the traditional elements in his poetry. For example, his frequent use of dramatic monologues for expressing his feelings and thoughts reminds us of Robert Browning.

The form of the monologue enables Larkin to reveal himself through the protagonist who is Larkin himself in disguise. He has handled this form with great success. Larkin employs several kinds of stanza in his poetry, and he makes ample use of rhyme, alliteration and assonance. His metrics are this traditional and not Modernist.

Q.2. Use of Colloquial Language by Larkin.

Ans-2 Everything is very clear and free from ambiguity. There are no allusions to the poetry of the past poets. His poems like 'Poetry of Departure', 'Deception' and 'Next Please' are all written in a language and idiom such as common men do use in their everyday life. His colloquial tone is evident from the following lines:

We hate house

And having to be there (Poetry of Departures)

The dictionary of his poems is that of 'a man speaking to men'. The use of colloquial language makes Larkin a poet who is easy to understand.

Q.3. Lack of human kindness in Larkin's poetry.

Ans-3 The numbness and caution in Larkin's poetry were not so much symptoms of post war culture as facets of Larkin's individual psychology. According to him, this poem not only displayed the educated writer cut off from the people, but a man whose perceptions, curiosities, and versifications could not be creative. J. R. Watson defends Larkin. He challenged the view that the outlook of Larkin's poetry suffered from a lack of human kindness. Larkin's poetry celebrated the unexpressed, deeply felt longings for sacred time and sacred space. He also said that Larkin's poetry embodied "forgotten pattern of belief and ritual".

Q.4. Explain Ambiguity in Larkin.

Ans-4 Larkin uses verbal economy in his poems. It results in ambivalent interpretations which intensify the meanings. In 'Deceptions' we find ambiguity when Larkin says, "slums, years have buried you". This means that poverty (symbolized by slums), oppressed and exploitation have for ages made her live in misery and penury. Buried implies the sense of obscurity or may mean buried in abject misery or a sort of death in life existence. In 'Ambulances' solving emptiness that lies just under all we do

signifies that death is an end to the enigma of life, or it may imply the awareness of the approach of death that dissolves any possibility of our dreams coming true.

Q.5. Unheroic individuals in Larkin's poetry.

Ans-5 Philip Larkin is an anti-romantic poet. He does not glorify the protagonists of his poems. The individuals portrayed by Larkin in his poems are certainly not cast in the heroic mold. Very often the persona in his dramatic monologues is Larkin himself. In these poems he does not exalt himself in any way. And in poems where he portrays some other man, he or she too is not presented as a heroic figure.

Q.6. Influence of Hardy and Yeats on Larkin.

Ans-6 Larkin's poetry can be divided into two phases. The later phase was influenced by Thomas Hardy in 1966 Larkin informed his readers that in 1945 when his volume of poems "The North Ship" was first published. The poems like 'Coming', 'Dry Point' and 'Going' are examples of the use of symbolism. A large majority of the poems in this volume show the predominant influence of Hardy. Then came, in 1974, Larkin's next volume of poems, entitled "High Windows", in which symbolism reemerged, and did so with great emphasis and even intensity. The movement poets, to follow the rules of English, and achieve poetic effect by tremendous content over diction, by a sense of decorum and judgement. They accept the usages of conversation as models and therefore, their poems have that conversational ease which even approximates to the spoken idiom. What links Larkin with the movement is the fundamental honesty of his poetry to experience a clear-eyed, unillusioned view of contemporary living and its problems and in refusal sentimentalize them. There are certain beliefs, attitudes, tones and forms in his poetry which are common to the work of almost all the movement poets. Larkin constantly focused attention on the expository, documentary, empirical and rational the qualities shared by the other members of the movement. Larkin believes that poetry which is not only difficult but deliberately made so will not establish the right kind of relationship with an audience. Larkin insists on the pleasurable communication between poet and reader of a particular experience involving emotion. His poetry has no plans to appeal to an elitist group or to a small coterie of the so-called intelligentsia. Just observe these lines from "If, My Darling":

If my darling were once to decide
Not to stop at my eyes
But to jump, like Alice, with floating skirt into my head

Larkin disassociates himself from idealized or sentimentalized treatment of his subject. Larkin not only in theory but also in practice disassociates himself from any idealized or sentimental treatment of any event. So, he advocates that we should shun all our romanticism and face life as it is so dark, so hopeless, so awesome. Larkin's poems deal with stark realism. They contain situations, passages and imagery that paint most unromantic and highly realistic human situation. These poems are written in a language and idiom such as men do use in their everyday life. Their stress is on clarity as against obscurity. Irony is their weapon to hit out what is funny or undesirable in life.

What can be said

Except that suffering is exact (deceptions)And
A little longer

Time will be stronger (no road)

The diction in these poems is that of "a man, speaking to men".

Long Answer Type Question

Q.7. Discuss Larkin as a love poet with special reference to the poems prescribed for your course of study.

Ans-7 Larkin's love poetry is essentially pessimistic. There is a hopeless longing for love in some poems while in some others it is cynically dismissed as a lack of a sense of reality. Larkin agrees that successful love is the best reward one may wish for in this world. Larkin's love poetry is quite limited in range and variety. A black melancholy impinges on his love vows, and love appears to him as a supreme illusion. If, My Darling, thus, is concerned with the invitation of a lover to his beloved, and the discovery that the lover's loyalty is frail, and that the act of love is repulsive. No Road, similarly, depicts the impossibility of the fulfilment of love by means of the metaphor of road between the lovers that has fallen into disuse.

In Deception Larkin is trying to underplay or mitigate the agony of the girl or the offence of the bastardly act. Rather, he tries to soft pedal the whole issue, cutting it off all sentimentality and emotional jingoism. The poet, only highlights the human

predicament that despite his realization of the injustice done to the girl, he finds himself helpless, unable to alleviate her grief, except for offering poor comfort that cannot repair the damage. The poem *No Road* describes a situation where the lovers have decided to cancel all their love vows, and break the thread of love that still blinds their hearts. Thus, they have agreed.

To let the road between us
Fall to disuse

The poem explains how time acts as slow poison to love. It slowly but certainly dissolves or smothers the love relationship. Hence, the lover willfully puts out all the lights and blows off all bridges of all relationships between him and his beloved. The poem *If, My Darling* throws light on Larkin's frustration over the inner and outer chaos in a modern man's life. She would be shocked to see how his inner life is so chaotic, untidy and foul in comparison with his external decorum and decency. The poet places the parallel worlds of the person's outer and inner reality. Thus, by implications, he wants to explain that the superficial young lady is stupid as she cannot look beyond her eyes. The world would appear to her like a mysterious knot, a jigsaw puzzle or an unsolved riddle. *Reasons for Attendance* is a poem that involves the poet's mind over the relative significance of hedonism and physical and sexual thrill with aesthetic and emotional pleasure, obtained through art. On one hand, there is the "fug of dance" and intimacy of relationship, verging on sex. And on the other, there is the alternative life of self-expression through art. He does not observe them from any moral bias.

The disturbing quality of sex that is responsible for the disappointment in love is treated in *Deceptions*. The girl is certainly the more deceived because violence has been done to her after drugging her. The man is also deceived because he was under the mistaken notion that gratification of desire would bring fulfillment of love. *Melancholy* impinges on Larkin's view of love. He regards love as a supreme illusion. The notion that it will comfort and sustain us is chimerical. *No Road* depicts the impossibility of the fulfilment of love by means of the metaphor of a road between the lovers, that has fallen into disuse. *Talking in Bed* speaks of the Larkin persistently explores the gap between what he expects of love and what it provides. Larkin presents a humorous picture of the members of a family and friends seeing off the newly married couple at the railway station. The children look bored, the well pomaded young men grin without valid reason or purpose, friends of the bride stare at the departing trains and the uncles make smutty comments, as the newlyweds board

the train.

Q.8. Write a critical note on Larkin's poetic technique as strategies.

Ans-8 Larkin believes that poetry is the only means of being honest by transfiguring into words exactly what he feels deeply and by registering his authentic response to experience. Being a poet of the Movement Larkin's technique and strategy in the writing of poetry are anti – modernist. These anti modernist techniques and devices are found in his poetry in the use of colloquial words and phrases, use of plain diction, clarity, irony, avoidance of high allusiveness and use of quotations found in the modernist poetry. Larkin makes a considerable use of similes and metaphors, giving vivid imagery of the ordinary sights. He coins original phrases to express the ideas. His style is terse and pithy. And the structure of his poems is compact, tight and close knit. Larkin is a down to earth poet, pragmatic and realistic, without illusion and sentiment. Calvin Obedient remarks that Larkin presents life. His dislike of tradition, myth, allusions of other poets is rooted in his conviction that 'every poem must be its own sole freshly created universe'. Realism informs a number of Larkin's poems like Next Please, Deceptions, My Blaney and so on. Deceptions is the realistic portrayal of the miserable plight of a poor raped girl and of the callous indifference of the passersby to her condition which reflects truly the sorry state of affairs obtaining in metropolitan and urban areas. Larkin's forte lies in his deft use of images, symbols and epithets, though his poetry is noted for its plainness. He cults his images and symbols from diverse sources like nature, time, sex, death and personal experiences in order to build an atmosphere or to heighten the poetic effect with their thematic relevance and functional character.

The poem Next, please is an extended metaphor in the manner of a symbolist poem. Here the promises and the hopes which life offers to human beings are imagined to be ships which are expected to arrive at a port but which do not arrive. In the symbolic passages of Larkin's poetry, we find ourselves in a difficulty because of the elusiveness of the ideas conveyed by the poet. Irony is a part of poetic technique most impressively used by Larkin in his poems. In the Church Going he ironically comments that it is routine and absurd activity. The poet ironically speaks about his reverence for the church when he says that being hatless, he took off his cycle lips in awkward reference before entering the church. In My Darling amply depreciates the poet's own person. His poetry is anti-thetically to Hart Crane's, which is elliptical and

obscure. His diction covers a wide range from the slangy to the stately, from the crudely vernacular and the conversational to the formally. The poem brings out the three concretized of images. Promises are glittering armada, disappointment is 'holding wretched stalls and 'the bird less silence' its concretized in the image of death.

In the poem deceptions the distance and nearness between the poet and the girl are metamorphically rendered throughout the first stanza of the poem. The overall impact of the poem is built up with the use of alliteration and personification. In the poem Poetry for Departures, we come through across highly colloquial and intimately conversational style in such expressions as something you hear, and they are right. I think, I detest room, so I hear it said, He walked out of the crowd. Then she undid her dress. Or take that you bastard. The sudden and colloquial opening style lends the poem. The beauty of the poem, Reasons for the Attendance lies in its concrete imagery and compressed style.

The poem No Road reverberates with metamorphic suggestions and contains many laconic expressions. The metaphor of road runs throughout the poem. It stands as a symbol of the passion of love between the lovers' hearts. In the same way, silence and space, and strangers and neglect are personified as all times eroding agents. Larkin's poetry demonstrates two phases – the earlier Yeatsian and the later Hard-spun. So far as technique is concerned, Larkin is a traditional poet in the line of Hardy, Graves and Edward Thomas and on the face to it, he pays little attention to modernism of T. S. Eliot and Ezra Pound.

Similarly, he discards the intense poetic moment, the image, the symbol, and the metaphor in favour of a discursive and argumentative verse. The perennial themes of Larkin's poetry are death and old age. The most prominent theme in the poetry of Philip Larkin is his melancholy incurable pessimism. He proceeds to remark, "Failure, death, loneliness and emptiness haunt his verse... 'Life is first boredom'. Life brings only disappointments. Next, please portrays our watching of the ships in the sea that approach us with an 'armada of promises and Hope's. But as they pass by, we are overcome with terrible disappointment. If My Darling, also reveals pessimistic attitude towards life where the protagonist condemns himself.

Q.9. Larkin's poetry shows common themes in an ordinary and plain style. Comment.

Ans-9 Larkin believe that poetry which is not only difficult but deliberately made so will not establish the right kind of relationship with an audience. He writes: "I believe a poet

has to enjoy writing poetry and the reader enjoy reading it, or they are both wasting their time. “For Larkin, the audience constitutes the most important constant in the business of poetry. Larkin insists on the pleasurable communication between poet and reader of a particular experience involving emotion. His poetry has no plans. The ordinary theme and plain style seek to eat at a direct relationship between the poet and his audience.

Q.10. Larkin represents the Movement’s poetic scene as a temperate zone. Explain.

Ans-10 Larkin’s participation in the aims of the Movement and his affinity with the poets of the Movement has become clear. Larkin illustrates the salient features of the poetry of the movement. He stands with Kingsley is and Donald Davie as a leading member of this group of poets. In many of his poems, the features of the symbolist a. D modernist mode of writing of which Q. B. Yeats, T. S. Eliot and Ezra Pound were the chief representatives. Not all his poems represent the Movement. But many of his poems represent the aims of the Movement by virtue of their anti-symbolist features.

Q.11. Love is a mysterious knot – a jigsaw puzzle. Explain with reference to the poem, My Darling.

Ans-11 The poem If, My Darling throws light on Larkin’s frustration over there inner and outer chaps in a modern man’s life. She would be shocked to see how his inner life is so chaotic, untidy and foul in comparison with his external decorum and decency. By implications, he wants to explain that the superficial young lady is stupidas she cannot look beyond her eyes. If she gets the glimpse of the persona's inner chaos. The world would appear to her like a mysterious knot, a jigsaw puzzle or an unsolved riddle.

Q.12. Explain Larkin’s characteristic mode of writing.

Ans-12 The main theme of many of such poems is to highlight the gap between hope and cold reality. Reasons for Attendance is a poem that involved the poet’s mind over the relative is significance of sexual thrill and emotional and aesthetic pleasure. Poetry of Departures bring out a debate between the desire for adventure and compulsion to stick to routine existence. Deceptions deals with issue of less or more deceived in the rape case. If My darling presents a contrast between persona’s chaotic untidy and foul inner life and his external life of decorum and decency.

Q.13. In Larkin's poetry of we find of the theme of illusory nature of chaotic life. Explain.

Ans-13 In the theme of Larkin's many poems, a debate over two opposite but equally attractive propositions. For example, Poetry of Departures brings out a debate over the desire for adventure and compulsion to stick to routine existence. It is a universal human desire to anyhow get out of the rut of the routine existence and to do something new and different. The poem, is in fact a critical observation on the freedom of action and the choice really available to us in life.

Q.14. Larkin is an extreme version of the 1950s antihero. Comment.

Ans-14 A writer like Larkin, committed to a realistic portrayal of life and the actual conditions of life in the country, could not have imparted a romantic halo or a heroic quality to the life which he depicted in his poems. Larkin wanting only to depict the stark realities of life in his poems, emerged as an extreme kind of anti-hero. He mocked at himself, and he mocked at the people and the conditions around him. Where ever he found any redeeming feature in social or political life in the country, he did not shut his eyes to it, but he was even more keenly and painfully aware of the sordidness of a commercialized society. Veracity of experience and fidelity to the actual state of affairs were the governing principles of Larkin's poetry.

His poetry is truthful. In short, he does not depict himself as a hero of any kind, and he does not depict any heroic individuals, in his poems. There is no war like deeds in his poems, and there is no tendency at all to glorify human beings or human relationships. In Poetry of Departures, Larkin expresses a desire to leave home and travel, but then gives up the idea. He does not romanticize travel in the name of adventure, or the gathering of knowledge and experience for their own sake. Love, marriage and travel are not, in his eyes, something marvelous and wonderful. A heroic life is a romantic life, but Larkin finds no heroism and no romance in love or in marriage or in travel. Larkin is surely an antihero. He does not even adopt a heroic attitude towards which is one of the most prominent themes in his poetry.

The Passage of India

Q.1. Describe Dr. Aziz as the hero of the novel?

Ans-1 Aziz is not the only person but Fielding, equally shares with him, the main role in the plot. Aziz was a religious fanatic and did not like Akbar, the liberal Muslim. He was sexually pervert. He dreamt of going to Calcutta to enjoy the company. He suspected Fielding of having illicit relations with Adela Quested. Fielding was compelled to call him a little rotter. He went to the European Guest House in May and secretly read the private letters of Fielding. He was whimsical, sentimental and even vulgar. But this was only one side of his character. He had intense desire for independence. He was a Muslim, but he considered himself an Indian first. He knew that the Major Callender was not a good doctor. He criticizes his boss freely before Mrs. Moore. His host Hamidullah advises him to clean his teeth before going. He retorted that the English knew that Indians ate pan. He was very friendly, gentle and sympathetic towards those who were not haughty. He formed friendship with Fielding because, he too, was different from the other English men. He had to pocket every insult. Aziz attitude towards Mrs. Moore was based on respect, love and gratitude, amounting almost to worship. Aziz was lovable, affable and hospitable. He plays a main role in the plot. It was because of him that the expedition went to the Marabar Caves. It was because of his physical attraction that Adela Quested felt drawn. It was because of him that the climax of the story depicted the Englishmen and the Indians as two racial entities pitched against each other. Aziz can be safely called the hero of the novel.

Q.2. Give a brief character sketch of Cyril Fielding with illustrations from the text.

Ans-2 Cyril Fielding plays a highly significant role in the novel. He was a modern man, suave, sympathetic having a clear vision of life. He is shown working as Principal of the Government College in Chandrapore. Fielding is the central figure that sets the whole plot in motion. He was always ready to help people and to seek friendship with others. Fielding was an educationist. He was taken in a procession by his students after Aziz had been acquitted by the magistrate. He was not interested in the club. He believed in the brotherhood of man and was totally against racial prejudice and hatred. Fielding was an atheist. He confessed it before Aziz and told him that most of the people in England were atheists. He has high values and has the stamina to uphold them at any cost. Fielding was reserved and kept a respectable distance, as was

required of a learned person. He invited Mrs. Moore and Adel Quested because they were new comers and were sympathetic. He disapproved of snobbish women. They would consider themselves superior and hate the Indians. Fielding was balanced in his views. He called Miss Adela Quested a prig. He disliked Ronny Heaslop.

Fielding was a man of extraordinary courage. He kept patience, devoured and finally came to the conclusion that Aziz was innocent and that Miss Adela Quested had made a mistake. The party which Mr. Fielding arranged for his Indian and the English friends was more successful than the one given by the collector. He also helped Aziz to get leave from Major Callender. The other Englishman called him unpatriotic because of his free mixing with the Indians. The officials of Chandra pore wrote against him it was only India that he could not get an English friend and the fault was not his.

He was the only Englishman who was honest, brave, truthful, sincere and human. Whatever he said, he did. He developed his personality. After his marriage, he loved his wife greatly. He found her interest in Hinduism incomprehensible. He detested wastage. He told Aziz that the British Empire stood mainly on economy. Fielding is such a forceful character. He is one of the most important ingredients of the book.

Q.3. Discuss the departure of Mrs. Moore from India as a pathetic event?

Ans-3 Mrs. Moore was happy. She enjoyed the sight of the moon surrounded by a cluster of twinkling stars in the darkness of night. She had a double vision. She believed that there were Heaven, Hell and Annihilation in the form of stars, forest and black air. The horror of the universe and its smallness were visible. On the one hand she was busy in unravelling the mystery of the universe. The darkness of the cave engulfed the generosity in her. The emptiness of the cave made her life drained off. She went alone to Bombay. No one went with her who could remind her of her paid. The journey was unpleasant as it was awfully hot. She travelled in a swift mail train rushing through the beaked and bleached landscape of Central India. She passed through Asirigarh at sunset and saw from the train a huge fortress hidden among the wooded hills. Ten minutes later, the circling round Asirigarh the train came to the left side of the bastion. She knew nothing about it. The fort appeared before her twice and seemed to say: "I do not vanish". As her journey was about to be completed, crossing through the downs of Bombay, she exclaimed that she had not seen the whole of India: "I have not seen the right places". She could not see the marriage of Adela with

Ronny. She could not accomplish the task of cementing the bonds of friendship between the Englishman and the Indians. In her hurry to go to England, she could not even get a passage to England. Whatever may be the circumstances of her journey, it provides her with a sense of relief. She left with a sense of incompleteness and unfulfilled desires.

Q.4. Explain briefly the atmosphere of India in the novel “A Passage to India”?

Ans-4 The city of Chandrapore is a mini-India. The town itself provides a contrast of amorphous mudflats amidst tropical vegetation making the outlines indistinct, and the civil station of the British. The men and women of Chandrapore find it difficult to communicate. The bridge party fails Englishman. Adela fails to understand the Indians. She displeases everyone. The Indians are divided. The failure of community is heightened when Aziz; during his illness is visited by his friends.

The three sections Mosque, Caves and Temple represent three seasons of the Indian year i. e, cold weather, the hot weather and the rains. Humanity seems to be an insignificant portion in eternity. These caves represent the mystery that India usually is. Forster wrote of the numerous unexplored caves, “nothing, nothing would be added to the sum of good or evil”. The echo inside the cave ‘Boom’ troubled both Mrs. Moore and Adela. There was only silence, lack of fulfillment or failure. The echo was devoid of distinction. In the third part, we see an attempt at the combination of Hindu mysticism with Western detachment. The atmosphere was charged with profound skepticism. India is a vast country inhabited by a diverse population. In the last ride Aziz and Fielding passed through a jungle. The divisions of daily life were returning and the diverse spirit of India prevailed. Mrs. Moore thought that Aziz represented India, which was a wrong conception. The Janmashtami scene reflects. The universalism of the Hindus might break the barriers of artificial impediments. On the whole, the element of sanity pervades the whole book.

Q.5. What is Forster’s portraiture of Muslim in India in the novel?

Ans-5 Forster's seventeen years friendship with Syed Masood conforms that Forster knew Muslims of India. His living with Muslim friends helped him greatly in creating the life like character of Dr. Aziz. Aziz delights the hearers. Though a modern Muslim educated in England, his sense of beauty is awakened at the sight of beautiful mosque. Aziz was a skillful doctor. After inoculating a man for enteric disease, he

would go and drink unfiltered water himself. When in high spirits, he enjoyed being misunderstood by Englishman. Aziz's house was also not well kept. He felt ashamed of it. He showed the photograph of his wife to Fielding, confiding in him that he was conferring this privilege only on him. He referred to Miss Adela Quested as having practically no breasts. He did not realize the vulgarity of the remark. The trial angered him because he was associated with a woman who had no personal beauty. The estrangement between Aziz and Fielding was caused by the lack of appreciation of heroism. Aziz had many unpleasant features.

A Liberal Muslim

Hamidullah, though a minor character, represents a liberal Muslim. He pleads for friendship between Englishmen and Indians. Hamidullah came to the conclusion that friendship between the two races was possible in England and not in India where the Englishman acts as the master and treats the Indians as slaves. Nawab Bahadur, who came from the Muslim nobility believed in cultivating good relations with the Englishman. He attended the bridge party given by Turton and took pride on being invited. After the trial scene, he persuaded the Muslims to exercise restraint and not precipitate any kind of rioting. The depiction of Hindu India grows pale. Prof. Godbole is made to represent love, mysticism and aloofness of the Hindus. Much of the talk about the Hindus comes through the mouths of Muslim characters. A Muslim account of Hinduism could be as biased as the account of the Britishers about the Indians. After all, Muslims remained masters of India and looked upon the Hindus as their inferior. However, Forster could not be accused of such a fallacy.

Q.6. Miss Adela Quested is a mysterious type of a woman who in the first phase of her life does play the role of a dauntlessly courageous and perfectly balanced heroine, but afterwards sinks into her own inferiority complex. Do you agree with this statement?

Ans-6 Adela possessed plain and unattractive looks. She was young but lacked that charm of youth. Ronny was so much engrossed in his official business that he had little time for courtship. Fielding called her a prig when Aziz asked him to marry Adela. She came to India along with Mrs. Moore to meet her fiancé, Ronny Heaslop. Before deciding to marry him, she watched him. She rejected him once and accepted him later with some reservations and misgivings. She wanted to see India. She wanted

to marry Ronny not because she loved him but because she would have the opportunity to live in India. She was not quite clear in her mind about her stay in India. She felt that she knew all about love, life and death. Her test came when she entered the Marabar Caves. After the incident in the cave, she should have waited and verified whether something actually happened. She invited untold sufferings not only for Aziz but also for herself. It clearly revealed that she lacked Nines.

She entered the caves with thoughts of her marriage with Ronny. Marriage without love was tantamount to rape. Adela failed to find out how much horror her questions have caused to Dr. Aziz. Aziz let go her hand as he felt confused and baffled. Her confession before the magistrate that Aziz did not follow her in the cave proved in a way that Aziz was innocent and that Adela might have undergone an illusion. Adela felt repentant over what she had done to Aziz. She wrote a letter of apology to Aziz for causing harassment to him. She bravely accepted her defeat in personal relationships. No one except Fielding appreciated her noble act. She assured Fielding that she would be all right when she reached England, and settled down to a career.

Wasp as a symbol

The wasp is a symbol of the utility of all life, as understood in the Indian religious tradition. Everything, even an insect is a manifestation of the Brahman. Professor Godbole is performing the religious ceremony. Into his mind at almost the same time drift the images of Mrs. Moore and of a wasp, two images that 'melt into the universal warmth'.

The echo as a symbol

When Adela enters the Marabar caves, she hears a loud echo. This echo causes her such confusion that she imagines that Aziz has tried to molest her. She frequently hears the echo after her recovery. She fails to understand the sound. She gathers the bravery at the trial to confess that she was wrong and drops the charges.

The temple as a symbol

It is a symbol of unity of all religious. It stands for the spirit of love which Hinduism preaches. At one point in the song, he expresses the earth's yearning for the heaven. The description of the religious festivities associated with Gokul Ashtami serves a symbolic purpose in the novel. When the boats of Ralph, Stella and Fielding. Collide near the floating

image of the Lord, the four occupants are thrown in the water, while Godbole is already standing in the water. Aziz finally declares that there can be no friendship between the English and the Indians till the English are blasted into the sea.

Q.7. Aziz broke away with his close friend Fielding in his life time, butcherished the friendliness and closeness with Mrs. Moore, developed in their first meeting in the mosque, even after her death. Explain this unique feature of this personal relationship portrayed by Forster in A Passage to India.

Ans-7 Their friendship is Enduring

The personal relationship in A Passage To India are riven by “gaps and separations”. But we find the understanding between Aziz and Mrs. Moore as enduring and stable. It is one of the most stable and successful “passages” to India. It serves the artistic purpose of emphasizing a moment, positive and definite moment in the midst of such chaps and negative which we find in the novel. The first meeting between them is just a chance affair to escape the oppressive atmosphere. Aziz was humiliated and rebuffed in the house of his British boss Major Callender, and he comes to the Mosque to “shake the dust of Anglo Indians off his feet “. He finds a great solace in the calm and peacefully atmosphere of the Mosque. The Mosque is moonlit and it is washed in a cool and calm atmosphere and her imagination also soars high up in the sky. “A sudden sense of unity of kinship with the heavenly bodies passed into the woman, and out like water through a tank, leaving a strange freshness behind”. The communication that takes solace between them at the Mosque is instinctive and spontaneous and is therefore, deep. The first meeting has a great impact upon the subsequent meetings and their relationship gets stronger even when they do not meet each other. Her experience in the Caves was strange and dreadful with the result that she turns cynical and indifferent to everybody as well. Externally she is indifferent to the fate of Aziz, but internally she has a desire to help others. Her regard for Aziz remains and it is conveyed in some mysterious way to Adela also, who brings Aziz to such a strait.

Mrs. Moore’s Unseen Presence at the Trial

Mrs. Moore, after her experience at the Caves, is overtaken by emptiness and sense of negation. Her unseen presence hovers over the trial and it is this which secures the release of Aziz. Her presence is felt by one and all when the proceedings of the trial are taking place in the court. Adela's mind is affected by the repetition of her name like an incantation. She

starts realizing that the happening at the Caves was just an “echo” and the Aziz is innocent in every way. She says so now in the court and Aziz is discharged.

Mrs. Moore, a Saviors of Aziz After Her Death

Mrs. Moore sees Aziz even after her death. She lives in spirit, though bodily she has died. Her mysterious impact exercises itself on the mind of Adela and Adela utters unexpectedly that Aziz is innocent. Her relationship with Aziz is based on the values of friendship and understanding and they are revived equally strongly with her unseen presence even after her death.

Q.8. What led Miss Adela Quested, who had come to India to marry with Ronny Heaslop, the Anglo-Indian Magistrate at Chand pore, to leave India sad and frustrated? Discuss.

Ans-8 The Relationship between the two never close. We can see no close relationship between Adela and Ronny. It reaches breaking point when Ronny misbehaves at Fielding's tea party by suddenly conducting Mrs. Moore and Adela to the polo ground. Adela is upset at the rude behavior of Ronny and thus the prospect of a long-life partnership seems to recede into the distance with an ill managed youth like him. She quarrels with him and declares that she will not marry him.

Q.9. Explain this unique feature of the personal relationship between Dr. Aziz and Mrs. Moore portrayed by E. M. Forster in A Passage to India.

Ans-9 The personal relationships in A passage to India are riven by “gaps and separations”. But we find the understanding between Aziz and Mrs. Moore as enduring and stable. It is one of the most stable and successful “passages to India”. It serves the artistic purpose of emphasizing a moment, a positive and definite moment in the midst of such chaos and negative which we find in the novel. The first meeting between them is we find in the novel. The first between them is just a chance affair to escape the oppressive atmosphere.

Aziz was humiliated and rebuffed in the house of his British Boss Major Callender and he comes to the Mosque to “shake the dust of Anglo Indians off his feet”. He finds a great solace in the calm and peaceful atmosphere of the Mosque. The Mosque is moonlit and it is washed in a cool and calm atmosphere and her imagination also

soars high up in the sky. "A sudden sense of unity of kinship with the heavenly bodies passes in to the woman, and out like water through a tank, leaving a strange freshness behind".

Their meeting at the Mosque is very significant. The communication that takes place between them at the Mosque is instinctive and spontaneous and is therefore deep. The first meeting has a great impact upon the subsequent meetings and their relationship gets stronger even when they do not meet each other. Her experience in the caves was strange and dreadful with the result that she turns cynical and indifferent to everybody as well. Extremely she is indifferent to the fate of Aziz, but internally she has a desire to help others. Her regard for Aziz remains and it is conveyed in some mysterious way to Adela also, who brings Aziz to such a trait. Mrs. Moore, after her experience at the caves, is overtaken by emptiness and sense of negation. Her presence hovers over the trial and it is this which secures the release of Aziz. Her presence is felt by one and all when the proceedings of the trial are taking place in the court. Adela's mind is affected by the repetition of her name like an incantation. She starts realizing that the happening at the caves was just an 'echo and the Aziz is innocent in every way. She says so now in the court and Aziz is discharged.

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Q.10. What led Miss Adela Quested, who had come to India to marry with Ronny Heaslop, the Anglo-Indian Magistrate at Chandrapore, to leave India, and frustrated? Discuss?

Ans-10 We see no close relationship between Adela and Ronny. It reaches breaking point when Ronny misbehaves at Fielding's tea party by suddenly conducting Mrs. Moore and Adela to the polo ground. Adela is upset at the rude behaviour of Ronny and thus the prospect of a long-life partnership seems to recede into the distance with an ill-managed youth like him. She quarrels with him and declares that she will not marry him.

Adela discovers that India had developed those sides of Ronny character which she had never liked his self-complacency, his censoriousness, and his lack of subtlety.

Next, she finds that the attitude of English towards the Indians is haughty. They avoid no opportunity of belittling their subordinate native officers.

Another personal relationship portrayed by Forster in this novel is the one between Fielding and Adela. In the beginning Fielding has no favorable opinion about her as he calls her to be 'priggish'. Fielding not only protects her from a possible Moslem but also gives her shelter in his own quarters. Now there grows a genuine friendship between them and they have intimate conversation.

There are enduring personal relationships in the novel. There is no passionate love affair or sexual intimacy or happy marriage between an English man and English woman. There is no genuine personal relationship among the English people themselves.

Q.11. Bring out the significance of the role played by Mrs. Moore in the novel.

Ans-11 Two kinds of British attitudes: There are two kinds of British attitudes towards the dependent India made the Indians noticeable in the novel, *A Passage to India*. The one attitude is the imperialistic and diplomatic wheel in its nature, which is thoroughly reactionary. The majority of the Englishmen and women has this attitude. The other attitude is liberal, humanitarian and good and it has its roots in the noble ideals of justice, equity and brotherhood.

Mrs. Moore is possessed of the second type of attitude: Mrs. Moore belongs to the second group of Englishmen. She is an elderly English lady, possessing a generously liberal attitude of brotherhood, compassion and love towards the Indians. She comes to India with Miss Adela Quested, who is to be married to her son, Ronny. Heaslop, the city magistrate of Chandrapore. She is the first of the two English ladies who gets acquainted with Aziz, who is the first Indian to have met her.

A character who grows and changes throughout: Simple kindly and elderly, she exercises an influence over the other characters in her hope and even after her death. She stands apart from other British officials. She grows away from Christianity and is closer to Hinduism, but perhaps is led on to accept it through her children.

Her past: She had married two times. Ronny Heaslop, the city magistrate of Chandrapore, is her son by her first husband. Stella, daughter and Ralph, a son, are born of a second husband. She is a mysterious woman who possesses an extraordinary characteristic of intuitive perceptions.

His deep interest in religion: Being of a philosophical bent of mind the religious

songs sung by Prof. Godbole evokes response in her heart. She has a desire to see the real India. She pays a visit to the Mosque, which is a significant fact. This exhibits her interest in religion. Her friendship with Aziz is not a mere accident, but it is the result of kinship between two hundred souls, of similar bents of minds. She has a sympathetic attitude towards the Indians. She has an invisible sympathy with an insect which in a mysterious manner brings her closer to Godbole, a Maharashtra Brahmin.

Her interest in Hinduism: She is the only English character in the novel who has a proper understanding of the Hindu religion. Her daughter Stella marries Fielding, the only 'good Englishman' in the novel. Her two children, Stella and Ralph have deep interest in Hinduism. She accepts the wasp which has been rejected by the missionary. The novel survives because Mrs. Moore is taken off from the novel by death. But before she doesn't, she is certainly able to achieve quite a lot. She is an instrument to bring people at one place and her dreadful and accursed vision in the Caves is a sort of dark connecting Hinduism and Christianity.

Affinity between Mrs. Moore and Aziz: In their first meeting at the mosque Aziz is rather rude and aggressive towards her as he regards her like any other foreigner, as another intruding, insensitive English creature and asks her to put off her shoes if she wants to go round the mosque. He expressed apologies to her on seeing that she has already, put off her shoes, thinking that it is a God's place. An affinity seems to have been created between them from this point onwards and it continues to grow even after Aziz's disturbing revelation that she is much older than he voiced. On a mention of their respective families Aziz finds her sympathetic and complains strongly about the insults heaped upon him that evening by his boss Major Callender, and his no less callous wife Mrs. Moore is rather surprised and insists on telling others that she does not understand people well. She can only like or dislike a person as in the words of Aziz, 'she is an Oriental'. The relationship between the two is certainly one of the momentous events of the novel.

Her attitude towards India: Mrs. Moore is interested in Indians and like Miss Adela Quested is anxious to see the "Real India". She is pained to see the behaviour of her community towards the Indians and is occasionally critical of their strange kind of callousness and inhumanity. She is utmost a visitor, one on a passage to and through India, not committed to what she sees and experiences here.

Her significance: She is visualized as somehow deep in the flux of things, associated

with the process of nature, at one in some profound intuitive way with the mysteries of the universe. She is revived again in Adela's mind during the trial. She comes back to life again towards the end of the novel, when Professor Godbole is dancing into an ecstasy of love at the festival. He is then reminded of Mrs. Moore.

The Lord of Flies

Long Answer Type Questions

Q.1. Golding's Lord of the Flies a fable or fiction or both? Justify your answer.

Ans-1 Lord of the Flies was the first novel published by Sir William Golding. In many ways Lord of the Flies is a hypothetical treatment of particular scientific concerns. What concerns Golding in Lord of the Flies is the nature of evil as demonstrated by the boys on the island. He concludes that the evil actions that the boys commit are inherent in human nature and can only be controlled by societal mores and rationality. Lord of the Flies Golding draws upon a great deal of religious symbolism updated to conform to more contemporary ideas of human psychology. The title "character", "Lord of the Flies" is a translation of the Hebrew word Ba'alzevuv. The devil that is "Lord of the Flies" represents the Freudian conception of the I'd, the driving amoral force that works solely to ensure its own survival. The Lord of the Flies directly confronts the most spiritually motivated character of the novel. Lord of the Flies is firmly rooted in the sociopolitical concerns of its era. Published during the first decade of the Cold War, the novel contains obvious parallels to the struggle between liberal democracy and totalitarianism. In its structure as an adventure the novel further resembles the science fiction genre that reemerged as a popular form of literature is an adventure story whose plot, which finds a small group of humans isolated on an alien landscape, correlates to this popular genre.

Golding's novel remains significant for its depiction of the nature of human society and its musings on the nature of evil. Lord of the Flies, like much of Golding's work attempts to account for the evil inherent in human nature.

Some critics argue that Lord of the Flies is a fable. A fable is a tale in which the characters represent ideas and the events point toward a moral. In a fable we don't usually care much about the characters because they are representations rather than real people. Ralph represents democratic power, Jack is totalitarian power, and Simon is religion. Simon, the strange visionary child, encounters and recognizes the beast. In

the confrontation scene he recognizes his own capacity for evil as well as his ability to act without evil. He is thus able to realize the dead parachutist and try to tell the boys below about 'mankind's essential illnesses. The confrontation scene (chapter eight) brings about a single crystallization of the tale's total structure.

But this Lord of the Flies is Simon: the head that counsel's acceptance is his own strategic consciousness. In spite of hallucination, he knows quite clearly that he sees not the Beast, but pig's head on the stick. Simon feels his own savagery and "at last.... gave up and looked back: saw the white teeth and dim eyes". It is himself he is looking at and submits to the terror of his own evil and penetrates his own evil.

Simon is a character as well as a symbol. Truth becomes the first casualty and Simon's struggle and fate bring him with long tradition of truth seekers. Golding gives an Epic dimension to Simon's death when the entire elemental nature pays a tribute to Simon- the infinite dark sky, ceaseless waves of eternal sea, the thunder and rain. The necessity of Simon's character in Lord of the Flies is symbolically suggested by Golding. Simon is a 'truth – seeker 'gripped by the political nightmare of authoritarianism. 'Charismatic 'and who is eventually murdered because a truth seeker has no place in the modern world and becomes a 'victim of totalitarian butcher. Golding admits in 'theological term's that man is a 'fallen being' and 'is gripped by original sin'.

Q.2. Examine Golding's Lord of the Flies as an allegory.

Ans-2 Allegory is a form of extended metaphor in which objects, persons and actions in a narrative, are equated with the meanings that lie outside the narrative itself. An allegory is a story with two meanings, a literal meaning and a symbolic meaning. The children in Lord of the Flies begin to quarrel and their attempts to create an ordered, just society break down. On one level the story how intelligence (Piggy) and common sense (Ralph) will always be overthrown by society by sadism (Roger) and the lure of totalitarianism (Jack). The growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, tries to tell the children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. Lord of the Flies is the head of a pig. As Simon understands, the only dangerous beast, the true Lord of the Flies, is inside children themselves. Lord of the Flies is the Old Testament name for Beelzebub. To find an exciting, stimulating plot which is both dramatically credible and capable of allegorical interpretation is exceptionally difficult. The idea of placing

boys alone on an island, and letting them work out archetypal patterns of human society is a brilliant technical device with a simple coherence. Golding religious sense does not make him turn from life in disgust, but proves to him the dignity and importance of human action. In development of plot, description of island and sea, and treatment. *Lord of the Flies* is a gripping story. It is easy to despise the power of a good story, and to think of moral implications as an alternative to the obvious devices of surprise, suspense and climax. *Lord of the Flies* includes all these ingredients. Golding can describe friendship, guilt, pain and horror with a full sense of how deeply meaningful these can be for the individual. Golding's intense conviction that every particular human life has profound importance. His children are not juvenile delinquents, but human being realizing for themselves the beauty and horror of life. With the help of various symbols, Golding presents the allegory of man's fallen State. Golding's novel stresses that essential evil residing in man, which he supposed temporarily understand the control of proper institutions and circumstances, but asserts its supremacy when the control is removed *Lord of the Flies* is a parable showing the harmful effects of the removal of civilized restraint, which results in a complete regression to a brutal and savage state. As Golding himself has admitted, this novel owes its origin to his experiences of brutalities that he had during World War II, and those he gained as a teacher of small boys for about 13 years.

The novel is a meditation on the nature of human political society, dealing with such concerns as the development of political systems and the clash in human nature between instinctual and learned behaviour. In this manner, Golding establishes the deserted island as a clash between two different conceptions of pre – civilized humanity. The narrative thrust of the novel is how the boys develop their own miniature society and the difficulties that inevitably arise.

Golding establishes immediately the contrast between the savage and the civilized that exists in this new environment for the boys. Freed from adult authority and the mores of society, Ralph plays in the beach males a practice commonly associated with 'uncivilized' cultures. Through the boys, he clearly teaches man's inhumanity to man and man's inherent evil. In fact, Golding States that "man produces evil as a bee produces honey". Golding shows how civilization on the island breaks down and leads to anarchy and terror.

The rational good of mankind is represented by Ralph and Piggy, with the conch their symbol of authority; the evil savagery of mankind is represented by Jack and his

hunters, with the beast, or Lord of the Flies, as their symbol of savagery. Simon, a symbol of vision and salvation. The parallels between Simon a Christ are not complete, and that there are limits to reading Lord of the Flies purely as a Christian allegory. Lord of the Flies as a whole - echoes Christian ideas and themes without developing explicit, precise parallels with them. The novel's biblical parallels enhance its moral themes. The novel can be viewed as a contrast between democracy and anarchy. Like a dictator, Jack makes his own regardless of the consequences does output punishment as he sees fit, encourages savagery amongst his followers, and demands loyalty to the point of servitude. The novel functions as a study of mankind's basic nature, and the picture that is painted by Golding is very negative symbols of mankind, are away from authority and without any checks, they revert to primitive behaviour. They evolve their own undemocratic rules and savage behaviour; they even create their own God, Lord of the Flies. Golding provides valuable lessons about basic human behaviour.

Q.3. Describe the circumstances leading to the death of Simon in Golding Lord of the Flies. Bring out its significance.

Ans-3 When Ralph tells Piggy what they saw, he is quite skeptical. Ralph tells him that the beast had teeth and big black eyes. Jack says that his hunters can defeat the beast but Ralph dismisses. Jack tells the other boys that the beast is a hunter and says that Ralph thinks that the boys are cowards. Jack says that he is not going to be a part of Ralph's lot, Jack leaves them. Piggy organizes the new fire by the beach. Ralph notices that several of the boys are missing. They wonder where might be climbing the mountain. Simon had left to sit in the open space he had found earlier. Jack says that he will be chief of the hunters. They found a group of pigs and kill a large sow. Jack rubs the blood over Maurice cheeks, while Roger laughs at the fatal blow against the sow was up her ass. They cut off the pig's head and leave it. Simon sees the head with the flies buzzing around it. Ralph and Piggy realize that it is Jack who cause things to break up. Jack tells them that he and his hunters are living along the beach by a flat rock, where they hunt and feast and have fun. They reiterate that the fire is the most important thing, but Bill suggests that they go to the hunter's feast and tell them that the fire is hard on them. At the top of the mountains remains the pig's head, which Simon has dubbed 'Lord of the Flies, Simon believes that the pig's head speak to him, calling him a silly little boy. Lord of the Flies claims that he is the beast, and laughs at the idea that the beast is something that could be hunted and killed. Simon falls down

and loses his consciousness. Simon's fits pass into the weariness of sleep. He staggers down the mountain to tell them what he has found. Ralph notices the clouds overhead and estimates that it will rain again. Ralph warns them that a storm is coming and asks where their shelters are. As the storm begins, Simon rushes from the jungle, crying about the dead body on the mountain. The boys rush after him, striking him and killing him. Meanwhile, on the mountain, the storm blows the parachute and the body attached to it into the sea. That night, Simon's body washes out the sea. Ralph finally loses his leadership over the other boys in this chapter. The storm on the island serves as a reminder of the perils they face, while. Ralph has built shelters for the boys and is prepared for this situation. Jack has focus led simply on hunting and entertaining the boys, to their detriment. Jack totally disregards the rules established for the island, claiming that the conch yields no authority when Ralph attempts to cite precedent. Significantly, it is Simon who reveals the truth about the beast. The character whom must to be crazy is the first to discover the rational truth about the supposed beast. Simon becomes a martyr for speaking the truth. When he arrives to shatter the illusions, the boys have about the beast, they perceive Simon to be the beast itself. This killing is the culmination of the violence prevalent among Jack's band of hunters, who finally move from brutality against animals to brutality against each other. They murder Simon out of instinct descending on him before they realize that he proves no danger to them.

Q.4. Comment upon the employment of different types of image sin Lord of the Flies.

Ans-4 An image is a word picture used to present some abstract idea or attitude in a concrete manner. Novelists usually make use of images to depict something abstract, and them employ it as a symbol. In his Lord of the Flies, he has drawn most of his images from nature. The mountain, the Castle Rocks, the jungle, the beach, the open sea and the lagoon are chief visual images employed by the novelist. The mountain with its signal fire is, at the opposite end of the island from the castle Rock, where fire is used only for cooking. Images of heat and color also abound in the novel in the description of the island which becomes a temporary home for the boys without the supervision and control of the elders. Simon's imaginary conversation with the Lord of the Flies occurs in heat "threatened". He is sweating. He does these by employing deft images of heat. The boys are exhausted by the fierce fire, as though by a fierce but short-lived longing to be rescued. The climax of the novel is the hottest of all, for the boys

have set the whole island on fire.

Ralph, who dreams of a happy future prefers the side where the mirages are, where the impossible can be dreamt of. Jack is familiar with the open sea side where hope seems to be dead. Red and black are Jack's colors. He has red hair and never stops wearing the black cap. Ralph's color is yellow, the color of the sun. Simon's color is pearl, opal and after his death, silver, all rather luminous colours, suggestive of his role in the novel. The coral island itself is pink, a colour that we associate with babies, or the pigs of the island. Images of filth and dirt are employed. The boys own physical condition also. Is not improved by their stay on the island. The 'littluns' in particular become 'filthily dirty' and are effected by 'a sort of chronic diarrhea'. Man seems to be a natural producer of faith as well as evil, and one is a symbol of the other. Of this aspect of the boy's plight Leighton Hodson writes: 'the odor of decay pervades life from the diarrhea of the littluns....to Jack hunting the pigs by following their streaming droppings; the association of the beast, evil, excrement and blood is both overpowering and purposeful. The pigs represent some sort of adult or feminine role because of the absence of females on this island. The pigs are the source of recreation, food and comfort for Jack's group. The final chapter, "Cry of the hunters" demonstrates the self-destructive quality of the boys' actions. Images of decay permeate this chapter, such as the 'Lord of the Flies', which has delayed until it remains only a hollow skull. The spear with two ends serves as a prominent example of the dangers the boys create for themselves. The symbolism of the double-edged spear becomes manifest in the boy's hunt for Ralph, in order to hunt down Ralph.

Q.5. Attempt a critical appraisal of Piggy's character in Golding's Lord of the Flies.

Ans-5 Piggy is a complex character with his "unhesitating common sense. This common sense is evident from the outset when he organizes the meeting and tries to make a list of everyone present. Yet Piggy, is a doubtful hero, who, no sooner met, has to rush away from us in a bout of diarrhea, in addition, he wears spectacles, suffers from asthma, is fat through eating too many sweets in his aunties shop, can't swim and most important of all, his awful English reveals him as unmistakably working class. It is Piggy who a monopoly of common sent and practical intelligence. Piggy lacks the looks but has the know-how. The trouble with him is that he knows but cannot do, and so he is relegated. He cannot below the conch himself the asthma again is happy to be Ralph's adviser, the thinker and framer of policy. The allegory requires that the boys should undervalue, ignore and even despise common sense. The language barrier

is a crucial thing. Piggy can aspire, at most, to advise and he is to begin with the best adviser that Ralph could get.

Piggy trained to know his place, does not protest, far less rebel against this. From the moment Jack turns up, common sense takes a back seat and the reason is unarguably connected with the English class system. Piggy knows he is inferior just as Ralph and Jacob take their superiority for granted. It is this sense of inferiority that makes him deliver himself into the hands of his class enemies. Piggy perceptively associates his fear of Jack with the sickness from which he suffers. When Ralph tries to pooh – pooh this as exaggeration, Piggy confides the source of his superior insight: “I been bed so much I dine something I know about people. I know about me and him. “The same thing has stopped him from being an athlete has encouraged him to a thinker. His liberal democratic outlook and sense of fair play led him to the idea that every, however lowly, has a right to sneak even a littlun who wants the conch must be given it. Piggy too is the first to recognize that life entails making certain choices and establishing certain priorities. It is the practical Piggy who jarringly introduces the reality principle into these dreams of pleasure. Piggy does not criticize Jack for doing what is easy, for putting his own pleasure above the priority of rescue. The trouble is that Jack is more representative than Piggy and his outlook prevails. It is hard to be civilized, deleteriously easy to be savage. Work is irksome and in terms of this Kantian definition, Jack is lay about, even if he chased pigs from dawn to dusk. It is piggy who is first excited by the shell. It is Ralph’s consciousness we live in and he hardly listens to Piggy. Piggy moves into unison, the shell is primarily an object of play for both of them, and the simple vulgarity of the farting noises fills them with equal delight. Like Simon, Piggy does not believe in the beast. He hints at the real source of fear. Piggy’s approach is somewhat scientific and rational. But Piggy’s love voice of reason is unheeded as man succumbs to the violence and irrationality within. Piggy for all his practical sense is quite unable to deal with the violent passions and anarchic emotions which drive to his terrible doom. Piggy’s tragic end underlines the inadequacy of the rational mind as a total human response to life. Piggy represents rationality, logic, science and the processes of thought on which civilization depends. Piggy’s asthma, near sightedness and obesity express his incompleteness. Piggy has the right answer for the wrong reason. If Simon is a Christ figure, Piggy is “the Socrates of the story”. Piggy can be credited with an adult understanding of life. His sentimental regard for the conch and his “passionate” willingness to carry the conch

against all odds show that order and discipline are the supreme values for him. He has a keen sense of social commitment. When Piggy speaks to the boys, he explicitly proposes the major theme of the novel, asking whether it is better to live sensibly according to rules and standards of behaviour or to live in a state of anarchy. Piggy joins Simon as the second martyr among the boys. Simon dies when he exposes the truth about the nonexistent beast, while the hunters kill Piggy when he forces them to see their behaviour as barbaric and irresponsible. The murder of Piggy, however is a more chilling event, for the boys killed Simon out of an instinctual panic. Roger has a clear conception of his progression of behaviour that has been developed in the previous, the boys move from unintentional violence to completely premeditated murder.

Short Answer Type Question

Q.6. Discuss the significance of the mock – hunts in Golding’s *Lord of the Flies*.

Ans-6 Golding’s *Lord of the Flies* is an allegory of the constant conflict between the good and the evil in man. Marooned on an island somewhere in the Pacific Ocean, a group of British boys, aged between six and twelve are beginning happy as they are free from parental and societal pressure. The mock hunts in the novel are standing examples as to how innocent play acting by the boys finally leads to savagery and bloodshed. The mock hunts become a brilliant metaphor for the inherent evil in man. The mock hunts, which are needless, again emphasize the development of evil instincts among the boys, especially Jack and his hunters. On the first occasion, the Maurice pretends to be the pig and the boys, forming a circle round him, pretend to bash him, chanting at same time: Kill the pig! Cut her throat! Bash her in! The boys dance wildly and they sing, but their behaviour at this stage is absolutely free from malice and cruelty even though Ralph feels resentful of the way they are behaving. The throwing of stones (or of rocks) and the killing of pigs (or the mock hunts) develop in similar pattern. Both activities originate out of repeated for fun, and then turned against a human being. Of Simon becomes a victim to the frenzied mock hunt, Piggy soon afterwards becomes a victim to the throwing of a Rock by Roger who shares Jack’s fierce hatred for Piggy. Finally, the throwing of the rock is used against Ralph too, and Ralph becomes a target of “the darkness of the human heart” though it is by sheer miracle he escapes destruction because of the timely arrival of a naval

officer. The killing of pigs provides Golding his first metaphor. All the concentric circles of the novel now close in upon Ralph.

Q.7. What accounts for the hidden appeal of Golding's novel, Lord of the Flies?

Ans-7 The central theme of the story is adult: the startlingly complete veneer of 'civilization' can fall away, under great strain, completely and disastrously. It is interesting to note that Golding himself taught in a Cathedral city school which had Cathedral connections. Such boys live most of their lives in a strict religious atmosphere; they are naturally supposed to be more content and innocent and better behaved than other boys. Golding has once more heightened the drama.

In Golding's own words, "Lord of the Flies is an attempt to trace defects of society back to the defects of human nature. The reader witnesses the parables of the human situation, in which a few cowering hopes can be seen by light too uncertain to fix them in any overall philosophical design. A taste for cruelty is blended with an occasional command for fine pathos, producing an atmosphere which makes the reader shrink, while fascinating and astonishing him at the same time. Lord of the Flies is like a fragment of nightmare, with the reader reluctantly compelled to admit that things could very well turn out that way and that there are not many steps of regression from cathedral choir to tribal savagery. With poetic imagination, Golding faces the moral problem of his story in an honest and assured manner, and Lord of the Flies becomes an allegory of regression, which as it descends leaves a bitter trail of fear, in humanity and death. It is a novel of tragic force and deep moral import. It is excellently constructed and worked out, with the various children just sufficiently individualized with the tension built up steadily to the shattering climax of the closing chapters in which Ralph finds himself outlawed and hunted as a tribal scapegoat and potential sacrificial victim.

There broods a sense of conjunction between the inner and outer worlds; there is an instantaneous sense of nature, fear and paranoia are distributed where they belong. The whole effect realistic and anti-mythical is better grounded than most of the book's predecessors like *The Coral Island*.

Q.8. Describe the island where the boys in Golding's Lord of the Flies are marooned.

Ans-8 Lord of the Flies is the story of a group of adolescents who accidentally find themselves on an Edenic island. There is plenty of food, fruit and fresh water. The beautiful conch Ralph and Piggy discover bring the boys together and soon becomes

the acknowledged symbol of harmony and order. It is the possession of the conch that more than anything else qualifies Ralph to be the chief. The forest, however, attracts a passing cruiser to the island and this, by the irony of circumstances, the boys are 'rescued for the time being from a total collapse.

Water and rocks, ebb and flow, angles and circles, microcosm and macrocosm, reason and intuition, good and evil, flies and butterflies: rhythm beats in *Lord of the Flies*, sometimes loud, sometimes with "an undertone less perceptible than the susurrations of the blood, "but always with the regularity of waves against the reef". The "circular horizon of water" contains the "square motif of the landscape". Sea and sky, islands and stars answer each other: the sky mirrors itself in the water together with the "angular bright constellation". Time is no longer measured by the clock but by the regular movement of sunlight from horizontal at dawn to the perpendicular at noon and back to the horizontal in the evening. On the island the sandy beach interrupted by the "square motif" of the mountain. "The most usual feature of the rock was pink cliff surrounded by a skewed block: and that again surmounted, and that again, till the pinkness became a stack of balanced rock projecting the looped fantasy of the forest creepers". The conch, reconciling roundness and angularity, the irrational and the rational, in its "slight spiral twist" is a symbol of wholeness. The boys do not know this but take it as a talisman and feel that is precious and rare. Golding intimates that the same law governs the geophysical world and the world of man.

Other Elements of the Novel (make it in a diagram)

In *Lord of the Flies* there are many themes, and they are interwoven with each other.

- 1. The Need for Civilization:** Contrary to the belief that man is innocent and society evil, the story shows that laws and rules, policemen and schools are necessary to keep the darker side of human nature in line. When these institutions are ignored, human beings revert to a more primitive part of their nature.
- 2. Innocence and The Loss of It:** The existence of civilization allows man to remain innocent or ignorant about his true nature. Golding implies that the loss of innocence has little to do with age, but is related to a person's understanding of human nature.
- 3. The Loss of Identity:** When civilization slips away and man reverts to his more primitive nature, identity integrates. The boys use masks to cover their identity and this allows them to kill and later to murder.

4. **Power:** Different types of powers with their uses and abuses, are central to the story. Authoritarian allows one person to rule by threatening and terrifying others. Spiritual power recognizes internal and external realities attempts to integrate them. Brute force, the most primitive use of power, is indiscriminate.

5. **Fear of the Unknown:** Fear is allowed to grow because they play with the idea of it. They cannot fully accept the notion of a beast. They whip themselves into hysteria, and their attempts to resolve their fears are too feeble to convince themselves one way or the other.

6. **The Indifference of Nature:** In *Lord of the Flies* nature is shown to be indifferent to humanity's existence. Man may be aware of nature, but nature is unconscious and unaware of mankind.

7. **Blindness and Sight:** Being blind and having special sight are interwoven themes. One who is blind to his immediate surroundings usually has special understanding of things which others cannot fathom.

Short Theme of the Novel

Lord of the Flies as a fable: A fable is defined as a story that uses symbolic characters to teach a lesson. Through the boys, he clearly teaches man's inhumanity to man and man's inherent evil. Golding shows how civilization on the island breaks down and leads to anarchy and terror. Golding, in *Lord of the Flies*, is concerned about this evil and how it relates to man's soul and its salvation. Throughout the book, the author depicts the contrast between good, and evil, kindness and cruelty, civilization and savagery, guilt and indifference, responsibility and anarchy. The novel functions throughout on a symbolic level. The boys, in their variety of personalities, symbolize mankind as a whole. Ralph is the symbol of rational, but fallible, mankind. Jack, his counterpart, is the symbol of emotion and savagery. Unfortunately, he knows the base level of human beings and successfully appeals to it through hunting, dancing and fear. The novel can be viewed as a contrast between democracy and anarchy. The novel functions as a study of mankind's basic nature, and the picture that is painted by Golding is very negative. When children as symbols of mankind, are away from authority and without any checks, they revert to primitive behaviour. They evolve their own undemocratic rules and savage behaviour, they even create their own God, *Lord of the Flies*. *Lord of the Flies* as representation of the devil, for it works to promote evil among humankind. Many critics have drawn strong parallels between Simon and Jesus. *Lord of the Flies* as a whole – echoes Christian ideas and themes without developing explicit, precise

parallels with them. The novel's biblical parallels enhance its moral themes but are not necessarily the primary key to interrupting the story.

Short Question Answer

Q.9. Is Golding's *Lord of the Flies* a true tragedy, as per Aristotle's definition? Prove your opinion.

Ans-9 Golding's concern is to present us with a vision of human nature and also of the nature of the world which we inhabit through the experience of a group of children cast away on a desert island. In the words of Jesus in St Matthew childhood is presented as a state of innocent goodness, a state which may be regarded as the kingdom of heaven on earth. The tragic universe of King Lear is in its darkest in Gloucester's terrible words: we live in a cruel world which can only be governed by malevolent demons whose delight to torture us. From within and without we are beset by evil, 'All dark and comfortless' force us to accept that nature provides no evidence of beneficent paternal. It scarcely needs to be said that the picture of childhood, of human nature, and of the nature of things, which emerges from *Lord of the Flies* is closer to that expressed by Gloucester than that in the passage from St Matthew. The bleakness of the novels has been eloquently encapsulated by Golding himself in a sentence which recalls the despair of Lear in its bludgeoning repetitions. The theme of *Lord of the Flies* is grief, sheer grief, grief, grief, grief. The grief which Golding expresses powerfully elicits in the novel is grief at man's very nature and the nature of his world, grief that the boys, and we too, are suffering from the terrible disease of being human. The effect is appalling and humiliating. Piggy has been blinded and his complaint indicates that this action of blinding was an expression of the essential nature of Jack Merridew and friends. The blinded Piggy has been granted insight. Piggy too is led to the rocks at the island's tip – "Is it safe? Isn't there a cliff? I can hear the sea". But for him there is to be no comforting consolation. The deaths man Roger wantonly knocks him over the cliff and his head bursts messily. The evil of Cornwall and Roger transforms humanity into vileness. Roger's evil is inexplicable. The physical degeneration is matched by an upsurge of cruelty, bloodlust and violent rapacity as the Beast, which they take to be a spirit or monster outside of themselves, rises up within them and take over their lives. Overwhelmed by the horrors that have entered their lives, littluns will isolate themselves to wail, gibber and howl at the

misery of their conditions. The pig hunt degenerates into man hunt the savages with paint, spears and ululation spread terror. The whole forest is seen “shuddering with flame”. The fire that is meant for rescue all but Ralph and the island when a naval officer who just arrived intervenes. Golding refers to Simon as a “Christ figure”. The tragedy Simon may well be regarded as yet another triumph for evil forces and a setback to man’s quest for truth, beauty and goodness. The Edenic island which is in the end set ablaze presents the dreadful picture of cosmic anarchy mocking the efforts of man to master it.

Q.10. Examine the character and role of Jack in Golding’s novel Lord of the Flies.

Ans-10 Jack comes from the Hebrew and means “one, who supplants, “one who takes over by force. He is the character who has the most conflict with Ralph. Jack is the antagonist or villain in it. Speaking in Biblical terms, if Simon is the Christ figure in the novel. Jack is the Satan figure. Jack plays a dominant role in Lord of the Flies, by replacing Ralph as the leader of the boys. A tall and a thin boy with red hair, Jack is ugly looking. A bit smaller than Ralph, he wears a black cloak. He has light blue eyes and a crumpled face. Jack is proud and arrogant by nature. His arrogance is seen in his defiance of Ralph’s authority as the leader, and in his efforts to become the leader himself. In spite of his failure in the efforts, he asserts – “I’m going to be chief”. He takes pride in being an English boy, and proudly believes that “the English are best at everything”. Jack is very shrewd and cunning. He understands the psychology of boys and exploits their fear psychosis. He tries to convince them of the present of the beast, and even erects the son’s head on a stick as an offering to it, so that the boys may live in constant fear of it, and seek protection under him. He lures them away from Ralph, and induces them to live like savages with painted faces and an unappeasable thirst for blood. He convinces the boys about Ralph being their dangerous enemy, and makes them engage in hunting him. As Piggy remarks, “If Jack was chief, he’d have hunting and no fore”. To convince the boys of his power, Jack disturbs the meeting held by Ralph to discuss the problem of fear about the beast among the littluns. Ralph’s position may be weakened through the helpless condition of his friend and counselor. Jack comes from a civilized English society. He does like the spilling of blood. He believes in having certain rules to govern the community of boys living on the island. But gradually he turns into a savage who delights in killing pigs and spilling their blood. He always talks about pig hunting. Jack is remarkable for his courage and resourcefulness. Jack forms a breakaway group of choir boys, and this

the Castle Rock into a fortress. He scolds Ralph for insulting the hunter boys. His courage is noticed in his leading the search for the beast, and his insisting on continuing it even during the night it is a sign of his resourcefulness that he is able to organize the scattered choir boys into a coherent group, and turn into barbarous hunters.

Q.11. Why are Ralph and Jack antagonistic to each other in Lord of the Flies?

Ans-11 Ralph and Jack are vitally different in their natures, upbringing and attitudes- “two continents of experience and feeling, unable to communicate”. Their two worlds are essentially incompatible:” the brilliant world of hunting, tactics, fierce exhilaration, skill and the world of longing and baffle common sense. As such, they are always at cross purposes. The first note of antagonism is struck on the question of priorities. While Ralph says, “the best thing we can do is to get some, I’d like to catch a pig first. Later in the scene of final confrontation between the two groups. Piggy tries in vain to make Jack and his savages see reason:” which is better – to be a pack of painted nigger hunt and kill? “. It is a clash will – the rational will aiming at decent democratic leadership based on reason, and irrational will be seeking to establish an authoritarian regime.

Jack and his cohorts are introduced in a way which is ominous in its import. The infernal incantation – “Kill the pig; cut her throat! Is but a disguise, like the paint on his face, for his emotional self-indulgence? His desire for malignant power sets no store by the conch which stands for order and harmony. When he finally breaks away from Ralph and becomes the chief of his tribe, he shows himself susceptible to the totalitarian temptation and empowers himself with Titanic evil. “Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape” The transformation of the chapter chorister into a savage tribal chief is thus complete. The confrontation between the representatives of order and the forces of chaos takes place when, Ralph, accompanied by Piggy and the twins, Samneric, visits the Castle Rock, the stronghold of Jack. Ralph is horrified at his own plight. With Piggy and his conch gone, all order and sense are lost. He finds himself an outcast. In trying to come to terms with the outer world, he discovers the horrible inner self of man. Ralph weeps “for the end of innocence, the darkness of man’s heart.... “. The moment of his anguish and terror is also the moment of his self-knowledge. In such a traumatic experience was necessary for Ralph to realize the power of darkness.

Q.12. Write a note Piggy and his glasses in Golding's Lord of the Flies.

Ans-12 Piggy is the most intelligent, rational boy in the group, and his glasses represent the power of science and intellectual endeavor in society. When Jack's hunters raid Ralph's camp and steal the glasses, the savages effectively take the power to make fire, leaving Ralph's group theme in literature. He is more concerned with maintaining a civilized and orderly life on the island. He sees what will happen if they aren't able to do this. The glasses symbolize the link to civilization. Piggy's vision of what the jungle represents is impaired. He will come to blame his and the boys' troubles on Jack, and he will never fully recognize the true situation. Thus, Piggy can have the ability to see or understand more than most people and at the same time not be able to see his immediate situation clearly. This usually marks him as a fool to the people around him and subjects him to the ridicule of those less perceptive than he.

Piggy's loss of his specs reduces him to a helpless and a pathetic figure. Ralph whose brain trust Piggy has now been rendered an invalid. The power of intellect is being crushed down by Jack with his animalism and savagery. Both civilized forms and romantic dreams have been replaced by the law of the jungle. All hopes of rescue of the group and the return to civilization are swallowed in an avalanche of destructive passion. Ralph the twins, Sam and Eric and Piggy carrying the conch in his hand go to the camp of Jack. In the altercation and the scuffle that follows Piggy gets crushed along with the conch in his hand by a rock let loose from the cliff by Jack's henchman, Roger. His body is thrown into the sea. The death of Piggy and the destruction of the conch along with him symbolize the death of intellectualism and order and the triumph of unreason, evil and bloodshed in a most horrendous manner of the primitive societies. Like Simon earlier, Piggy now becomes the scapegoat for Jack's tribe to hide guilty conscience and fear of the beast.

Piggy is "the Socrates of the story". Piggy, too, like Simon can be credited with an adult understanding of life. He thinks purposefully like adults, and displays practical sense, good intention, and democratic instinct. He scorns the "senseless ebullience of the children" and is the first boy to think of rescue. His sentimental regard for the conch and his passionate willingness to carry the conch against all odds show that order and discipline are the supreme values for him.

Q.13. Describe the first meeting between Ralph and Piggy in Golding's novel, Lord of the Flies.

Ans-13 Owing to an atomic explosion a group of British children have been evacuated

in an aircraft with a detachable passenger tube. At the moment of impact, a fierce storm is raging and only a few boys – Ralph, Jack, Roger, Simon, Pit amongst there manage to scramble out of the tube before the wind sweeps it out to the sea. They find themselves on unmanned Tropical Island. It is full of coral reef, beaches and trees that yields fruits all the year round. Ralph, a fair young boy of twelve is the first to scramble out of the mess of creepers and damaged trunks and reach a sandy beach between a lagoon and the jungle. He is soon joined by another teenager Piggy, who is fat, asthmatic and wears spectacles from his early school days. It is from their conversation that we are made to know of their accidental survival from a plane crash. Ralph and Piggy discuss their predicament. Piggy is very much worried as to how manage in an unknown island without parental care or control. But Ralph seems to enjoy the freedom of living in the island without adult interference. Unlike Piggy, he is enchanted by the beauty and mystery of their new surroundings. Ralph encourages Piggy that his father, a commander in the Navy will come and rescue them when he gets leave. Piggy tells Ralph that he is an orphan brought up by his auntie. He further tells Ralph that he has been wearing specs since he was three and is an asthmatic. At school, the other boys mockingly called him “Piggy” on account of his flabbiness.