

## Julius Caesar - Characters List

**Brutus** - His is the most complex character in Julius Caesar. He is a supporter of the republic. He is a judicial magistrate of Rome. He is much admired for his noble nature. He is dignified and powerful military leader. He is a mixed bag of virtues and flaws. At first there is a conflict of emotions in Brutus. He is at war himself. His mind is split between his love for Caesar and love for his country.

He is the most respectable and honorable personality. He is ready to sacrifice his life for public good. He shows interest in country's honor. He joins hands with the conspirators for the noble cause. It is for love of freedom and honor. He never wished to see Caesar being crowned. He feared he may become a tyrant and enslave the Romans. He fights for the rights of the people. He says **"I slew Caesar, my best lover for the good of Rome"**.

He is dear friend of Caesar. He has not personal grudge against Caesar. It is Cassius who poisons the mind of Brutus. He whets Brutus against Caesar. Brutus says there is no cause to spurn him but for the general good. Cassius flatters him. He asks Cassius in what danger he was leading him. His mental conflict makes him unable to sleep or eat, and share his feeling with his wife, Portia. He feels Caesar should not disregard the rights of the people. He says **'the abuse of greatness is when it disjoins remorse from power'**. He says Rome should not stand under one man's fear. He compares Caesar to a serpent's egg. It needs to be crushed in the shell, if not it would produce another serpent. The time between Cassius's instigation, and the actual act, is like a horrible dream or a nightmare. His personality is divided between his loyalty to Caesar and his republican principles. He prefers people's interest to his loyalty to Caesar. The forged letters by Cassius ask him to speak, strike and redress.

He is a loving husband. His wife Portia asks the reason for his anxiety and heaviness. She asks him to share his feelings. He simply says he was not in good health. Portia says she was his adorable wife not simply to share his bed and comfort him. If that was the case, she was his harlot and not his wife. Brutus says she was dear to him as the ruddy drops that visited his sad heart. He prays God to make him worthy of his noble wife. He bears his wife's death with great patience.

He is an idealist with no ill will. He fails to understand the reality and evil intention of Cassius. Cassius asks for the swearing of an oath of constancy. Brutus says an oath is not necessary. It is only the priests and cowards swear. They were all honest men with honest cause. Cassius suggests Brutus to kill Antony along with Caesar. Brutus says Antony is just a limb of Caesar. He further says "let us be sacrificers but not butchers". He appeals to the mind of the people and not to their feelings and emotions. His is argumentative speech. He tells the audience to wake their senses to judge the deed. He tells them that his love for Caesar was no less than any of the Romans. He says **"I loved Caesar less but loved Rome more"**. He says **he killed Caesar to make people free. He further says "As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; as he was ambitious, I killed him; there is tears for his love, joy for his fortune, honor for his valor and death for his ambitious"**.

Brutus does the serious mistake. He permits Antony to address the mob. He leaves the place soon after his justification. He asks his countrymen to stay back and listen to Antony. This mistake proves very fatal. Antony exploits the situation.

He is very honest and mentally tough person. He slights Cassius' threats and simply laughs. He is strongly armed in honesty. The angry words of Cassius pass by him like idle winds. He says he would never accept money from hard hands of peasant. He would rather coin his heart and drop blood for money. He accuses Cassius of accepting gold from the Sardians and promoting undeserving officers. He makes fun of Cassius anger. He says "**Did not great Caesar, the foremost man of all this world, bleed for justice?**". He speaks against contaminating of his fingers with base bribes.

But Brutus is not a great military strategist. He neglects the suggestion of Cassius. Cassius says let the enemy seek them. But Brutus takes the army to Philippi. He orders his army to attack at wrong time. His death is rather touching. It arouses a sense of pity and fear. He says committing suicide is against the natural course of life. One needs to follow the natural course. He never wished to be captured as prisoner and taken through the streets of Rome. While dying he says "**I killed not thee( Caesar) with half so good a will**"

He is affectionate and kind hearted. Nobody is false and faithless to him. He fights for the noble cause. He is grieved at the death of Cassius. He says "**he was the last of the great Romans**". After his death Antony says "**of all the conspirators only Brutus had honest thoughts for the general good**". Nature might stand up and say "**This was the man**". He is shown all the respect he deserved.

**Julius Caesar** - A great Roman general and senator. He is great warrior. He returns to Rome after a successful military campaign. It is over the sons of Pompey. He desires for the crown of Rome. He is seen changed. He is imperious, easily flattered and overly ambitious. The conspirators charge Caesar with ambition. He vies for the absolute power in Rome. Cassius says he walked the narrow world like Colossus.

He is mixture of weakness and strength. The conspirators plan to curb his growing power. He tries to be sole ruler of the country. We see his vast political and military strength. He is superstitious also. He asks Antonio to touch his wife Calpurnia for his success in his race. He also asks Antonio to touch Portia to shake off her sterile curse.

He overlooks the warning of the soothsayer. He is warned of the danger on the Ides of March. He calls him a dreamer and not deserving any attention. He is neither physically, nor mentally strong and firm. While swimming in Tiber river once Cassius saved him from drowning. Once he cried like a sick girl when had a fever. He is seen firm in his decision of Publius Cimber. Sweet words, low courtesies, base spaniel fawning, do not change his mind. But he suffered from epilepsy. We see in him some physical and mental infirmities. Decius Brutus easily changes his mind.

He is shrewd observer of men and manners. He shows his dislike for Cassius. He suspects his lean and hungry looks. He says Cassius thinks too much, does not sleep at night, does not love music, nor plays. He says such men are dangerous. He loved fat men around him, Keeping their hair well combed and enjoyed sound sleep at night.

Caesar's wife Calpurnia sees a horrible dream. She sees her husband being murdered in the senate hall. All the lusty Romans bathing their hands in Caesar's blood. She requests him not to go the senate. She

tells him about the dreadful sights portending some evil to him. He says whose end is purposed by the mighty gods cannot be avoided. He says men should not fear death, a necessary end. He also says these predictions are to the world in general as to Caesar.

He says **“When beggars die, there are no comets seen,**

**The heavens themselves blaze forth the death of princes”**.

He says **“Cowards die many times before their deaths,**

**The valiant never taste of death but once.**

When the servant says the sacrificial beast had no heart in it, he says it was nature’s threatening to the cowards. His fearless attitude is seen when he says:

**“Danger knows full well that Caesar is more dangerous than danger”**. They are two lions born on the same day. He being the elder of the two so more terrible. Calpurnia falls on her knees and implores him not to go to the senate. He respects his wife’s feelings and decides to stay back. He says **“cannot is false, dare not is falser”** There comes Decius Brutus. He misinterprets the dream. He says it is all good omen. His flattery flattens Caesar. He feels ashamed of yielding to his wife’s fears. He decides to go to senate. He respects great honor and hospitality to Brutus at his home. He ignores ill omens and threats against his life. He remains as firm as the eternal Northern Star. All the conspirators request him for the freedom of Publius Cimber. He spurns them like a cur. He says Caesar does not wrong without cause. He is stabbed to death by the conspirators. Antony avenges his death.

**Antony** - A friend of Caesar. He is very loyal to Caesar. He is the member of the triumvirate. He is a gamester and reveler. He is quick spirited, pleasure loving person. He is a theatre goer and music lover. Cassius calls him masker and reveler. He is a silver tongued orator. He in his oration first appeals to the minds of the people. Once he becomes sure, he appeals to their feelings and emotions.

He is also a shrewd and crafty schemer. At first he joins hand with the conspirator. He begs Caesar’s pardon for joining hands. He says **Caesar was the noblest man ever lived in the tide of times, woe to the hand that shed this costly blood. There will be domestic fury and civil strife, blood and destruction will be common in Italy**. He is given conditional permission to address the mob. On one hand he highlights the good deeds of Caesar. On the other hand he calls the conspirators honorable men. He then asks them why they killed Julius Caesar, where and how was he dangerous.

He goes to the festival of Lupercalia. He is asked to touch Calpurnia to succeed in the race. He offers crown to Caesar three times. He aims allegiance to Brutus and the conspirators after Caesar’s death in order to save his own life. Later, however, when speaking a funeral oration over Caesar’s body, he spectacularly persuades the audience to withdraw its support of Brutus and instead condemn him as a traitor. His speeches are superb. They make the mob passionate. He exhibits his oratory skill. He incites the mob for the rebellion against the conspirators. The mob gets enraged. He tells them that Caesar was not at all ambitious. The conspirators were ungrateful and criminals.

His words are sweet words, penetrating and effective. Cassius says "his words rob the Hybla bees and leave them honey-less". He threatens and stings. The mob gets enraged and electrified by his oration. They resolve to kill the conspirators and burn their houses. He is glad to see the desired effect of his speech. He sets the mischief a foot and allows it to take its own course. He says, "**Fortune is merry and in this mood will give us anything**". His speeches give different turn to the events. He becomes confident, competent and energetic general. He wins victories by his masterly handling of the situation.

With tears on his cheeks and Caesar's will in his hand, Antony engages in masterful rhetoric to stir the crowd to revolt against the conspirators. He speaks in verse feeling his way forward. Then he makes a direct attack on the conspirators. First he appeals to the reason of the mob. He tells them what Caesar won in the war, how he filled the general coffers with the ransom. He tells about Caesar's sympathy with the poor and famine affected people. He tells how he refused the crown three times. Then he appeals to the emotions of the people. He breaks off the speech in real grief. He appeals to their sense of gratitude. He reads Caesar's will. He tells them how Caesar had left them all his private gardens, new planted orchards and common pleasures. He had left seventy five drachmas for everyone in his will. He asks them where comes such another Caesar?

He says "O you flatterers". He reminds Brutus of making holes in Caesar's heart. He tells the conspirators how they showed their teeth like apes, fawned like hounds and bowed like bondmen kissing Caesar's feet. He moves the mob. He says he was not there to stir them up for a sudden flood of mutiny. He steals the hearts of the people. He says "I am no orator as Brutus is! He says he is a plain, blunt man. He has neither wit, nor words, nor worth, action nor utterance nor the power of speech to stir men's blood.

He is compassionate too. He pays rich tribute to Brutus on his death. He calls Brutus "the noblest Roman of them all". He further says he was the only man with general honest thought and common good to all. His life was gentle. All the human elements were well balanced in him. The Nature might stand up and say "This was a man"

He is very shrewd. Lepidus asks Antony that his sister's son Publius Cimber should also be pricked. He compares Lepidus with a donkey used for carrying gold load or horse used for fighting. He says Lepidus is a barren spirited fellow. His desire to exclude Lepidus from the power that Antony and Octavius intend to share, hints at his own ambitious nature.

**Cassius** – Cassius is a great intriguer and schemer. He is the hatcher of the conspiracy. But he is the most pragmatic person. He conceives the plan to assassinate Caesar. He resents Caesar's growing power in Rome. He plans to eliminate Caesar. He lures Brutus and Cassius into conspiracy. He with his shrewd tactics wins the mind of Brutus. He ensures Brutus participation in the act. He says Brutus' alchemic power would turn their offence into virtue.

He tells Brutus that many Roman wish him to rescue Rome from tyrannical rule of Caesar. He says he is not a common laughter. He does not befriend all sundry and then defame the friends.

He says '**Men at time are master of their fates**

### **The fault lies not in our stars but in our-selves'.**

He says why should Caesar's name be sounded more than Brutus?' His forged letters tell Brutus to speak, strike and redress. He tells Brutus that Rome has lost the spirit of their fathers. They are governed by weak spirits. He wished to deliver Rome free from bondage and sufferance. He asks why should Caesar be a tyrant? He compares Caesar with a wolf and all Romans the sheep. He flatters Brutus and tells him that he was as worthy as Caesar. He speaks about Caesar's mental and physical infirmities. He gives an example of their swimming in the Tiber River. Caesar cried there for help from Cassius. On another occasion, he cried like a sick-girl when he had a fever. He asks why should a man of such a feeble temper rule the majestic world? He says he bestrides the narrow world like a colossus. He tells Brutus that he is no way inferior to Caesar. He has equal capacity to be Roman ruler. Brutus ancestors were all noblemen who saved Rome from dictatorship.

His motives may be selfish. But his words have the desired effect on Brutus mind. His forged letters tell Brutus to speak, strike and redress and save Rome from tyranny. He succeeds in getting support of Casca and other senators. He successfully creates feeling of envy in the mind of Casca about Caesar. Casca sees some dreadful sights. Cassius tells Casca, Caesar is like a thundering lightning endangering the Romans lives. He tells Casca that he would rather kill himself than be a slave under Caesar. He lowers Caesar in Cassius' eyes.

He is very much shrewd, practical and farsighted person. He suggest for the swearing in for the constancy in the act. He also plans to enlist Cicero in their company. He tells Brutus that Antony should not outlive Caesar. He also tells Brutus not to permit Antony to address the mob. He tells Brutus to halt at Sardis. He says let enemy seek them, and then launch a sudden attack. If Brutus had heeded his words, the deed would have been successful and rewarding. He tells that Caesar's killing had no selfish intention. It was for the freedom of and liberty of the Romans.

Brutus accuses Cassius of having an itching palm. Cassius says **"A friend should bear his friend's infirmities. A friendly eye does not see such faults"**. Cassius and Brutus exchange hot words. But soon they are reconciled. Cassius offers his heart to Brutus for killing. He expresses his profound grief over Portia's death.

Caesar very accurately estimates the character of Cassius. He says Cassius has a lean and hungry look. He thinks too much. He loves no plays, hears no music, and rarely smiles. He is superstitious too. He sees the two eagles giving way to ravens, crows and kites. He says it was a bad omen presaging their defeat.

He is a dynamic and talented military general. He may look cunning and cruel. But he has real affection for Brutus and towards Rome also. He commits suicide in the end. While dying he says **" Caesar thou are revenged with the sword that killed thee"**.

**Casca** - A public figure opposed to Caesar's rise to power. He has sparks of life but less used. He has no personal ambition. He narrates the Caesar's crowning ceremony. He is very critical of Caesar in his

narration. He tells how Caesar was offered the crown three times and every time he was reluctant to reject it. When the crown was rejected people fell crying. The manner of offering the crown was mere foolery. It was not a proper crown but a coronet. He says Caesar was loath to lay his fingers off the crown. The common people hooted and clapped their chopped hands. They threw up their sweaty night caps uttering stinking breath. When Caesar swooned and fell down, he did not laugh for the fear of receiving the bad air.

He says Caesar fell down at the market pace and foamed at the mouth. He was speechless. He saw common people glad when he refused the crown. He opened his doublet and offered his throat to cut. It was his physical infirmity. People forgave him with all their hearts. They would have forgiven him even if he had stabbed their mothers. He says Cicero's speech was Greek to him. He also tells how Marullus and Flavius were put to silence for pulling scarfs off Caesar's images.

Brutus calls him a blunt fellow. He was a quick mettle when he went to school. But Cassius says he put on that tardy form, he was quick in execution of bold and noble enterprise. His rudeness is a sauce to his good wit. He tells Cassius he has seen tempests riveting the knotty oaks, Ocean swelling, raging and foaming, threatening clouds, tempests dropping fire. He says there must be a civil strife in heaven or god is sending some destruction. He describes the storm and horrible things that he had seen. He says they are signs of some horrible evil coming upon Italy.

He says the strange happenings are warning. Cassius says it is to remind the Romans about one person growing so powerful. Casca says that one man is Caesar. Cassius says if Caesar is crowned, he would kill himself. Roman should have pride and strength to deal with Caesar and he was speaking to a willing bondman. Casca says he was joining hands to redress all the griefs. They together go to Brutus and persuade him to join the enterprise.

He says he saw a common slave's had catching fire but not feeling the heat. A lion glared upon him and passed by, many women saw men walking in the fire, an owl hooting at noon day. These are all portentous things. They show the impatience of heaven. They were dreadful heralds to astonish us, instrument of fear and warning. He says every bold man bears the power of cancelling the captivity. He says Brutus needs to be in their company. He sits high in the people's hearts. Their offence would look like virtue due to his alchemic power. Cassius suggests to take Cicero in their fold. He say '**Let us not leave him out**'. But when Brutus shows his unwillingness, Casca says '**he is not fit**'. Casca is first to stab Caesar when Metellus Cimber request for repealing of his banished brother is overturned. He asks Brutus to go to Pulpit and justify the act of murder.

**Calpurnia** - She is Caesar's wife. She invests great authority in omens and portents. She requests Caesar not to go to the senate. She asks him to stay at home. She says she heard and saw the strange sights, the nights terrible happenings are warnings and portents. She says a lioness whelped in the street, graves opened up and yielded the dead ones, fierce warriors fought upon the clouds and blood drizzled upon the capitol, horses neighed and dying men groaned, ghosts shrieked. All these happenings were not ordinary happening. Caesar says "**What can be avoided whose death end is purposed by the mighty gods. These predictions are to the world in general as to Caesar**".

She tells in her dream, she saw his statue like fountain with hundred spouts running pure blood and many lusty Romans bathing their hands in it. Caesar says these dreams and sights are to the world in general as to Caesar.

Calpurnia says **“When beggars die no comets are seen**

**Heavens themselves blaze forth the death of princes”**.

Caesar says” **Danger knows full well that Caesar was more dangerous than danger itself**. He says men should not fear death, a necessary end. Calpurnia says his wisdom was consumed in confidence. She asks him to send Mark Antony to tell that Caesar was not well. She asks him to take it as her fear. She begs upon her knees to avoid the senate going. Caesar disregards her words her words and the danger of the Ides of March. Had he conceded to her words, the tragedy would have been avoided.

**Portia** - She is Brutus’s wife. She is the daughter of a noble and reputed Roman, Cato. She is a caring wife. She asks Brutus why he has been so worried and impatient. What grief he had in his mind? She kneels down before him and begs to tell her the secrets. She asks why he urgently stole from her wholesome bed. Why he suddenly arose from the dinner and walked about musing and sighting with crossed arms. When she asked what the problem was, he simply stared at her with ungentle looks. He with angry wafture of his hands signed to leave him alone. She thought it was an act of humor which has its hour with everyone.

She begs for sharing the secret. It would not allow him to eat, talk nor sleep. His health was going down. She asks him to make her acquainted with the cause of his grief. He says he was not well. She asks if it was physical sickness. And if that was the case why did he steal from the bed and wandered in cold and foul weather. He should do something to repair his health. She asks was it physical sickness? She says he had some sick offence within his mind. She further says by the right and virtue of her place, she must know the secrets of his mind. She reminds him of the vows of love. She says she was his other half. She asks him to unfold to her all his plans, why was he heavy. She asks who were the six or seven men with covered faces? He says **“kneel not gentle Portia”**. She says within the bond of marriage, she should know the matters concerning to him. She tells him she was not there to keep him at meals, comfort his bed and talk to him sometimes. If that was the case, she was his harlot and not his wife. Brutus says she was as dear to him as the ruddy drops that visited his sad heart. She tells him she was daughter of reputed father and wife of a honorable man.

She tells him not suspect her constancy. She had given the proof of it by making a wound in her thigh. She had born the pain patiently. Brutus is moved by her words. He says **“ render me worthy of this noble wife”**. He says her heart shall share the secrets of his heart.

Brutus goes to senate. Portia is seen worried about his life. She says” **O constancy be strong upon my side, set a huge mountain between my heart and tongue, I have a man’s mind but woman’s might”**. She further says: **How heard it is for a woman to keep counsel”**. She sends Lucius to senate and report back the happening there. She suspects that the soothsayer might be knowing the plan of murder. She says **“how weak a thing is the heart of a woman is!”** She wishes heavens to speed up the deed. She

feels Brutus suit will not be granted by Caesar. She becomes impatient of her husband's absence. She faints and asks Lucius to report Brutus that she was merry. She dies swallowing fire. It is because she fears the growing powers of Octavius and Antony.

Summary : Julius Caesar

When the play opens, Julius Caesar has just returned to Rome after defeating the sons of Pompey in battle.

Before we go any further, let's pause for a brief Roman history lesson. Pompey (a.k.a. "Pompey the Great") was a member of the "first triumvirate," and he and Caesar used to share power over Rome. Then Caesar and Pompey got into a big fight. Pompey lost. When he tried to run away to Egypt in 48 B.C., he was assassinated. But Caesar still had a problem: Pompey's sons were determined to avenge their father's death and overthrow Caesar. So Caesar tracked down Pompey's sons in Spain and stomped them out at the Battle of Munda in 45 B.C. Now back to the play.

As Caesar parades through the streets of Rome like a rock star, the higher-ups in Rome are nervous about his growing power and his popularity with the commoners, who have abandoned their work to celebrate Caesar's triumphant return. Caesar seems headed toward absolute power, which is a big no-no in the Roman Republic.

Meanwhile, the festival of the Lupercal (a big party where people run around in goatskin g-strings in the middle of February) is in full swing. Caesar is chilling at the festival with his entourage when a soothsayer runs up and says "beware the Ides of March" (meaning, "hey, watch your back on March 15"). Caesar looks at the soothsayer and is all "whatever man."

While Caesar parties with his fans, Brutus and Cassius huddle together and talk trash about him. Cassius is all bent out of shape because he thinks Caesar is running around acting like a king. Without coming right out and saying so directly, Cassius (who has been plotting against Caesar with a group of conspirators) suggests that maybe Brutus should lead Rome. Brutus says he gets what Cassius is saying, but he is also good friends with Caesar, so he needs a little time to think about things before he makes any decisions. (Psst. If you read the play closely, there's some evidence that Brutus has *already* been thinking about getting rid of Caesar, because he confesses that he's been "at war" with himself, meaning something's been bothering him.)

Brutus and Cassius run into Casca, a conspirator, who reports that Antony just offered Caesar the crown three times. Casca is mad, because each time Caesar pretended he didn't want the crown, which made the crowd of plebeians (common folk) love him even more. Not only that, but Caesar acted like a total drama queen and fainted (or pretended to) the third time Antony offered him the crown. This made the "stinking" crowd go nuts.

A month passes, which means we're approaching the "Ides of March." (Cue the ominous music.) Casca and Cicero are running around in a violent thunderstorm and comment on all the crazy stuff that's been happening in Rome lately: a lion was roaming around and a bunch of men in flames were spotted walking around the streets. Cassius, who interprets these omens to mean that



Caesar must be taken down, continues to plot against Caesar. He sends someone to plant fake letters from Roman commoners urging Brutus to eliminate Caesar, and attends a meeting that night to plot Caesar's death.

Meanwhile, Brutus has decided to go ahead and kill his friend Caesar because the man *might* become a complete tyrant if he gains more power. Brutus reasons that, even though he and Caesar are BFFs, killing Caesar is the only way to save the Roman Republic. (Is he right? We don't know for sure, but Shakespeare definitely wants us to think about this.) Brutus finally meets with all the conspirators, and they hatch a plan: they'll arrange to bring Caesar to the Capitol so they can hack him into a million little pieces.

Meanwhile, Caesar has had a rough night, complete with a crying wife (Calphurnia) who wants Caesar to stay at home because she's had a bad dream and fears something awful is about to happen to him. But Caesar ultimately decides to go to the Capitol, because Decius (one of the conspirators!) steps in and says something like, "Oh, hey, when Calphurnia dreamed that you were a statue full of holes and spouting blood, that just meant that you're going to be the greatest leader Rome has ever seen." Caesar is all, "Yeah, I think you're right." Decius promises that Caesar's going to be crowned king that day. Caesar goes skipping off to the Senate. On the way to the Capitol, an old man tries to give Caesar a letter warning him about the assassination plot, but Caesar blows him off.

At the Capitol, Caesar stands around bragging about how awesome he is. Just as he's making a big speech about how he's the brightest star in the sky, Cassius, Brutus, and the other plotters surround him and stab him to death – 33 times, just to be sure. Before falling, Caesar looks up and says "Et tu, Brute?" Translation: "Even you, Brutus? What happened to us being best buds forever?"

The conspirators wash their hands in Caesar's blood (hmm...seems like Calphurnia's dream was pretty accurate after all) so they can walk the streets and calmly tell everyone that Rome is free of tyranny. The idea is that they'll seem more convincing about their plans for a new dawn of peace if they're dripping with Caesar's fresh blood. Surprisingly, instead of hailing Brutus and Cassius as saviors, the people of Rome run around declaring that it's Doomsday. The situation is not going according to plan.

Things really go awry when Antony shows up to weep over Caesar's body. While clearly distraught, he promises not to blame the conspirators as long as he's allowed to speak at the funeral in praise of Caesar's virtues. Of course, we hear in an aside that Antony plans mayhem and murder, so we're not surprised when he gets to the funeral pulpit and urges the people of Rome to riot against Julius Caesar's murderers. (An "aside," by the way, is when a character says something to the audience that no other characters on stage can hear.)

Meanwhile, Brutus and Cassius have fled and chaos has ensued. Even politically unimportant folks like poets are being killed on the street. Antony has met up with Lepidus and Caesar's adopted son, Octavius. Together they'll form the new triumvirate to lead Rome and battle against Cassius and Brutus.

Meanwhile, Cassius and Brutus get into a big argument at their first meeting after the funeral. Cassius has been accepting bribes on the side, which compromises their credibility. (Remember, the only reason Brutus agreed to join the conspiracy was that he believed killing Caesar was for the greater good, not for any self-serving reason. At least, that's what Brutus says.) Still, they agree to march and meet the enemy (Antony, Octavius, and Lepidus) at Philippi, despite a visit from Caesar's ghost to Brutus to say he'll be at Philippi too. It's going to be like a family reunion, except this one will mostly end in death. Everyone has steeled himself for this possibility, and Cassius and Brutus implicitly agree to pull a *Romeo and Juliet* (kill themselves) in case anything goes wrong in the battle.

On the battlefield the two enemy factions exchange some rough words, and Brutus claims he's not a traitor. Fighting ensues, and Cassius and Brutus set up on different parts of the field. Brutus is having some success in overtaking Octavius' army, but Cassius' guys are held fast by Antony's, so they're at a stalemate.

Then Cassius jumps the gun and kills himself over a misunderstanding: he thought his friend Titinius had been overtaken by enemy hordes, when it was really only Brutus' friends trying to hand a crown to Titinius so he could give it to Cassius. Titinius finds Cassius' body and kills himself too, so when Brutus arrives, his buddies are already dead. Then Brutus decides to kill himself. He gets his old friend Strato to hold his sword while he runs at it. As he dies, he says he didn't kill Caesar with half so strong a will as he kills himself now, so we know he dies willingly.

Antony and Octavius know they've won even before they arrive to find Brutus' body. Antony gives a nice speech over the body in his usual style, saying Brutus was the noblest Roman ever and the only one of the conspirators who killed Caesar for Rome's good and not out of envy. Finally, Octavius agrees that Brutus's body can stay in his tent for the night, befitting a dead soldier, and they won't even have to share a bunk, as Octavius and his friends will be out celebrating all the death and victory. The end.

## **Comprehension questions**

1 who is the mender of bad shoes in the play?

Ans: The cobbler.

2 Why do the workmen make the holiday?

Ans: To see Caesar and rejoice in his triumph.

3 Whom did the people had sat for the live-long day?

Ans: To see great Pompey.

4 Which river trembled underneath her banks when people made universal shout'?

Ans: Tiber.

5 Who asks to disrobe the images decked with ceremonies?

Ans: Flavius.

6 Who says: 'Beware the ides of March'?

Ans: The Soothsayer.

7 Who at war himself forgets the shows of love to other men?'

Ans: Brutus.

8 To whom does Cassius ask 'can you see your face'?

Ans: Brutus.

9 Who serves Brutus a mirror?

Ans: Cassius.

10 Who says 'set honour in one eye and death in the other for the general good'?

Ans: Brutus.

11 Who said "Help me, Cassius or I sink' ?

Ans: Caesar.

12 Whom did Aeneas bear on his shoulder?

Ans: Anchises.

13 Where had Caesar a fever?

Ans: In Spain.

14 Who according to Cassius is the man of feeble temper?

Ans: Caesar.

15 Who says 'the fault is not in stars but in ourselves'?

Ans: Cassius.

16 Who had a lean and hungry look?

Ans: Cassius.

17 Which ear of Caesar was deaf?

Ans: left.

18 How many times Caesar was offered the crown?

Ans: Three.

19 Who offered Caesar the crown?

Ans: Antony.

20 What did Caesar suffer from?

Ans: epilepsy.

21 Whose words were Greek to Casca?

Ans: Cicero's.

22 Who was quick mettle when he went to school?

Ans: Casca.

23 Who decided to throw several papers written in several hands at Brutus window?

Ans: Cassius.

24 Who says 'we will shake him or worst days endure'?

Ans: Cassius.

25 Where was the bird of night hooting and shrieking?

Ans: upon the Market place.

26 Who according to Cassius is 'the wolf and who are the sheep'?

Ans: Caesar and the Romans respectively.

27 Who sat high in all the people's hearts?

Ans: Brutus.

28 Who is ashamed to show her dangerous face in the darkness of the night?

Ans: Conspiracy.

29 Who says Mark Antony should not outlive Caesar?

Ans: Cassius.

30 Who says 'let Antony and Caesar fall together'?

Ans: Cassius.

31 Who says 'Antony is but a limb of Caesar'?

Ans: Brutus.

32 Who says 'let us be sacrificers but not butchers'?

Ans: Brutus.

33 Who is given to spirits, to wildness and much company?

Ans: Antony.

34 Who may be betrayed with flatterers?

Ans: Men.

35 Who may be betrayed with flatterers (flattery)?

Ans: Men.

36 Who says 'let not our looks put on our purposes'?

Ans: Brutus.

37 Who says 'Brutus had some sick offence within his mind'?

Ans: Portia.

38 Who is Cato's daughter?

Ans: Portia.

39 How many times Calpurnia had cried in her sleep?

Ans: Three times

40 Who says 'what can be avoided whose end is purposed by the mighty gods'?

Ans: Caesar.

41 When are the comets not seen?

Ans: When beggars die.

42 Who blaze forth the death of princes?

Ans: The heavens.

43 Who die many times before their deaths?

Ans: Cowards.

44 Who never taste of death but once?

Ans: The valiant.

46 Who says 'Caesar is more dangerous than danger'?

Ans: Julius Caesar.

47 Who tries to stay Caesar at home?

Ans: Calpurnia.

48 Who is ashamed to yield to Calpurnia's fear?

Ans: Julius Caesar.

49 Who says 'how hard it is for women to keep counsel!?

Ans: Portia.

50 Who says , 'how weak a thing the heart of woman is !?

Ans: Portia.

51 Who say 'I fear our purpose is discovered'?

Ans: Portia.

52 Whose return from exile Cassius and Brutus plead for?

Ans: Publius Cimber.

53 Who says I am constant as the Northern star?

Ans: Julius Caesar

54 Who first stabs Caesar?

Ans: Casca.

55 Who says " Et tu, Brute? Then fall Caesar!?"

Ans: Julius Caesar.

56 Who says 'ambitious' debt is paid'?

Ans: Brutus.

57 Who says 'let us cry peace , freedom and liberty' ?

Ans: Brutus.

58 Whom does Cassius call 'the most boldest and the best hearts of Rome'?

Ans: Julius Caesar.

59 Whose blood Antony says was 'the most noble blood of all this world'?

Ans: Julius Caesar's.

60 Whose hand does Antony shake first?

Ans: Brutus'

61 Who tells Brutus not to allow Antony to speak at Caesar's funeral?



Ans: Cassius.

62 Who says 'thou are the ruins of the noblest man'?

Ans: Antony.

63 Where does Antony address the people?

Ans: Market place.

64 Who says 'not that I loved Caesar less but, that I loved Rome more'?

Ans: Brutus.

65 Who says 'I slew my best lover for the good of Rome'?

Ans: Brutus.

66 Who says 'I wrong the honourable men whose daggers have stabbed Caesar'?

Ans: Antony.

67 Who was Caesar's angel?

Ans: Brutus.

68 Whose cut was the 'most unkindest of all'?

Ans: Brutus'.

69 Who says 'I am not orator as Brutus is'?

Ans: Antony.

70 How many drachmas Caesar left in his will for every Roman?

Ans: Seventy five.

71 Who says 'some that smile have in their hearts millions of mischiefs'?

Ans: Octavius Caesar.

72 Who is accused of taking bribes from the people of Sardis?

Ans; Lucilius Pella.

73 Who is much condemned to have an itching palm?

Ans: Cassius.

74 Who says 'Shall I be frightened when a mad man stares'?

Ans: Brutus.

75 Who was armed strong in honesty?

Ans: Brutus.

76 Who raised no money by vile means?

Ans: Brutus.

77 Who says 'a friend should bear his friends' infirmities'?

Ans: Cassius.

78 Who says 'I that denied thee gold , will give my heart'?

Ans: Cassius.

79 What did Portia die of?

Ans: impatient of Brutus absence.

80 Who says 'great men great losses should endure'?

Ans: Messala.

81 Who says young blood look for a time of rest'?

Ans: Brutus.

82 Who plays music for Brutus?

Ans: Lucius.

83 Who says 'good words are better than bad blows'?

Ans: Brutus.

84 Who struck Caesar on the neck?

Ans: Casca.

85 How many wounds were inflicted upon Caesar's body?

Ans: thirty three.

86 Who says 'the sun of Rome is set, our day gone'?

Ans: Titinius.

87 Whose ghost appears to Brutus?

Ans: Caesar's

88 How does Brutus die?

Ans: He runs upon his swords and kills himself.

89: Who says Brutus was "the noblest man of all the conspirators"?

Ans: Antony.

**Unto This Last**

## The Roots of Honour

### Comprehension questions

1 which delusion has possessed the minds of large masses of the human race?

Ans: The science of political economy.

2 Which is very manageable gas?

Ans: Nitrogen.

3 Which is the first vital problem the political economy has to deal with?

Ans: The relation between the employer and the employed.

4 Who ought not to desire high pay?

Ans: Stoker.

5 What is the motive power of the servant as an engine?

Ans: Soul.

6 Which novel of Dickens has the characters Esther and Charlie.

Ans: Bleak House.

7 How do English people not sell their Prime-minister ship?

Ans: By Dutch auction.

8 How the price of labour is always regulated?

Ans: On the basis of the demand for it.

9 Which profession is held in the general lowness of the estimate?

Ans: The profession of commerce.

10 Who holds his life at the service of the state?

Ans: The soldier.

11 What does the chief respect for a great lawyer depends upon?

Ans: His striving for judging justly.

12 Who should not regard his patient merely as subjects to experiment upon?

Ans: A physician.

13 On what grounds a clergyman is respected?

Ans: His usefulness and serviceableness.

14 Who is presumed to act always selfishly?

Ans: The merchant.

15 Which are the five great intellectual professions in relation to daily necessities?

Ans: Soldier, Pastor, Physician, Lawyer and Merchant.

16 Whose duty is to enforce justice?

Ans: Lawyer's

17 Which is not the object of a clergyman's life?

Ans: To get stipend.

18 What does the production or obtaining of any commodity involve?

Ans: The agency of many lives and hands.

19 Who is withdrawn from home influence?

Ans: A youth entering a commercial establishment.

20 Who is bound to be the last man to leave his ship in case of ship wreck?

Ans: The captain of the ship.

## The veins of wealth

1 What is our science?

Ans: Our science is simply science of getting rich.

2 How has every capitalist of Europe acquired his fortune?

Ans: By following the known laws of our science.

3 What does every man of business know?

Ans: He knows how money is made, and how it is lost.

4 Who rarely knows the meaning of the word "rich"?

Ans: The men of business.

5 Where does the art of making your-self rich lie?

Ans; It lies in keeping your neighbor poor.

6 What does political economy consist in?

Ans; It consists in the production, preservation and distribution of useful or pleasurable things.

7 What does mercantile economy signify?

Ans: It signifies the accumulation of legal or moral claims upon or power over the labour of others.

8 What is really desired under the name of riches?

Ans: The power over men, the power of obtaining for our own advantage the labor of servant, tradesman and artist. It is gaining authority of directing large masses of the nation to various ends.

9 What is the art of becoming rich?

Ans; The art of becoming rich is establishing the maximum inequality in our own favor.

10 What does the circulation of wealth in a nation resemble to?

Ans; To the blood circulation in human body.

11 Which are marketable commodities?

Ans; Gold, silver, salt, shells, etc.

12 Which idea is disgraceful to the human intellect?

Ans: "Buy in the cheapest market and sell in the dearest".

13 Where lies the chief value or virtue of money?

Ans; It is in having power over human beings.

14 Which power is always imperfect and doubtful?

Ans: The money power.

15 What is the final outcome and consummation of all wealth?

Ans: It is producing as many as possible full breathed , bright-eyed and happy hearted human creatures.

16 How are the true veins of wealth?

Ans: They are purple. They are not in rock, but in flesh.

17 What does the force of guinea in your pocket depend on?

Ans: On the default of a guinea in your neighbor's pocket.

18 what does veins of wealth mean?

Ans: it means the true wealth lies not in god but in human beings themselves.

19 what is the meaning of political economy?

Ans: Political economy consists in the production, preservation and distribution of useful or pleasurable goods at the fittest time and place.

20 What does 'Roots of Honor' mean?

Ans: It means the basis on which man is honored.

## Development of Dictionaries

Dictionary is a book that contains a list of words in alphabetical order. It explains their meaning\'. It is source of definitions synonyms, word origin and etymologies. It also contains a phonetic script of the word. Dictionary is necessary for both the native as well as the foreign learners of the English language. English language during the earlier stages was in liquid state. In the process of time it got its definite shape in the form of dictionaries and grammar books.

In ancient classical age and Middle Ages there were collections of 'hard words'. These were collected foreign words with their meanings. These were termed as glossaries. The word '**gloss**' is a Latin. It means rare word needing explanation. It is the translation or explanation of word. Until the Renaissance such glossaries were only selected groups of explanations. There was no complete and comprehensive list of English words.

The Renaissance brought the need for Latin and Greek dictionaries. It provided a new impulse to the scholars' minds. Attempts were made for the improvement and clarification of vernacular language. In 16<sup>th</sup> century there were crude incomplete dictionaries. Thomas Cooper's '**Thesaurus Linguae Romanae et Britannicae**' (1565) contains a list of number of difficult or obsolete words. In 1604 Robert Cawdrey published '**A Table of Alphabeticall English Wordes**' and in 1658 Edward Philips published '**New World of English Words**'. These are the interpretations of all the words derived from foreign languages.

The next step in the development of dictionaries was the addition of etymologies to the meanings of the words. It helped to know the history of the word, its usage and its exact meaning. Stephen Skinner ('**Etymologicon Linguae Anglicanae**') and the Dutch Scholar Francis Junius ('**Etymologicon Anglicanum**', in 1677) were the pioneers in providing the etymological dictionaries for English.

The first dictionary in its proper sense of word appeared in 1708. It was John Kersey's '**A General English Dictionary**'. An attempt was made to set out the whole of the literary language. In 1730 Nathan Bailey published his scholarly work, '**A More Complete Universal English Dictionary**'. It contains all the science of dictionary compiling. There are the illustrations of the definitions and meanings. Quotations are given from the select contemporary authors to make meaning clearer.

The great landmark in the development of dictionary was Dr. Johnson's '**Dictionary of the English Language**', in 1755. There are full and effective illustrations by the way of quotations. The definitions are clear, scholarly and effective. Soon it became the standard work for English spelling and arbiter of English usage. It benefitted the subsequent dictionaries. It remained model for the next hundred years. It became dictionary as a final and an uncontestable authority. But we cannot ignore the constant changing nature of language.

In 1836 Charles Richardson with his, '**A New Dictionary of the English Language**' widened the scope of the dictionary. He provided the illustrative quotations. There is inclusion of quotations to show the historical usage of words. The Philological Society worked for long seventy years. Their work '**A New English Dictionary on Historical Principles**' is the greatest scientific achievement in lexicography. It contains the whole history and semantic development of every word used since the 12th century. There are a series of definitions for each word. There is every known spelling of the word since its entry. There is also mention of correct British pronunciation in a phonetic script. It is most complete record of the whole of English Language. It is in ten volumes. It's summarized form is in "**The Shorter Oxford English Dictionary**".

In America, Noah Webster was pioneer with is Compendious English Dictionary in 1806. In 1828, he published his '**American Dictionary**'. It was the foundation of the great '**Webster's International Dictionary**'. It is revised many

times. It is the working tool in America. 'The Century Dictionary' is a scholarly compendious English Dictionary. It is largely an Encyclopaedia. 'A Dictionary of American English' is on lines of 'The New English Dictionary'. It is the record of English language in America since the days of earliest settlements.

## 1 Structuralism

Structuralism is one of the most influential modes of critical and cultural analysis. It is related to semiotics, the study of signs. Its emphasis is on the language or formal properties of a text, their structures, and frames in a specific genre like the novel or poetry. The New Criticism tried to develop 'a science of literary criticism and literary texts'. They said an author's intention behind a work is far less important (and unknowable) than the meaning generated by the language, style and formal features of the text. The meaning is extraneous. Features such as author's biography or history to understand a text are secondary. All we need is the words on the page. Meaning is contained in its text. The emphasis is on the autonomous existence and nature of the literary text an auto-telic text. This means the context of an author's class, gender, sexual preferences, race or economic conditions were deemed irrelevant to the understanding of the author's writings.

Close attention is paid to the language of the literary text, the form, the style, paradox, ambiguity, images, metaphors, meter, rhyming sounds.

I.A. Richards paid attention to form and language of the text and excluded all biographical and contextual details as being unnecessary to the text.

There are parallels with new criticism in terms of their attention to language and form. Structuralism believes that the world is organized

as structures. Structures are forms made up of units that are arranged in a specific order. The units follow particular rules specific order. They are organized or related to each other.

Structuralism is interested in the relationship between the elements of structure that result in meaning. Meaning is the effect of the coming together of elements. If we understand the rules of governing the relationship between the elements, we can decipher the process of meaning production.

It is the study of structure of the texts, film, novel, drama, poem politics, Sports. There is specific attention to the rules or grammar of the elements.

Ferdinand Saussure proposed that language is a system in which various components existed in relation to each other. He spoke about langue and parole. We use a set of rules to combine words into sentence .These rules are rarely altered. All the users of the language follow these rules. This is langue. When we use the words as per rules in everyday usage in a particular context, it is parole.

Langue is like a mathematical table. The table is a system of rules and tools for use. The everyday calculation we do from prices in shops to simple totaling is an instance of parole. There we employ the table to get the calculation.

If langue is the system of rules that governs, the use of words and meanings, parole is the language is context. We use language system by habit parole is the live language.

Words exist in relation to other words.



The meaning of each word depends upon the meaning of other words.

The meaning is the result of difference between words. 'Cat' is cat because it is not 'bat' or 'hat'. It is different in terms of sound produced and the way in which it is written. Meaning thus merges in the difference or opposition between words. We work with the binary or paired oppositions to make sense of words and sounds in speech

Saussure suggests that words and their meanings are not natural. The meanings are created through repeated use and convention. The word cat does not naturally refer to a four legged furry animal of a particular kind with a particular habit. It is through long usage we have attributed the meaning to the word cat. There is no relationship between the word and its meaning. The meaning is attributed through the conventional community usage of the word. The word (signifier) is connected to the meaning or concept (signified) is a purely arbitrary relationship. Together the signifier and the signified constitute a sign.

To Saussure sound was a material representation of the abstract concept. Words are signs that enable us to understand the concept or object. Words are like a form of transport that takes us to the object or concept. They help us to construct the concept in our mind.

He proposed that the relationship between words and their meaning is arbitrary. The structure of language ensures that when we use words however arbitrary their meaning might be, we register certain differences and make sense of them. He said words in language do not refer to a reality but to other words from which they are different.

A poem is a structure constituted by units such as words, phrases, sounds, phrases, pauses, punctuations, etc. Every unit is connected to

every other unit. The poem is thus the result of all units put together. In order to understand the poem's meaning, we need to pay attention to all these components, and see how the image generated by the words hold together with the rhyme scheme, the sounds, the punctuations. The meaning of the text is not confined to or generated by anyone of these units. It is the result of all the units working together. A word in a poem makes some sense because of its specific location in the poem and its relationship with the other words, images, etc. This is the structure of the poem. Saussure's structural theory can be summarized thus:

1 Words have no real connection to their meanings or the things they describe. The connections are established by convention. Words make sense to or value for us in their relationality in their difference from other words. Every word is opposed to, different from another word, and meaning emerges in this difference.

2 The structure of the language or the system ensures that we recognize this difference. The context in a poem, a film or a play is dependent upon the form in which the themes are expressed.

3 The effect of a poem or a film is the result of an effective combination of elements that have been arranged in a particular ways.

4 There is no content without form, the content is a function of form.

5 The grammar is the structure of the poem and follows specific rules that function like language based on opposition, difference and rationality

6 Culture itself has an underlying organization or structure where different elements are combined to generate meaning.

He proposed that the link between the word \sound (signifier) and concept( signified) is based upon the difference between sounds and our ability to distinguish between them, the relationship between sounds ( a relationship of difference) and concept is purely arbitrary (where the sound\word does not describe the object but is assumed to do so by convention and repeated use.

## **2 Deconstruction**

Literary theory in a strict sense is the systematic study of the nature of literature and of the methods of analyzing literature. The latest development in the technique of literary criticism is deconstruction. This technique was conceived by the French philosopher and critic Jaques Derrida. He expressed his theory of deconstruction in “Of Grammatology”.

The deconstructive reader expresses the grammatological structure of the text by locating the moment in the text which harbors the unbalancing of the equation, the sleight of hand at the limits of a text which cannot be diminished as a contradiction.

Derrida shifted his enquiries from language to writing, the written or the printed text. He conceived the text as an extra-ordinarily limited fashion. For him writing is a printed or the written text in extra-ordinarily limited. He emphasized the superiority of rhetoric over logic.

Deconstruction is an investigation of what is implied by this inheritance of figure, concept and narrative in one another.

Writing and speech are the pivotal words in grammatology.

Metaphysics and theology assigned to the written word secondary place and to the spoken word primary place. Derrida argued that the traditional concepts of speech and writing are “logo-centric” which means that the concepts of speech and writing have been shaped conditioned and governed by metaphysics.

Language is a system of signs, and the relation between language and reality is relation between a set of signifiers and a corresponding set of signifieds. A signifier within refers and corresponds to a signified outside of language. But the two signifier and the signified are not the same. They are separated by a difference which the humanistic tradition tries to forget.

Modern linguistics to which structuralism is highly indebted is based on the signifier –signified concept. Structuralism that is indebted to that concept often claims to have made the study of language and the act of criticism as scientific discipline.

Derrida shows that this claim is false, because of signifier –signified concept of language that linguistics handed down to us is another version of the traditional concept of speech and writing.

### **3 Marxist Criticism**

Karl Marx and Friedrich Engels were the founders of this school of thought. Karl Marx was a German philosopher and Friedrich was a

German sociologist. The aim of Marxism is to bring about classless society based on the common ownership of means of production, distribution and exchange. It is a materialist philosophy. It does not consider the world beyond the natural world around us. It looks for concrete, scientific, logical explanations of the world of observable facts. It does not support the idealistic philosophy.

This theory maintains that a writer's social class, and its prevailing ideology have a major bearing on what is written by a member of that class. An author cannot be seen as primarily autonomous inspired individual whose genius and creative imagination enables him to bring forth original and timeless work of art. A writer is constantly formed by his social context in which he himself would usually not admit. IT is both the content and the form show the political overtones. The form contains implicit validation of the existing social structure.

Marxist critics make a division between the **overt** (manifest or surface) and **covert** (latent or hidden) content of literary work. They relate the covert subject matter of the literary work to basic Marxist themes, such as class struggle or the progression of society through various historical stages, such as transition from feudalism to industrial capitalism.

They relate the content of the work to the social class status of the author. They explain the nature of whole literary genre in terms of the social period which produced it. They relate the literary work to the social assumption of the time in which it is consumed. It is called cultural materialism. They politicize the literary form. They believe that the literary forms are themselves determined by political circumstances.

They locate all forms of art music painting and literature writing existing social conditions of economics and politics. It seeks to explore the links between a literary or cultural artifact and the social and economic conditions in which the artifact is formed and exists. They put emphasis on the contextual reading of art it is locating art (its author, production, reception) within its social context. The focus is n the social context of the art.

It does not accept the theories of artist as genius or artist as solitary thinker. Marxism makes us to focus on the social position of a writer. In order to understand the early poetry in the English literature by Chaucer, Spenser and the Cavaliers we need to locate these authors in their contexts.

A Marxist approach locates not only the text and author within a social context, but also the reader. Readers make a particular kind of meaning from texts because of their social position such as class, caste race, gender, affiliations.

The cultural products explain the world to us. The works of art function as codes of experiences and realities. We decode work of art depending on the contexts we occupy.

It suggests that all cultural forms seek to ensure that the dominant classes in a society remain dominant. In order to do so it must convince the working classes and the oppressed not to rebel or revolt. The dominant classes usually achieve this by suggesting to the working classes that the present social condition is natural, benevolent and ultimately beneficial to them. In order to achieve this convincing argument about the just and natural order of things, the dominant classes need to control the kinds of art and cultural products that

circulate. The books, music, films, theatre become important means of conveying the argument. The cultural forms carry a message that the dominant classes want to pass on the working classes a message that suggest that things are quite all right ,that the capitalist is a benevolent man and that the workers are not really oppressed. The books twist reality to represent and convince us that this is the way the world is. This aspect of masking, altering and customizing reality in art is the central concern of Marxist criticism.

It highlights the attitudes to nature then throws light on the contemporary ecological problems. It shows in what way literacy it-self affected humankinds relationship tot e natural world.

It focuses on the environmental awareness in canonical texts. It sees attitudes of different ages to non-human life and the depiction of the human and non-human relationship in them. To reveal in texts anthropomorphic, patriarchal and capitalist attitude towards the non-human, women, nature and landscape discourses rationality as superior and emotions as inferior.

It is linking literary studies to environmental activism. There is pollution contamination

## **4 Eco-criticism**

Eco-criticism or Green culture study is the study of literature and environment as interdisciplinary point of view. It is the study of nature representation in literature. The literary scholars analyze texts that

illustrate environmental concerns. They examine the various ways literature treats the subject of nature. It has been influenced by insights from philosophy, development studied in sociology, ecology, feminism, Marxism and other disciplines and approaches. It studies culture's ecological approaches by re-reading canonical cultural text

There is pollution, contamination and industry sponsored bi-disaster. Mankind is committing ecocide. The planet is made unlivable for life o any mankind. In this context the applied aspect of esoteric and text oriented is questioned. The ecological disaster theory is necessary to recognize pollution or to warn students of the danger of plastic wrappers or eco-magnetic radiation.

Eco-criticism had greater importance in the wake of unrestrained capitalism, excessive exploitation of nature, worrying definitions and shapes of development and environmental hazards. This criticism helps to be contributive to nature's sustainability. Emphasis is shifted from the study of linguistic and cultural aspect to natural aspects and their degradation. By reading of the cultural texts one can contribute not only to consciousness raising but also look into the politics of development and the construction of nature.

It focuses on the material contexts of industrialization, development pollution and ecocide.

English literature has greatly contributed to specific notion of nature, the countryside poverty, seasons and the city. How an age works with particular notion of nature and culture. This is the starting point for an ecological theory.



Eco-criticism begins with the assumption that cultural texts construct particular notion of culture which then tie into material practices. Cultural texts are not simply reflections of material and social conditions, they actively construct the conditions.

Eco-criticism believes that literary visual and other representations of nature are very much to do with an age's views and treatment of nature. It seeks to establish links between literary studies and environmental activism, between human and social sciences and environmental discourse.

It is the study of literature and environment from an inter-disciplinary point of view. There is analysis of texts that illustrate environmental concerns and examine the subject to nature. The literary and cultural scholars investigate the global ecological crisis through the intersection of literature, culture and physical environment. It is the study of relationship between the literature and the earth's environment. It analyzes the work of authors, researches and poets in the context of environmental issues and nature. There is the intrinsic value of the natural world which affects our attitudes and behavior towards nature.

It takes an earth centered approach to literary studies rather than anthropomorphic or human centered approach. It is a move from human centered scholarship to eco-studies imperialism and ecological degradation. It is an effort to find grounds upon which the two communities the human and the natural can co-exist, co-operate and flourish in the bio-sphere. It shows its attitude towards non-human creature.

There is an intrinsic connection between the health and propriety of the individual and the country.

Romanticism in literature was a definite reaction to industrialization. The glorification of nature and landscape in English and European poetry and paintings highlighted the delicate balance between man and the environment.

Wordsworth showed his response to the grime smoke and pollution of the city by gigantic machinery and profiteering industry.

Rousseau said the state of nature was the purest and best form of human existence. The natural is innocent and the civilization was artificial and corrupt. During the 18<sup>th</sup> and 19<sup>th</sup> century there were two movements - colonialism and capitalism. Both regarded nature as something to be exploited by human. Darwin said those who adopted nature and suited to nature will survive. Nature and human conformity constituted comfort and safety. J.S.Mill was against those who tried to change the course of nature. All human actions are irrational. The limitless material growth is detrimental to the improvement of human mind. Cruelty to animal was completely unacceptable. The question of development and the related issues of the non-human natural world are also discussed. It shows the dissatisfaction over the present institutional order, a more caring attitude towards nature. It propagates the idea of human as a steward of nature.

Humans cause the natural disaster but they cannot change the course of disaster. There is strong link between poverty and ecological degradation. Its focus is to prevent environmental exploitation.

## The characteristic features of English language.

English language is the most widely spoken language across the world. There are some political, historical and economic reasons for this. It has become the language of world-wide significance. Every language has some unique features. Some of the important features of the English language are:

- 1]Receptivity
- 2]Heterogeneousness
- 3]Simplicity of inflexion
- 4]Fixed word order
- 5]Use of periphrases
- 6]Development of intonation.

Receptivity is great quality of English language. English has received language elements from various languages. It has done this very easily and made them its own. English in the 5th and 6th century was almost pure or unmixed language. There were not many foreign elements. It could make new words for new ideas. It used its own compounded elements. But today it has become the most mixed language. It has taken foreign elements with ease. These all foreign borrowings are assimilated to its own character. Its copiousness of vocabulary is out-standing. There are many Greek, Latin, French, Scandinavian, Celtic, Indian languages elements in English. The common words today such as ;street, priest, mass, noun, index, collect, bonus, atom, character, drama elegy,alphabet,theatre,tower,court,forest,religion,buffalo,mosquito,potato,volcano,egg ,law husband, etc, are foreign elements.

Heterogeneity and variety of English language is more amazing. The modern English language is less phonetic. Earlier the English spelling was arbitrary. The sounds do not correspond with the letters. The same letter combinations are pronounced differently in different contexts. For example "CH" in character, chart, champagne : 'ti' in station, ticket, tiger, etc. Some of the syllables and letters remain silent in pronunciation. The heterogeneity is due to foreign elements.

The third important characteristic of English is, its simplicity of inflexion. To inflect means to add. The form changes the function of the word .Inflections are morphemes .They signal the grammatical variants of a word. We see change of tense, person and number due to inflection. The old English had its inflectional system relatively full. The nouns, verbs and adjectives had three to four case endings. There was weakening of inflexions during the middle English period. The word 'sick' has variant forms such as sickly,sickness,sicken,sickle,sicko,sickbay,sickbed,sickleave,sickbed,etc.

Another important quality of English language is the fixed word order. Latin and Russian languages have fairly free word-order .The inflections show the proper relationship in the sentence. The

use of prepositions in English has reduced the ambiguity. Kannada, Hindi ,Marathi, etc are more inflexional languages. There is possibility of elasticity in sentence structure. The basic sentence patterns in English are;SV, SVO, SVA, SVOC, SVOA, SVOO, etc. In Kannada ,Marathi ,Hindi, We have SOV. This is not rigid. We can change the order retaining the word form and meaning. The verb indicates the gender in these languages.

The fourth important feature is the use of periphrases. It means the round about ways of saying things. Prepositions have taken the place of the lost inflexions. Earlier there was more elaborate system of tenses. There was complex system of case endings. Today the prepositions show the relation between the words. Examples of periphrases are;

1]'elongated yellow fruit ' for banana.

2]'under nose hair crops; for moustache.

3]'a vitamin laden liquid' for milk.

Yet another quality of English is, the development of varieties of intonation. Different intonation patterns give different shades of meanings. Earlier it was done by changing the shapes of the words. The change in the pitch or tone of the voice leads in meaning change of a word or sentence. We see this in Kannada and Marathi too.

These are some features of English language. They in themselves do not make English popular language. But they are easily discernible.

## Landmarks in the history of the English language

### Old English

Language is a natural human growth. It is partly mental and partly physical. It never ceases to change. It is always in a constant state of flux. It is very difficult to divide the language periods exactly. This division can be artificial, rough and approximate.

The history of English is divided into three periods. These are 1] Old English  
2] Middle English and 3] Modern English.

The Old English period extends from about the close of 7th century to about 1100. By this time the effect of the Norman Conquest was felt. It was the homogeneous Anglo-Saxon language. There was a small amount of Latin influence. There was also Norse influence on the English vocabulary. The inflectional system was relatively full. There were three or four case endings for its nouns and adjectives. The adjective "glad", had following forms: glaed, glaedre, glaedne, glady, glades, gladum, gladena, glada, gladan, etc.

The word pronunciation did not have silent syllables. There was no set system of phonology. All letters were given their sounds. The spelling was nearly phonetic. The letters represented the sounds fairly closely. The word order was relatively free. The inflections prevented the ambiguity. It had number of dialects. King Alfred's Wessex dialect has some important literary monuments. By tenth century the dialect became most accepted vernacular language. It became the basis of Old English grammar and dictionaries. But no direct continuity is seen the West-Saxon and the present English. The nearest direct descendents of this dialect are found in counties such as Gloucester, Somerset, and Devon.

The initial stage of Old English was called Anglo-Saxon. There was absence of written form of the Anglo-Saxon alphabet. The Latin alphabetical system was modified. The modified system was introduced as Anglo-Saxon alphabetical system. Latin did not have the letters "K" and "Q". Their sounds were performed by Anglo-Saxon letter "C".

The Anglo-Saxon grammatical system was illogical. The Latin grammatical system was introduced into English. St. Augustine's entry in 597 was a turning point. There was Latinization and Romanization of the land. Latin Christian scriptures were translated into English. Many Latin words and phrases were introduced into English. There was the growth of Anglo-Saxon vocabulary. There was no uniformity in speech and pronunciation. This was due to absence of printing. What was thought was not so well expressed.

The gender system was irrational. FOOT was masculine, HAND was feminine, WIFE was neuter. There prevailed arbitrariness. The definite article was inflected depending upon gender. There was confusing inflection system in case of personal pronouns. The old English vocabulary was dismal. The Celtic, Latin and Scandinavian languages improved the vocabulary.

### Middle English Period

Middle English period extends from about A.D.1100 to about 1450. It begins with the Norman Conquest. It ends with a transitional period leading to the close of the Middle Ages. English was relieved of its illogicalities and absurdities.

Middle English period was the process of refinement and rectification. There began sweeping change in the vocabulary. First there was Scandinavian invasion. It was followed by the Norman Conquest. The Norse invasion caused a general Scandinavianization of the dialects. Two of the English alphabet 'K' and 'Q' were introduced around 1240 by the Norman French masters. The Norman French hastened the process of linguistic change. The aspects of grammar and vocabulary underwent dramatic change. Many of the old English words found their exit from the language. Many Latin and French words entered into English.

The Norman Conquest and French cultural influences deprived English of its homogeneity. Inflection system became weak and blurred. Fixed stress system came into existence. The weakening of inflections caused rigidity in the word order. This period is called the period of 'levelled inflections'. There was the growth of prepositions and periphrases. There was confusion in the spelling. English became less phonetic. Some of the English letters ceased to represent the changing pronunciation. The French scribes introduced their own continental method of spelling. This resulted in the confusion of orthography. There was absence of any standard or common literary dialect. Latin was used for learned work. French was used for aristocratic entertainment. English was reduced to a set of spoken dialects.

In the course of time London grew as the centre of commercial, political, legal and ecclesiastical life. There emerged a dialect of educated Londoners. This became a widespread medium of written expression.

This period ends with the introduction of printing to England by Caxton. Rapid changes started taking place in English.

There was the widening of the English vocabulary.

## The Bible translations

The various Bible translations have immensely enriched the English language. The Biblical scriptures were originally written in Indo-European languages; Greek, Latin, Armenian and Albanian. They were also in Semitic languages, Hebrew and Aramaic. The world came to know of the Bible only through English translations. Latin and Greek matters in the Bible were made popular through translations.

English language was suffering from lack of vocabulary. During Middle English period, many Latin and French words enriched the English Vocabulary. Bible translators preferred the vernacular language to Latinate style. They wished the translations to reach the masses.

The first translator of the Holy Bible was John Wycliffe. His translation was a guiding star for later translators. He translated Biblical scriptures from Vulgate Latin of St. James. But his translations were not published before Tyndale and Coverdale. He gave the phrase is, 'under the sweat of thy brow'. His translation was made popular by wandering Bible men. One copy was sold for a cart-load of hay.

William Tyndale translated the Greek and Hebrew originals of the New Testament and Book of Prayers. His translation gave many phrases and idioms to English language. His style was colloquial. The beauty of Hebrew poetry, he imparted to English language.

Miles Coverdale gets the first credit for the publication of Bible translation. He translated Bible scriptures from Greek. The 'Great Bible' was published in 1537. The Authorized Version or The King James Bible was published in 1611.

These translations gave many quotations and verbal splendour to English language. The Bible translations gave high and pure style to poets like Milton, Shakespeare and Thomas Browne. Translations gave many poets symbolic images and archaic words. The host of archaic words are ;damsel, travail, raiment, list, quick, firmament, apparel, slimy, interlunar, succour, sloth.

Some of the popular phrases given by the Bible translations are; Under the sweat of thy brow[Wycliffe], babble not much, scapegoat, long suffering, peace maker, stumbling block, the fatted calf, filthy lucre, mercy-seat, day-spring [Tyndale], tender mercy, loving kindness, valley of the shadow of death, avenger of blood. Certain chapter headings such as; Prodigal Son, Mess of pottage, have become part of English. Some of the current idioms; to cast pearls before swine, the eleventh hour, a howling wilderness[Coverdale], are the Bible contributions.

The Authorized version gave phrases like; wash my hands, cared for none of those things, the rain is over and gone, broken reed, burnt offering, stony ground, and it came to pass, I looked and behold, a word in reason, don't hide your light under a bushel, gird up your loins, a multitudes of sins. There are many phrases from Hebrew expressing superlative sense; a friend of friends, in my heart of hearts, that mystery of mysteries. Some of the Biblical usages are ;parable, talent, beget, apostle. The proper names such as; Cain [a murderer], Job [a person of enormous patience, David and Jonathan [devoted friends] are from the Bible.

Bible influence is also on the poetic language. The –'th' form in words knoweth, loveth, saith, hath, doth, leadeth, giveth, hateth, etc is due to the Bible.

Apart from words, phrases and idioms, the Bible has been perpetual fountain of inspiration. The prefix un- and the suffix -ness, are from the Bible translations.



## Shakespeare's Contribution to English Language

William Shakespeare contributed greatly for the enrichment of the English language. The English language was still in liquid stage of development. It was passing from the stage of complexity to modernity. The syntax, semantics, grammar and phonology were handled differently during the Renaissance.

Shakespeare lent literariness to English language. His contribution lies in syntax, changing the transitivity of the verbs, negative imperatives, multiple negations, subject object agreement, use of relative pronouns, pronunciation, and rhyme, vocabulary and word formation, linguistic variety and rhetoric.

He is source of inspiration to many writers. Shakespeare's syntax is SOV as against present the SVO. For example; My native English now I must forgo, The last leave of thee takes my weeping eye. There is polarity in the use of an adjective. The adjective compassionate meant 'seeking permission'. Today it means showing compassion. [It boots thee not to be compassionate]. The words remember, learn and pitiful meant remind, teach, and show pity. He used multiple negatives such as nor never look, nor never write. His usage of words phraseologies, metaphors, and images was unique.

Shakespeare's coinages are orb, fretful, incarnadine, illumine, dwindle. Taking the French prefix --en, Shakespeare coined a host of words such as: enact, embattle, embeyed, empoison, enchafed, endeared, enfree, engaol, engird, enkindle, enmesh, enrooted, enseamed.

Shakespeare compound are all admiring, ale-washed, back-return, daring-hardy, fat brained, happy valiant, pale-dead, truly-falsely, choice-drawn. He manipulated the prefix and made the compounds such as un-bless, un-body, un-charged, un-colted, unexpressive, un-fathered, un-fellowed, ungot, unrooted. Some of his popular phrases are; What the dickens, salad days, silken dalliance, mind's eye, ministering angel, tower of passion, pound of flesh, milk of human kindness, on the misty mountain top, brevity is the soul of wit, slings and arrows of courageous fortune, foregone conclusion, more honoured in the breach, sound and fury signifying nothing, cowards die many times. etc. Some of his epigrammatic sentences are - sweet are the uses of adversity, beauty provoketh thieves sooner than gold, the most unkindest cut of all, discretion is the better part valour, All the world is a stage, There is no art to find the mind's construction on the face, I am a man more sinned against sinning, better a witty fool than is foolish wit.

His sonnets show his model of rhyme scheme. His visual images are unsurpassed.

## French words in English Language

French is one of the great fundamental formative influences on the English vocabulary. Even before the Norman Conquest there was constant intercourse between the ruling classes of England and Normandy. There was social, political and ecclesiastical intercourse between the two. The Saxon king, Ethelred the Unready married a Norman princess. This helped some Norman people to occupy some important positions in England. Thus there stated the introduction of some new French words in English. The words pertaining to the new culture and way of life were added to English vocabulary. The words like castle, capon and bacon came into English.

After the Norman Conquest in 1066, there was the reordering of the Government and upper social life of England. During this period words like prison, market, rent, justice, tower, forest, battle, court, countess, tresor, charity, peace, miracle, procession, acorden were added to English vocabulary.

During the early 13<sup>th</sup> century the direct connection between England and Normandy was weakened. But in the next century the English and the Normans tended more and more to become one people. English became the accepted language of the upper class people. The parliament proceedings started in English. But the law courts encouraged the use of French. Many legal terms like plaintiff, defendant, privilege, distrait, tort, malfeasance, etc are French. The University of Paris caused the words like chancellor, guardian, warden, guarantee, warrant, cattle into English.

For centuries French was dominant in church matters. Many French terms of religious significance came into English. The words like miracle, canon, chaplain cardinal, prior, Baptist, saint, prophet came into English. Many domestic terms like basin, furnace, camp, beast are French. Religious terms like grace, mercy, dispute, survive, miracle, religion, image are French.

The 14<sup>th</sup> century saw more flow of French words into English. In Chaucer's 'Prologue to Canterbury Tales' the words- April, March, liquor, virtue, floor, inspiration, tender, melody, nature, courage strange, courage, pilgrimage are French.

In 15<sup>th</sup> century words like table, chair, court, peace, take, chef, valet, garage, amateur, connoisseur, honour, reason, virtue, favor, façade, bizarre etc were added to English.

In 16<sup>th</sup> century words such as pilot, indigo, sally, rendezvous, volley, vase, moustache, promenade, piquant, machine came into English.

Dryden followed French dramatic models. He first used the French word 'correct' as an adjective. Many military, technical and commerce terms came into English. The words like parole, dragoon, stockade, reprimand, ballet, tableau, chagrin, champagne, coquette, liaison,

par excellence, verve, rapport, forte, muslin, group, gnarl, penchant, etc came during 17<sup>th</sup> century.

During 18<sup>th</sup> century the French revolution gave words like tricolor, corps, bureau, canteen, brochure, picnic, police, horsed, combat, coup, critique, depot, maneuver.

The 19<sup>th</sup> century was the richest of all periods in French loan words. The words like barrage communiqué, chassis, parquet, resume, literature, cliché, renaissance, baton, motif, matinee, premiere, rosette, lorgnette, profile, restaurant, menu, fiancée, chic, attach, prestige, impasse, charged, affaires rapprochement, dossier, debacle.

In 20<sup>th</sup> century words like garage, revue, verse-libre, fuselage, hangar, limousine, camouflage are added to English. The phrases Like goes without saying, jumps to the eyes, that gives one furiously to think are also French.

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#### **list of French words ;**

castle, countess, court, empress, justice, miracle, peace, prison, privilege, procession, rent, standard, tower, treason, treasure, war, crown, state, sovereign, country, power, minister, chancellor, council, counsel, authority, parliament, exchequer, people, fie, feud, vassal, prince, peer, Duke, marquis, viscount, baron, honour, glory, herald, argent, verdant, noble, fine, army `war, battle, arm, armour, buckler, mail, lance, assault, ensign, gallant, sergeant, judge, suit, plea, summon, attoreney, guile, felony, traitor, larcent, Service, trinity, saviour, virginrelic, homily, abbey, cloister, friar, clergy, parish, preach, prayer, mercy, chaste, covet, charity, lecher, pity, grace, sir, madam, master, madam, mistress, servant, command, obey, order, rich, poor, beef, mutton, veal, pork, bacon, venison, ox, sheep, calf, swine, deer, banquet, supper, dinner, moustache, parole, partisan, machine, liaison, indigo, sally, sou, vase, valley, dragoon, pilot, piqu

uncle, aunt, nephew, niece, cousin, grandsine, grandame, grandfather, grandmother, father-in-law, mother-in-law. rage, feast, wine, bonny, affront, duty, cause, beauty, grandeur, coy, count, suit, Chandler, just, quit,

Dress; dress, apparel, costume, garment.

Art and architecture; color, image, cloister, design, ornament, arch, vault, porch, column, aisle, choir, chapel, villa, cottage, emporium, palace, mansion.

Literary words; commence, conceal, nourish, prevent, search, inner, outer, interior, exterior, dale.

cafe, menu, restaurant, chef, fiance, communique, chassis, barrage, attach, debacle, dossier, brochure, nuance, coup, corps, canteen, liqueur, police, regime, lorgnette

**French words in English;** aid -de- camp, agent provocateur, avant garde, bete noire, blase, carte blanche, coup, cul-de -sac, deja vu, de luxe, emigre, en masse, en route, entre nous, expose, grand prix, laissez faire, par excellence, passe, penchant, petty bourgeoisie, protege, rapprochement, tete-a- tete, vis -a -vis volta -face.

homage, peasant ,government, villain, clergy bailiff, chancellor, council, mayor, minister, parliament, abbey, clergy, cloister, diocese, mass, parish, prayer, preach ,priest , vicar, baron, court, dame, baron, count, dame, duke, prince, marquis, prince, sir, armour, dungeon ,mail, heraldry phonex ,lion, leopard , antelope, gazelle, giraffe ,camel, elephant, babbon, dolphin ,ostrich , eagle, falcon, squirrel, rabbit, lizard, viper , battalion, dragoon, soldier, marine, guard, officer, infantry ,cavalry, artillery, pistol, squad, brigade ,corps ,surveillance, rendezvous, volley, siege, terrain, troop, camouflage, logistic, sergeant, lieutenant ,captain ,colonel ,general, admiral, money ,treasury ,exchequer, commerce, finance , tax ,liberalism ,capitalism ,materialism ,nationalism ,regime, sovereignty, state, administration ,federal, bureaucracy ,constitution , jurisdiction ,district, justice, judge, jury ,attorney ,court, case, law, envoy, embassy, chancery , diplomacy, reproachment, accord, treaty, alliance, passport ,protocol ,arcade ,arch, vault, bay , facade, terrace, pavilion ,fuselage , automobile, beef, pork ,mutton ,pastry, cream , mustard, blue, orange , violet, vermillion , cabbage , carrot, cherry, chestnut, lemon ,spinach , apricot, January, March ,May ,November, December, cinema ,television, helicopter, harmonium ,oxygen, hydrogen, carbon , photography, thermometre, science, botany, nicotine.

French words in English; aid -de- camp, agent provocateur, avant garde, bete noire, carte blanche, coup, cul-de -sac, deja vu, de luxe, emigre, en masse, en route, entre nous, expose, grand prix, laissez faire, par excellence, passe, penchant, petty bourgeoisie, protege, rapprochement, tete-a- tete, vis -a -vis, volta -face.

homage, peasant ,government, villain, clergy bailiff, chancellor, council, mayor, minister, parliament, abbey, clergy, cloister, diocese, mass, parish, prayer, preach ,priest , vicar, baron, court, dame, baron, count, dame, duke, prince, marquis, prince, sir, armour, dungeon ,mail, heraldry phonex ,lion, leopard , antelope, gazelle, giraffe ,camel, elephant, babbon, dolphin ,ostrich , eagle, falcon, squirrel, rabbit, lizard, viper , battalion, dragoon, soldier, marine, guard, officer, infantry ,cavalry, artillery, pistol, squad, brigade ,corps ,surveillance, rendezvous, volley, siege, terrain, troop, camouflage, logistic, sergeant, lieutenant ,captain ,colonel ,general, admiral, money ,treasury ,exchequer, commerce, finance , tax ,liberalism ,capitalism ,materialism ,nationalism ,regime, sovereignty, state, administration ,federal, bureaucracy ,constitution , jurisdiction ,district, justice, judge, jury ,attorney ,court, case, law, envoy, embassy, chancery , diplomacy, reproachment, accord, treaty, alliance, passport ,protocol ,arcade ,arch, vault, bay , facade, terrace, pavilion ,fuselage , automobile, beef, pork ,mutton ,pastry, cream , mustard, blue, orange , violet, vermillion , cabbage , carrot, cherry, chestnut, lemon

,spinach , apricot, January, March ,May ,November, December, cinema ,television, helicopter,  
harmonium ,oxygen, hydrogen, carbon , photography, thermometre, science, botany, nicotine.

## Greek Influence

The two languages Greek and Latin have greatly influenced English language. But it is very difficult to separate Greek and Latin influence –on English language. It is always through Latin or Latinized forms that Greek words came to English. Much of the content of the Roman civilization was derived from Greek culture. All the Greek terms have come through learned, technical or scientific usage. Some of the Greek elements have become useful in many technical English terms. The elements like “graph” “phone” are in words like phonograph, telegraph, photograph, telephone, gramophone, Dictaphone, etc.

The Greek words like atom, character, chorus, cycle and acrobat have become part of English vocabulary. Greek being the European language has effectively developed the expression of philosophical ideas. Many philosophical terms in English have classical Greek originals. The word peripatetic is from Greek. The word phenomenal has Latin suffix but Greek origin.

Before the close of the middle age, English had acquired from Greek the words like academy, atom, bible, diphthong, harmony, ecstasy, nymph, tragedy, tyrant, theatre. The 16<sup>th</sup> century provided words like irony, alphabet, drama, elegy, dilemma, caustic, chorus, basis, pathos, larynx, epic, theory. The next century gave words like orchestra, pandemonium, museum, hyphen, dogma and clinic. The words like bathos and philander were added in 19<sup>th</sup> century. The words added in 20<sup>th</sup> century are phase, pylon, acrobat, therm and agnostic. Some of these words have come through Latin and French.

Many Greek suffixes and prefixes have helped to form new English words like anti-party, anti-democratic, anti-climax, hypersensitive, hypertension, amoral. The Greek suffix-ology has formed words like sociology, psychology, neurology, etc. The words like hepatic (Greek hepater “liver”) and phlebotomy (phlebo-vein) are Greek contribution.

The rediscovery of ancient classical Greek brought a new wealth of thought for literary and the learned people. It brought a new set of ideas and terms for political science. The introduction of ancient Greek to the universities contributed to the outlook of reformation.

Many material improvements and comforts reached England during renaissance period. This brought new foreign words to English. The word 'beer' is the latest Greek addition to the English vocabulary.

**Greek words in English;** dropsy, paralysis, emerald, gillyflower, cinematography, tansy, bishop, alms, canon, church, deacon, martyr, anesthesia, photography, lithography, epidiascope, stereotype, telephone, democracy, encyclopedia, irony, drama, museum, elegy, chorus, larynx, epic, dogma, philander, anachronism, atmosphere, autograph, antipathy, antithesis, caustic, enthusiasm, epitome, parasite, parenthesis, pathetic, pneumonia, scheme, skeleton, system, tactics, acme, anonyms, catastrophe, criterion, ephemeral, heterodox, idiosyncrasy, lexicon, misanthrope, ostracize, polemic, tangalize, thermometer, tonic, atom character, chorus, cycle, acrobat, academy, atom, bible, diphthong, harmony, ecstasy, nymph, tragedy, tyrant, theatre, irony, alphabet, elegy dilemma, basis, pathos, theory, orchestra, pandemonium, hyphen, dogma, clinic, bathos, phase, pylon, acrobat, therm, agnostic, history.

The prefixes; anti-,post-,infra-,a-,as in anit-national,post graduate,infrastructure,amoral.

suffixes;-ness,-logy,-itis,-osis,ites,-al,-an,-ous.  
greatness,neurology,israelites,neurosis,national,physician.

abyss ,adamant, Alexander, amaranth, anesthesia, anarchy, anodyne, anonymous, apathy, abbot, angel archangel, evangelist, demagogue, antagonistic, agony, protagonist, comedy, comedian, melody, ode, parody, prosody, tragedy, tragedian, aerial, aerobic, athlete, ether, enigma, aesthetic, ethereal, eon, academy ,academic, paragon, acoustics ,acronym ,alabaster, nostalgia, allegory ,allergy ,allomorph, parallel, alphabet, particle, amazon, amoeba, almond, anthology, anthropology, misanthropy, analogue, philanthropy, antacid, antibiotic, antarctic, anticlimax , antihero, antipathy, antithesis, antivirus, anthem ,apology ,apostle, harmony , anarchy ,astronomy , astrology , asylum ,atlas ,atlantic, authenticity , autobiography ,automobile, autonomy, acrobat, basis, bacteria, hyperbole, symbolic, balm, baptist ,alphabet, antibiotic, geometry, geography ,galaxy, gallery, monogamy, gigantic, genetic, heterogeneous, glossary, glottis, polyglot, asylum, angel, evangelist, angle, astronomy ,asylum , grammar, epigraphy ,demon, diamond, dactyl, decade, diet, dialogue, didactic, diphthong, orthodoxy, paradox, syndrome, dynasty, ego, icon, android, alms, energetic, epigraph, bishop, jealous, zone, zoology,enzyme,ethics, thesis,therapy,theatre,thyroid,idiom,idiot,ecstacy, history, static ,chair,camel,cane,  
cannon,caustic,kerosene,circus,clerk,climate,climax,protocol,cosmetic,aristocracy,hypocrite,crystal,e pilepsy,lily, mathematical,amalgam, mania, martyr, method ,melancholy

#### French Words In English

French words in English; aid -de- camp,agent provocateur,avant garde,bete noire,blase,carte blanche,coup,cul-de -sac, deja vu,de luxe,emigre,en masse,en route,entre nous,expose,grand prix,laissez faire,par excellence,passe,penchant,petty bourgeoisie,protege,rapprochement,tete-a- tete,vis -a -vis volta -face.

homage, peasant ,government, villain, clergy bailiff, chancellor, council, mayor, minister, parliament, abbey, clergy,cloister,diocese,mass, parish, prayer,preach ,priest , vicar, baron,court, dame, baron,count, dame, duke, prince, marquis, prince, sir, armour, dungeon ,mail, heraldry phonex ,lion,

leopard , antelope, gazelle, giraffe ,camel, elephant, babbon, dolphin ,ostrich , eagle, falcon, squirrel, rabbit, lizard, viper , battalion, dragoon, soldier, marine, guard, officer, infantry ,cavalry, artillery, pistol, squad, brigade ,corps ,surveillance, rendezvous, volley, siege, terrain, troop, camouflage, logistic, sergeant, lieutenant ,captain ,colonel ,general, admiral, money ,treasury ,exchequer, commerce, finance , tax ,liberalism ,capitalism ,materialism ,nationalism ,regime, sovereignty, state, administration ,federal, bureaucracy ,constitution , jurisdiction ,district, justice, judge, jury ,attorney ,court, case, law, envoy, embassy, chancery , diplomacy, reproachment, accord, treaty, alliance, passport ,protocol ,arcade ,arch, vault, bay , facade, terrace, pavilion ,fuselage , automobile, beef, pork ,mutton ,pastry, cream , mustard, blue, orange , violet, vermillion , cabbage , carrot, cherry, chestnut, lemon ,spinach , apricot, January, March ,May ,November, December, cinema ,television, helicopter, harmonium ,oxygen, hydrogen, carbon , photography, thermometre, science, botany, nicotine.



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## **Latin words in English**

Romans and Germans have played significant role in human culture and civilization. The German tribes introduced many Latin words before the invasion of Angles, Saxons and Jutes. These terms were mostly related to military, trading and administration. The coming of Christian culture to England in Latin form brought many Latin words to England. The words like monk, bishop, mass, priest, bless, have Latin origin. The names of parts or figures of speech such as; noun, preposition, simile too have Latin origin. The prosodic terms such as; iambs, trochees, dactyls have Latin origin. The language of Milton and Thomas Browne was Latinate. Many other words like pauper, index, proviso, equivalent, legitimate, memento, requiem, collect, diocese, mediator, castigate auspicious, critic, etc, are Latin. During the Renaissance, Latin was great source of new words; new thoughts and knowledge. Many word related to various aspects of life were added to English.

The words related with war and related experience; camp, battle, wall, pit, street, mile. Building materials; chalk, copper, pitch, tile. Words of merchandise; Chapman, commerce, monger, mint, wine, kettle, table, pillow, kitchen, cup, linen, line, gem, poppy, cherry, butter, onion, must. Many other words such as emperor, oil, daughter, dragon, From the Latin Castra[Camp town or community] we have -Chester in the words like chester, colchester, Dorchester, Manchester, Winchester, Lancaster, Doncaster, Gloucester, Worcester,

The other words are port, tower, mountain, village, street, Abbot, altar, angel, ark, candle, canon, cleric, deacon, disciple, bishop, manna, minster,

Words related to vegetables; beet, cauliflower, lentil, millet, pear, radish, oyster, lobster, mussel, Herbs; box, pine, aloesbalsom, fennel, hyssop, lily, mallow, myrrh, rue, savory, plant. Education:school, master, verse, meter, gloss, notary, grammatic. Domestic, articles; cap, sock, silk, purple, chest, mat, sack, miscellaneous; anchor, fan, fever, place, spelter, sponge, elephant, phoenix, Verbs and adjectives; spend, turn, temper, dight, offer, shrive, stop, crisp, short.

Religious words; apostle, canticle, cloister, demon, dinge, prophet, sabbath, synagogue.

Literary words; accent, brief, decline, paper, pumice, quatern, term, title. Plant names; coriander, cucumber, ginger, periwinkle, cedar, cypress, fig, laurel. medical terms; cancer, paralysis, scrofula, plaster.

Animals; camel, lampreys, scorpion, tiger.

Sundry

words; canker, cap, chest, cook, dish, fever, fiddle, fork, imp, inch, kiln, kitchen, mill, mortar, pan, pilch, pile, pin, pit, pole, punt, sack, sickle, silk, strap, tippet, tun, tunic.

Some Latin and French words have different spellings but almost same meanings. Those are;

complacence ---complaisance.

basis ---- base.

exemplary----example.

machination-- machine

From the Latin roots we have the following words; fixation, affixation, annexation, absenteeism, alienism, classicism, colloquialism, favouritism, mannerism, realism, dentist, economist, determinist, plagiarist, calculus, positivist, socialist.

The Latin prefixes and suffixes

prefixes; -ation in words starvation, calculation,

-ist in words feminist, walkist, racist,

-ite in words ruskinite, irvingite

-ism in words funnyism, witticism, communism, jainism,

-ocracy landocracy, shopocracy, snipocracy.

Verb formations; -ize; womanize, soberize, Londonize, communalize, politicize, standardize,

-ative; talkative, babblative, scriblative soothative

-acous; gossipaceous,

-arious; bulgarious,

-iacal ;dandiacal.

The prefixes ;pre-,ex-,re-,pro,ante-,have given many words in English.

There are many Latin adjectives from native nouns such as ;mouth-oral,nose-nasal,eye-ocular,sun-filial,house-domestic,moon-lunar,letter-epistolary,school-scholastic,etc. The other Latin adjectives are; fatherly, motherly, paternal,maternal,brotherly,fraternal,sisterly,watery,aqueatic,heavenly,celestial,earthly,terrestrial,timely,t emporal,daily,diurnal,truthful,veracious.

These elements show the enrichment of the English speech and vocabulary by the Latin.

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## Shakespeare's Contribution

Among the makers of modern English language, the contribution of Shakespeare and Milton is of immense value. They have richly contributed to English vocabulary and idiom. They have been great writers of dominant literary influence and personality. Their new words and phrases have become part of the literary heritage of poets, novelists and essayists.

Shakespeare surpassed all other writers in the vastness, variety and richness of his vocabulary. He deliberately chose words and phrases from actual colloquial speech for his dramatic purposes. Till then these phrases had not appeared in writing. The phrases such as patience on a monument, salad days, beggars description, foregone conclusion, conscience does make cowards of us all, brevity is the soul of the wit, are Shakespeare's contributions.

Shakespeare had special interest in the language. He had been the master and the source of countless playwrights, poets prose writers and popular journalists. He constantly criticized and satirized the linguistic and stylistic fashions of his days. But he himself experimented with all kinds of innovations, dialectal adaptations and archaisms. The Italianate and the Latinate fashionable linguistic aspects are ridiculed in *As You Like It* and *Loves Labour Lost*. In *Hamlet* the Warwickshire phrase mobled queen is commented upon by Polonius.

Shakespeare was very language conscious. He made use of puns and equivocations in his early plays. In *Hamlet* the pun on the words trap and tropically is based on the current usage. He experimented with the dramatic use of dialect. He made use of provincialisms to create required effect. The rustical rhymes of *Touchstone* in *As You Like It* and the fool in *King Lear* are fine examples.

Shakespeare employed dialect words for poetic effect. In *Macbeth* we have the famous phrase 'blood boltered Banquo'. In *Henry V* he entertained his audience successfully by making English soldiers to make an attempt at the dialects of Scots, Irish and Welsh.

The phrases such as speak within door, dwindle peak and pine, daring hardy, happy valiant, a foregone conclusion, hoist with his own petard, to the manner born, past praying for, to try conclusions, to be or not to be, what the dickens, more honored in breach than the observance.

Many of the Shakespeare's individual creations have been lifted out of the spoken language for dramatic purposes. The words castigate, bump, gloomy, auspicious, critic, incarnadine are some examples.

He made use of spoken idiom to create beautiful phrases with the French original prefix en-or em- he made a number of words such as enact, embattle, embayed, empoison, enchafed, enchased, endeared, enfree, engaol, engila, engirt, enkindle, enlink, enmesh, enrooted, enseamed ensky, entame.

By joining one adjective with another he made new effective poetic compounds like daring- hardy, happy valiant. He used some adjective to make new verbs, such as happy, safe spanieled, childed, fathered with the prefix "un" he made compounds unavoided, unvalued, unbleness, unbody, uncharged, uncolted, unexpressive, unfathered, unfellowed, ungot, unhair, unkiss, unroosted,

Shakespeare used plenty of material from colloquial and rustic language. He transferred some useful and meaningful words and phrases from spoken language to written language otherwise they would have disappeared from language.

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### **Bible Translations and English Language**

The Bible is the holy book of Christians. The Old Testament was written in Hebrew language and the New Testament was in Greek language. The various versions of this holy book have enriched the English language. There are many numbers of words and phrases in English due to these versions. William Tyndale, Joseph Coverdale and Wycliff have been the prominent figures in the authorized version of the Bible. The Authorized Version by the direction of King James- I was done in 1611. It has greatly influenced the phrase making in English. The phrase "Babble not much", the words trespass, debt, scapegoat, prodigal son mess of pottage are Biblical.

Tyndale had a genius for telling phrase. A vast deal of his phraseology has remained part of the language. Bible influence upon the English language has been as a phrase maker.

The Biblical translators like Tyndale and Coverdale have given phrases like mess of pottage, iron hath entered my soul, loving kindness, tender hearted.

Bible is a holy book containing language of sacred truth. It needed to be a little archaic, suggestive of mystery symbolical and less colloquial. Tyndale made use of more colloquial phrases. But King James translators used more dignified phrases. The use of archaism has helped for the survival of words like damsel and raiment.

Tyndale, as maker of English, gave the phrases such as - the burden and heat of the day, eat drink and be merry, the powers that be, the fatted calf, glad tidings. He wrote senior for priest, congregation for church, favour for grace.

The Sunday prayers have caused Bible phrases and rhythm to be part of English usage. The influence of Bible on English prose rhythm and phrasing has been great. The new phrases, images and new formations have been used by translators.

Even in spoken language the man who says- "I wash my hands of the whole business" echoes Biblical influence. The expressions such as gone to kingdom come, cared for none of those things are from Bible. The number of Biblical names and stories has also enriched the language.

The phrases the rain is over and gone and the voice of turtle are results of Bible translations. The voice of turtle is now an American play. Wordsworth also used these phrases in his poetry. Thus Bible versions have been instrumental in molding and enriching of the English language.

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#### **MILTON'S CONTRIBUTION TO ENGLISH LANGUAGE**

John Milton was great moulder and exemplar of English poetic diction. His contribution for the development of English language is immense. He was keenly interested in the spelling aspect. He experimented with those ideas. He was keen student of language. He was supreme practitioner in

language innovation. This helped him to add a number of words and phrases to the English literary vocabulary.

John Milton deliberately composed verse to be recited or read aloud. His blindness made him to do so. He was keenly concerned with spelling for aesthetic reasons. He tried to indicate difference in spelling of stronger and weaker forms of personal pronouns. He wrote mee, hee, shee, thir, for emphatic usage and he, she, me, thir for the weaker ones. He helped the readers to pronounce the weak past participle in-d. He insisted on ending such words with a-t, than a-d. [walkt instead walked]. During his period there was a choice for spelling of words. Milton preferred the form actual nearest to the pronunciation. He wrote 'sovaran' for sovereign, artic for arctic, iland for island. He tried to make spelling more phonetic. Latin language was the language of philosophy and science. Milton showed his strong faith in potentialities of the native language. He saw in English all the rich qualities needed for the highest poetry. He keenly studied English to become its master.

Milton's English is objected to be extremely Latinate. He was greatly influenced by the models of the Latin prose. He became the greatest master in English poetic language. The now common word PANDEMONIUM was first coined by Milton. This word he used to describe the palace built in hell by the devils. The word has become commonplace in speech and writing. His many phrases have become familiar in English language usage. His well known phrases are; precious bane for gold, from noon to dewy eve, secret conclave, the gorgeous east, prove a bitter morsel, confusion worse confounded, hide thir diminisht heads. He showed his sensitiveness and interest in pronunciation. He was one of the most exact rhymers in English. He wrote forbidd'n and heav'n foe forbidden and heaven.

Milton used dialects and archaism for special effects. The provincial term charm and Norse origin word scrannel, he used for magical effect. The gardening term, "rathe ", [quickly maturing] and ,"dingle" in Comus are made famous in literary usage. Shakespeare and Bible were great influences on Milton. He greatly imitated Latin and Greek constructions. This obscured his extra ordinary excellence in the English language. He used many simple words for special effects. He was the master of plainest English diction and grand poetic style. His contribution is purely to the literary world.

Thus Milton used flexibility and elasticity of the English language to the fullest extent. He enriched English with his gifted poetic genius.

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## English as Global Language (World Language)

English has become the most popular language in the world. There are some political, historical and economic reasons for this. English today has become a global language. It is said, "The place looks dark without sunlight and a land looks dead void of English language". The use of English is spreading rapidly across the world. It has transcended the national boundaries. It is the widely used language of media [both print and electronic], trade and commerce, industry, science and technology, education, administration, law -courts, entertainment, instruction, advertisement, information, sports and games, etc. Thus it is becoming the first global, "Lingua -Franca".

A language achieves global status when it gains a special status in majority of the nations. In large number of countries like USA, Canada, Australia, Britain, Ireland, New Zealand, South Africa, English is first language. But the mother tongue status in these countries does not make English a global language. It needs to be used in other countries around the world.

There are two ways in which a language **can** be recognised a global language. First it needs to be an official language of the countries. It needs to be used as a medium of communication in government, law-courts, media, educational system, diplomacy, business, medicine, tourism, foreign policy, telecom, aviation, etc. Such official language is second language. It plays complementary role to a person's first language

Today English has special status in more than 70 Countries. It has achieved the status of official language in these countries. Secondly English language is given priority in countries foreign language teaching. English language today is the most widely taught language. It is taught in over 100 countries across the world.

Today 1.5 billion people speak English fluently and competently. Chinese is known only to 1.1 billion people. A language becomes international language because of the power of its people. The political, economic and military power expands the usage of language. Today the economic development is on the global scale. The amazing growth in industry has revolutionized the the marketing and advertisement sector. The global advancement in the field of science and technology and, the ever growing research environment, has given English the global status.

During 19th century, the British industry, trade, and political imperialism had sent English around the world. During the 20th century, USA emerged as the Super Power. The growing influence of these two countries enhanced the importance of English language. London and Newyork are the commercial capitols of the world.

The need for ,Lingua-Franca" or Common language is a global necessity. Many international members of Forums and Bodies like UNO, UNESCO, UNICEF, WHO, IAEA, BRICS, SAARC, etc, meet in place. A single lingua franca facilitates better understanding and communication. The lingua franca is used in lecture rooms, board rooms, treaties, pacts, MOUs, NAAC peer team visits, Campus recruitments, Job Fairs, The language of Internet, Facebook, Blogs, Twitter is English.



A language does not become global by the number of its users. It becomes global due to the power of its people, especially their political military and economic powers. Chinese is spoken by majority number of people. But it only during the last decade, China has emerged as a strong military and economic power. Latin became International language throughout Roman Empire. It was only because they were simply powerful. Later on there was the decline of the Roman Empire, Latin became powerful for a millennium. Greek became international language of communication not because of the intellect of Aristotle or Plato and Aristotle. It was only because of the spear and sword power wielded by the armies of Alexander, the Great. Arabic spread across North Africa due to spread of Islam by the force of Moorish armies.

Today people are more mobile physically and electronically. There is constant coming and going between countries. The world has become a global village. English, today has become the vital global, link language because;

- 1]It is the first language of 70 countries.
- 2]75 countries place English as their second language.
- 3] English is taught over 100 countries.
- 4]One out of four people world wide speak English.
- 5]one billion pages of information on Web is in English.
- 6]half of the World's technical and scientific journals are in English
- 7]Half of the World's news papers are in English.
  
- 8]80% of information is stored in English.
- 9]Half of the European business deals are in English.
- 10]70%of the TV and Radio broadcasts such as, CNN/BBC/ABC/NBC/CBS-SPAN/CBC are in English
- 11]95% Science articles are written in English.
- 12]75% world's letters and postcards are in English.
- 13]It is one of the six languages of UNO.
- 14]It is a link language of Commonwealth countries.
- 15]many parents wish their children to be educated in English.

16]It is welcome language across the globe ,it has borrowed words from 350 languages

17]It is gateway to secure employment.

18]IT/BT employees success is due to English.

19]It is the language of fashion and passion.

20] Over 4 crore children study in English medium schools.

21]Every villager in India uses at least 150 English words.

22]It is a bread earner/language to fill our belly.

23]It is the master to the treasure house of all knowledge.

Thus English is a key to learn and move with the clock of modernization.

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### **##### Speaking Skill #####**

Language is important means of communication. A speaker encodes his message in the form of word sounds. The listener decodes its meaning. The successful communication depends on loud and clear articulation of sounds. Among the four language learning skills, speaking follows listening. Many students hesitate to speak English. They feel the fear of failure. They think they are not well versed with English grammar. But the best way of learning to speak English is to start speaking. One can begin with broken English. It means speaking English without grammar. Student should realise that Rome was not built in a day.

College classes and campus are the best places to hone one's speaking skill. Teacher can initiate English speaking in the form of dialogue. Dialogue formation can be encouraged by providing simple contexts and situations. Initially a student can be helped to speak about his own daily activities, likes and dislikes his native place, parents, friends, classes, subjects, etc. A teacher should encourage the students. Sometimes students mistakes are highlighted and the interest is curbed. They shy away from the exercise.

Some phonological, lexical and grammatical items can be provided for the practice. Some lessons in word transcription and word stress can help students to speak English correctly. Regular conversation in English can help a lot to improve English speaking. The following activities can help to learn and improve students speaking skill.

1] Acquainting students with the alphabet and their correct sounds.

2] All 44 speech sounds [24 consonants, 12 pure vowel and 8 diphthongs sound need to be taught]

3] Tense study with practical usage of different sentence structures

4] Pick and speak competitions.

5] Holding group discussions.

6] Mock-Presentations and prize distribution anchoring can be encouraged.

7] Seminars, Story-telling, skits, one act plays, etc can foster English speaking skill.

Today there are ample job avenues open for fluent English speakers. English speaking skill can be mastered by regular practice.

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Language is a means of communication. It grows and changes with the society. But language periods cannot be divided scientifically. Any divisions are only approximate. The history of English language is broadly divided into three periods. They are;

1] Old English : 7th century to 11 Century.

2] Middle English: 11 to 1450--1500.

3] Modern English or New English period: 1500 to this date.

The features of Old English are;

1] It was homogeneous Anglo-Saxon language.

2] There was small amount of Latin influence on vocabulary.

3] There was full inflexional system.

4] There were three or four case endings for its nouns, verbs and adjectives.

5] Pronunciation had no silent syllables.

6] Spelling was more phonetic.

7]Word -order was relatively free.

8] It had a number of dialects.

9]The dominant dialect was West-Saxon.

10]Gender system was irrational.[foot -masculine, hand -feminine, wife- neuter]

#### Middle English Period

1]It begins with the Norman conquest[1088].

2]There was sweeping change in vocabulary.

3]It was due to Scandinavian invasions and Norman conquest.

4] There was also French cultural influence.

5] Language became heterogeneous in character.

6]Inflections were weakened.

7]It was the period of leveled inflexions.

8]The word order became less free.

9]There was the growth of the use of periphrases and prepositions.

10]There was the loss of phonetic habit.

11]The French scribes had their own methods of spellings.

12] Learned people used Latin.

13]There was introduction to printing to England.

#### Modern English Period.

1]Spelling became more or less fixed.

2]There was introduction of Latin technical and science culture.

3]There were marked changes in pronunciation.

4]Increase in Latin elements.

5] Loss of inflexions[period of lost inflexions].

6]Fixation of word order.

7]Increased usage of periphrases and preposition.

8]Complete transformation in pronunciation of vowels.

9]Spelling became less phonetic.

10]Spelling is largely symbolic of thoughts and things.

These are the landmarks and changes in the history of English language.

**One mark questions on the study of the English language.**

1] Mention any two approaches of language study.

Ans; Emotive ,indicative.

2]Which family of languages does English belong to ?

Ans; Indo European family of languages.

3]Which character of the English language has made the language very suitable and attractive vehicle.

Ans; Receptivity and adaptability.

4]How many groups of Indo-European languages are there?

Ans;Eight.

5]What are the three landmarks in the history of English language?

Ans;Old English,Middle English and Modern English.

6]When did the Old English period end?

Ans;1100[before the Norman Conquest].

7]When was the word order relatively free.

Ans; During the Old English period.

8]What does the Middle English period begin with?

Ans; It begins with the Norman Conquest.

9]Why did the inflexion system become weak at the end of the Old English period?

Ans;Due the fixed stress pattern.

10]Why is the Middle English period called the period of "levelled Inflexions".

Ans;There was weakening of the inflexions[reduction of the endings of the words]

11]What caused the word order to become less free?

Ans; Reduction of the word endings [inflexions].

12]Who introduced the Printing press to England?

Ans;Caxton.

13]When did the English assume the form we use today?

Ans; 1700[when Dryden died]

14]Which language has the most copious ,heterogeneous and varied vocabulary?

Ans; English.

15]The word"Street" is from which language?

ans;Latin.

16]The word classes such as ;Noun, Preposition, Pronoun, etc. are from which language?

Ans;Latin.

17]When was English pure and homogeneous language?

Ans;Before the beginning of the Middle English period.

18]The metrical terms such as ;iambs, trochee, dactyl are from which language?

Ans;Latin.

19]Which language gave the words ;circus, bonus, status, genius?

Ans;Latin.

20]The common terms such as; cycle, character, telephone, phonograph are from which language? Ans; Greek.

21]The regularly usages such as diphthong, theatre, alphabet are from which language?

Ans;Greek.

22]Which language gave the words; Chancellor, cattle, table, court, resume, chef?

Ans;French.

23]When did the Scandinavian elements make their way into the English language?

Ans;During the Old English period.

24]What does the term 'Viking' mean?

Ans;It means one who crossed the seas.

25]Which language gave the pronouns ;they, them, their?

Ans; Scandinavian.

26]The word 'LAW 'is derivative of which language?

Ans;The Scandinavian language[lagu]

27]Mention two earlier Bible translators.

Ans; Wycliffe, Tyndale, Coverdale.

28]The expression O.K. is originally from which language?

Ans; American.

29]Which language gave the words; Nirvana and Swastika?

Ans;Sanskrit.

30]The word 'mangoose' is from which language?

Ans;Marathi.

31]The word 'Jasmine' is from which language?

Ans; Persian.

32]The word gender is derivative of which term?

Ans;Latin word,"Genera"[kind].

33]The prefixes such as ;dis-,pre-,ante-,post- are from which language?

Ans;Latin.

34]Which language gave the word 'bureaucracy'?

Ans;French.

35]Trace the origin of the word 'Democracy'.

Ans;It is Greek word, Demo means "people' and 'krateia' means rule.

36]Mention some methods of word building.

Ans; Compounding, changing the class of words, Stress shift.

37]What is meant by Homonyms?

Ans;The words pronounced differently but spelt identically.

38]What is meant by Homophones?

Ans;Words spelt differently but pronounced alike.

39]What is meant by Archaism?

ans; Revival of obsolete or old words for literary or other purpose.

40]Who gave the phrase ;babble not much?

Ans;Tyndale.

41]When did King James direct the Authorised Version of the Bible?

Ans;1611.

42]Mention any two phrases given by the Bible translations.

Ans;loving kindness, mess of pottage, sweat of thy brow, eat, drink and be merry, sweat of thy brow, glad- tiding.

43]Who gave the phrases- dwindle peak and pine, All the world 's stage, to do or not to do?

Ans; Shakespeare.

44]Who first used the nouns 'child' and 'father' as verbs?

Ans; Shakespeare.

45]Who used the prefixes; en- and em- for making verbs?

Ans; Shakespeare.

46]Who spelt the word 'sovereign' as 'sovrán'?

Ans; John Milton.

47]Who gave the word 'Pandemonium'?

Ans; John Milton,pan means 'all' ,daimon means 'devil'.

48]Who made the contribution of phrases such as ;prove bitter morsel,the gorgeous east?

Ans;John Milton.

49]Who used the phrase 'precious bane' for gold?

Ans;John Milton.



50) What caused the word order to become less free during the Middle English period?

Ans The weakening of the inflexions.

### **Linguistic Terms**

#### **1] The speech Organs**

The expression 'organs of speech', is not appropriate. It is because the primary or natural function of these is different. The primary function of tongue is testing, teeth chewing, teeth ridge holding the teeth, etc. The lungs, the teeth, lips, teeth ridge, hard palate, soft palate, larynx, uvula, epiglottis, windpipe, nasal cavity, vocal cords, food pipe, are the organs of speech. Lungs push out the air. The air is molded and used for the articulation of sounds. We use lips for the bilabial sounds like [p,b], teeth and lip for labio-dental sounds such as [f,v], tip of the tongue and teeth for initial sounds in words; thin and then, tongue and hard palate for sounds [t,d]. etc.

2] **Syllable**; The unit that is next in hierarchy to the speech sound is called syllable. A syllable consists of one or more speech sounds. There are;

1] Mono-syllabic words such as; come, go, boy, etc.

2] Di-syllabic words such as; conduct, record, perfect, etc.

3] Tri-syllabic words such as; educate, fortunate, chastity, quality, etc.

4] poly-syllabic words such as; examination, continuation, eligibility, etc.

#### **3] Dip-thongs.**

The vowels of unchanging quality are called simple or pure vowels. Dip-thong is a vowel glide within a single syllable. It is a glide from less prominent vowel to a more prominent vowel. There are 12 pure vowels and 8 diphthongs in English. The eight diphthongs are ;

#### DIPHTHONGS

/eɪ/ as in 'take'

/aɪ/ as in 'buy'

/ɔɪ/ as in 'boy'

/ɪə/ as in 'fear'

/eə/ as in 'care'

/əʊ/ as in 'go'

/ʊə/ as in 'poor'

/aʊ/ as in 'cow'

#### 4] Front vowels

There are 20 vowel sounds in English. 12 are pure vowels, 8 are diphthongs. Out of twelve pure vowels, four are front vowels. They are ;

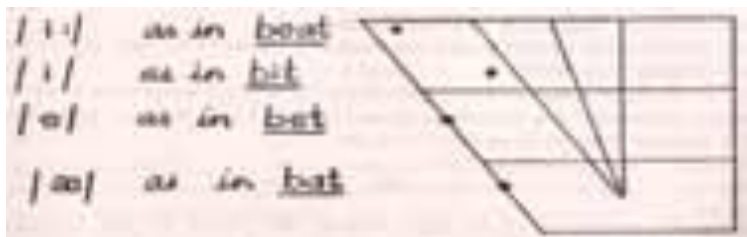
1] |i:| as in beat. It is front close unrounded

2] |i| as in bit. It is centralised front unrounded vowel just above the half close position

3] |e| as in bet. It is front unrounded vowel between half close and half -open position.

4] |æ| as in bat. It is front unrounded vowel just below the half open position.

The following diagram shows the positions of the front vowels;



## 5] Back Vowels

There are twenty vowel sounds in English. Out of these twenty vowel sounds, twelve are pure or simple vowels and eight are dip-thongs. Out of twelve pure vowels four are front, three are central and five are back vowels. The five back vowels are; |u| |u:| |a:| |ɔ:| |ɒ|.

1] |a| as in part. It is a back open unrounded vowel.

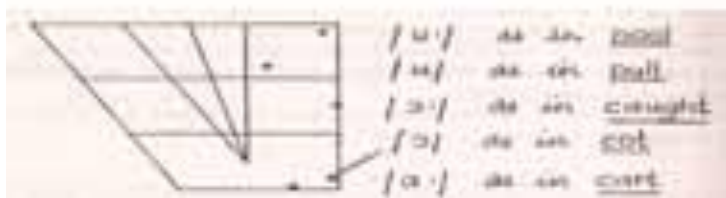
2] |ɒ| as in pot. It is back rounded vowel just above the open position.

3] |ɔ:| as in caught. It is back rounded vowel between half close and half open position.

4] |u| as in put. It is centralized back rounded vowel just above half close position.

5] |u:| as in boot. It is back close rounded vowel.

The following diagram shows the positions of the back vowels.



## 6] Plosives

Plosive is a label describing the manner of articulation. The sounds produced with a stricture of complete closure and sudden release are called plosives. The plosive sounds in English are |p,b,t,d,k,|. These sounds we find in the words such as; pin, bin, tin, din, kin, gun.

## 7] Bilabial sounds

The term bilabial describes the place of articulation. Here the two lips are the articulators. The initial sounds in the English words pile, bile and mile are bilabial sounds.

8] **Affricates**; It is a term describing the manner of articulation. The sounds that are produced with a stricture of complete oral and nasal passage, and slow release are called affricates. The initial sounds in the English words 'chalk' and 'judge' are affricates.

9] **Fricatives**; It is a term used to describe the manner of articulation. The active articulator(AA) is brought very close to passive articulator(PA). There is very narrow gap between them. The lung air escapes through the narrow space between the AAs and PAs. The initial sounds in the English words; fine, van, thick, that, small, zebra, and happy are fricatives.

**10]Voiceless and voiced sounds;**

1]The sounds produced with a wide open glottis are called voiceless or breathed sounds.

2]The sounds produced when the vocal cords vibrate are called voiced.

The examples of voiceless sounds are; |p,t,k,s,f|.

The examples of voiced sounds are; |b,d,z,v|

English	/ɪŋɡlɪʃ/	Wanted	/wɒntɪd/
Finger	/fɪŋɡə/	Cooked	/kʊkt/
Jobs	/fɪŋɡəz/	please	/pli:z/
Sweep-	/dʒɒbz/	treasure	/ˈtreʒə/
state	/steɪt/	Straight-	/streɪt/
grass	/ɡrɑ:s/	adopt	/ədɒpt/
duty	/dju:ti/	Splendid	/splendɪd/
tutor	/tju:tə/	development	/dɪveləpmənt/
bright-	/braɪt/	bags	/bæɡz/
try	/traɪ/	queen	/kwi:n/
School	/sku:l/	wanted	/wɒntɪd/
Stupid	/stju:pɪd/	exactly	/ɪɡzæktli/
Screen	/skri:n/	grammar	/ɡrɑ:mə/
fact	/fækt/	joker	/dʒɔ:kə/
think	/θɪŋk/	Maiden	/meɪdn/
laughed	/lɔ:fɪd/	quality	/kwɒləti/
attached	/ətætʃt/	famous	/feɪməs/
Warmth	/wɔ:mpθ/	hunger	/ˈhʌŋɡə/
Milked	/mɪlkt/	facility	/fæsɪləti/
text	/tekst/	dramatist	/dræmətɪst/
because	/bɪkɔ:z/	humanity	/hju:mænəti/
month	/mʌnθ/	fry	/fraɪ/
bench	/bentʃ/		
Cry	/kraɪ/		
play	/pleɪ/		
fly	/flaɪ/		
glass	/ɡlɑ:s/		
student-	/stju:dnt/		

Words for Transcription



Advance

Control

himself

behaviour

national

accidental

generosity

opposition

absent (v)

esport

ready-made

postman

account

balance

direct

honour

remarks

reference

opportunity

apple

extend

employ

Combination

memorial

futility

Capacity

application

lovely

govern

scholar

optical

Combination

purpose

conclude

success

select

mistake

order

note-pad

biological

musician

understand

forbid

conduct (n)

conduct (v)

historical

honesty

god-like

indication

hateful

Words for Stress

# Modern Literary Theories

## 1 Structuralism

Structuralism is an intellectual movement which began in France. Its essence is things cannot be understood in isolation. The meanings of the words are relational. They need to be seen in the context of structure. Saussure said the meanings we give to the word are purely arbitrary. There is no inherent connection between a word and what it designates. It is one of the most influential modes of critical and cultural analysis. It is related to semiotics, the study of signs. Its emphasis is on the language or formal properties of a text, their structures, and frames in a specific genre like the novel or poetry. The New Criticism tried to develop 'a science of literary criticism and literary texts'. They said an author's intention behind a work is far less important (and unknowable) than the meaning generated by the language, style and formal features of the text. The meaning is extraneous. Features such as author's biography or history to understand a text are secondary. All we need is the words on the page. Meaning is contained in its text. The emphasis is on the autonomous existence and nature of the literary text as an auto-telic text. This means the context of an author's Class, gender, sexual preferences, race or economic conditions were deemed irrelevant to the understanding of the author's writings.

Close attention is paid to the language of the literary text, the form, the style, paradox, ambiguity, images, metaphors, meter, rhyming sounds.



I.A. Richards paid attention to form and language of the text and excluded all biographical and contextual details as being unnecessary to the text.

There are parallels with new criticism in terms of their attention to language and form. Structuralism believes that the world is organized as structures. Structures are forms made up of units that are arranged in a specific order. The units follow particular rules specific order. They are organized or related to each other.

Structuralism is interested in the relationship between the elements of structure that result in meaning. Meaning is the effect of the coming together of elements. If we understand the rules of governing the relationship between the elements, we can decipher the process of meaning production.

It is the study of structure of the texts, film, novel, drama, poem politics, Sports. There is specific attention to the rules or grammar of the elements.

Ferdinand Saussure proposed that language is a system in which various components existed in relation to each other. He spoke about langue and parole. We use a set of rules to combine words into sentence .These rules are rarely altered. All the users of the language follow these rules. This is langue. When we use the words as per rules in everyday usage in a particular context, it is parole.

## **2 Deconstruction**

Literary theory in a strict sense is the systematic study of the nature of literature and of the methods of analyzing literature. The latest development in the technique of literary criticism is deconstruction.

This technique was conceived by the French philosopher and critic Jaques Derrida. He expressed his theory of deconstruction in “Of Grammatology”. This theory goes against the structuralist notion that the structure of language offers is one fixed and determinate meaning. This theory says language comprises of complex structure giving multiple meaning. The meaning is always slippery and sliding. For example the sentence, ‘**The fish is ready to eat**’, may have two possible meanings. First the cooked fish is ready for eating and secondly the fish is ready to eat another fish.

The deconstructive reader expresses the grammatological structure of the text by locating the moment in the text which harbors the unbalancing of the equation, the sleight of hand at the limits of a text which cannot be diminished as a contradiction.

Derrida shifted his enquiries from language to writing, the written or the printed text. He conceived the text as an extra-ordinarily limited fashion. For him writing is a printed or the written text in extra-ordinarily limited. He emphasized the superiority of rhetoric over logic.

Deconstruction is an investigation of what is implied by this inheritance of figure, concept and narrative in one another.

Writing and speech are the pivotal words in grammatology.

Metaphysics and theology assigned to the written word secondary place and to the spoken word primary place. Derrida argued that the traditional concepts of speech and writing are “logo-centric” which means that the concepts of speech and writing have been shaped conditioned and governed by metaphysics.

Language is a system of signs, and the relation between language and reality is relation between a set of signifiers and a corresponding set of signified. A signified within refers and corresponds to a signified outside of language. But the two signifier and the signified are not the same. They are separated by a difference which the humanistic tradition tries to forget.

Modern linguistics to which structuralism is highly indebted is based on the signifier –signified concept. Structuralism that is indebted to that concept often claims to have made the study of language and the act of criticism as scientific discipline.

Derrida shows that this claim is false, because of signifier –signified concept of language that linguistics handed down to us is another version of the traditional concept of speech and writing.

### **3 Marxist Criticism**

Karl Marx and Friedrich Engels were the founders of this school of thought. Karl Marx was a German philosopher and Friedrich was a German sociologist. The aim of Marxism is to bring about classless society based on the common ownership of means of production, distribution and exchange. It is a materialist philosophy. It does not consider the world beyond the natural world around us. It looks for concrete, scientific, logical explanations of the world of observable facts. It does not support the idealistic philosophy.

This theory maintains that a writer's social class, and its prevailing ideology have a major bearing on what is written by a member of that class. An author cannot be seen as primarily autonomous inspired individual whose genius and creative imagination enables him to bring

forth original and timeless work of art. A writer is constantly formed by his social context in which he himself would usually not admit. It is both the content and the form show the political overtones. The form contains implicit validation of the existing social structure.

Marxist critics make a division between the **overt** (manifest or surface) and **covert** (latent or hidden) content of literary work. They relate the covert subject matter of the literary work to basic Marxist themes, such as class struggle or the progression of society through various historical stages, such as transition from feudalism to industrial capitalism.

They relate the content of the work to the social class status of the author. They explain the nature of whole literary genre in terms of the social period which produced it. They relate the literary work to the social assumption of the time in which it is consumed. It is called cultural materialism. They politicize the literary form. They believe that the literary forms are themselves determined by political circumstances.

They locate all forms of art music, painting and literature writing existing social conditions of economics and politics. It seeks to explore the links between a literary or cultural artifact and the social and economic conditions in which the artifact is formed and exists. They put emphasis on the contextual reading of art it is locating art (its author, production, reception) within its social context. The focus is n the social context of the art.

It does not accept the theories of artist as genius or artist as solitary thinker. Marxism makes us to focus on the social position of a writer. In order to understand the early poetry in the English literature by

Chaucer, Spenser and the Cavaliers we need to locate these authors in their contexts.

A Marxist approach locates not only the text and author within a social context, but also the reader. Readers make a particular kind of meaning from texts because of their social position such as class, caste race, gender, affiliations.

The cultural products explain the world to us. The works of art function as codes of experiences and realities. We decode work of art depending on the contexts we occupy.

It suggests that all cultural forms seek to ensure that the dominant classes in a society remain dominant. In order to do so it must convince the working classes and the oppressed not to rebel or revolt. The dominant classes usually achieve this by suggesting to the working classes that the present social condition is natural, benevolent and ultimately beneficial to them. In order to achieve this convincing argument about the just and natural order of things, the dominant classes need to control the kinds of art and cultural products that circulate. The books, music, films, theatre become important means of conveying the argument. The cultural forms carry a message that the dominant classes want to pass on to the working classes a message that suggests that things are quite all right, that the capitalist is a benevolent man and that the workers are not really oppressed. The books twist reality to represent and convince us that this is the way the world is. This aspect of masking, altering and customizing reality in art is the central concern of Marxist criticism.

## 4 Eco-criticism

Eco-criticism or Green cultural study or environmental literary criticism is the study of literature and environment as interdisciplinary point of view. It is the study of nature representation in literature. The literary scholars analyze texts that illustrate environmental concerns. They examine the various ways literature treats the subject of nature. It has been influenced by insights from philosophy, development studied in sociology, ecology, feminism, Marxism and other disciplines and approaches. It studies culture's ecological approaches by re-reading canonical cultural text

There is pollution, contamination and industry sponsored bi-disaster. Mankind is committing ecocide. The planet is made unlivable for life o any mankind. In this context the applied aspect of esoteric and text oriented is questioned. The ecological disaster theory is necessary to recognize pollution or to warn students of the danger of plastic wrappers or eco-magnetic radiation.

Eco-criticism has greater importance in the wake of unrestrained capitalism, excessive exploitation of nature, worrying definitions and shapes of development and environmental hazards. This criticism helps to be contributive to nature's sustainability. By reading of the cultural texts one can contribute not only to consciousness raising but also look into the politics of development and the construction of nature.

It focuses on the material contexts of industrialization, development pollution and ecocide.

English literature has greatly contributed to specific notion of nature, the countryside poverty, seasons and the city. How an age works with

particular notion of nature and culture. This is the starting point for an ecological theory.

Eco-criticism begins with the assumption that cultural texts construct particular notion of culture which then tie into material practices. Cultural texts are not simply reflections of material and social conditions, they actively construct the conditions.

Eco-criticism believes that literary, visual and other representations of nature are very much to do with an age's views and treatment of nature. It seeks to establish links between literary studies and environmental activism, between human and social sciences and environmental discourse.

It takes an earth centered approach to literary studies rather than anthropomorphic or human centered approach. It is a move from human centered scholarship to eco-studies imperialism and ecological degradation. It is an effort to find grounds upon which the two communities the human and the natural can co-exist, co-operate and flourish in the bio-sphere. It shows its attitude towards non-human creature.

Romanticism in literature was a definite reaction to industrialization. The glorification of nature and landscape in English and European poetry and paintings highlighted the delicate balance between man and the environment.

Wordsworth showed his response to the grime smoke and pollution of the city by gigantic machinery and profiteering industry.

Rousseau said the state of nature was the purest and best form of human existence. The natural is innocent and the civilization was

artificial and corrupt. During the 18<sup>th</sup> and 19<sup>th</sup> century there were two movements - colonialism and capitalism. Both regarded nature as something to be exploited by human. Darwin said those who adopted nature and suited to nature will survive. Nature and human conformity constituted comfort and safety. J.S.Mill was against those who tried to change the course of nature. All human actions are irrational. The limitless material growth is detrimental to the improvement of human mind. Cruelty to animal was completely unacceptable. The question of development and the related issues of the non-human natural world are also discussed. It shows the dissatisfaction over the present institutional order, a more caring attitude towards nature. It propagates the idea of human as a steward of nature.

## **5 Orientalism**

It is a term used by literary and cultural studies scholars. It refers to the orient, the East, which is opposite of Occident, the West. It refers to the works of western artists who specialized in oriental. It is a style of representational art. It is the study of language and literature of eastern world. It is used for depiction of aspects in Eastern world. It is the study of representation done by writers and artists from the West. It is picture of the Middle East countries like Egypt, Syria, India, etc. In 18<sup>th</sup> and 189<sup>th</sup> century literature there was special focus on academic art and the literature. They showed interest in Oriental themes.

Edward Said is the chief exponent of this theory. He was professor of English at Columbia University. "Orientalism" is foundational text of post-colonial cultural studies. It refers to a general patronizing western attitude towards Middle Eastern, Asia and North African societies. The West represented these societies as static and under developed. On the other hand western society is shown developed, rational flexible and superior. It is all fabricated view of oriental culture. The representation is theoretical one. It is said that in order to make Eastern world less fearsome, there was the colonization. But the truth is Western nations and empires were created by exploitation of underdeveloped countries. There was extraction of wealth and labor from one country to another.



Initially the English officers of East India Company emphasized on the study of Arab culture, culture of India and Islamic cultures.

Edward Said spoke about the pervasive western tradition –academic and artistic-of prejudiced outsider interpretation of the Eastern world. It was shaped by the cultural attitude of European imperialism in the 18<sup>th</sup> and 19<sup>th</sup> century literature. He criticized contemporary scholars who perpetuated the tradition of outsider interpretation of Arab-Islamic cultures

It is analysis of orientalism in European literature especially French literature. There is no analysis of visual art and oriental painting.

Said said there was preconceived notion about the Eastern ways of thinking, behavior, and acting. They thought the Eastern people are different, threatening, violent, terrorist, irrational and cowardly. They do not know how to fight and they do not think in creative way.

Said said there are constant disparities in the representation of the east in western literature. They had very little to do with reality. It was a kind of organized kind of writing like the science. They had a repertoire of images. They thought the Indian women are sensual, mysterious and magical. The same kinds of mages are developed. All it was constructed picture of the East. It was an archival experience of several hundred years.

The westerners conquered the East not only militarily but also ideologically. It is the awakening of the Orient under the impact of Western ideas. Edward Said said that Orientalism "enables the political, economic, cultural and social domination of the West, not just during colonial times, but also in the present.

## **6 Post-colonialism**

Colonialism can be defined as the process of settlement by Europeans in Asia, Africa and South American territories. It found its climatic moments in the 18<sup>th</sup> and 19<sup>th</sup> centuries. It was an exploitative mechanism, economic exploitation of resources, the use of native peoples, the conquest of territories and markets. The racial differences were created between the natives and the colonial masters. They were created, acknowledged and reinforced. The European masters possessed the power to govern, and the natives were subject to the

systems created by the masters. These structures were sustained by the use of military and economic powers. It was also done through a complex dynamic of representations and discourse. The colonists produced images and representations of the natives. It was often prejudiced, skewed and often downright false. The history of the colonized was often documented by the Europeans.

The 20<sup>th</sup> century anti-colonial struggle pointed to the racial dimension of colonial rule, the inequalities of power, and slow and steady erosion of native values and cultures (especially languages) by colonial rulers. They interpreted colonialism as something more than mere military political power, viewing it as a process of cultural domination through representation, discourse and documentation. This critique of colonial racialized acts of representation in law, history, writing literature, religion and educational practices provides the opening moves of what has been come to be known as post-colonial theory.

Colonial theory focuses on question of race within colonialism and shows how the optic of race enables colonial powers to represent, reflect, refract and make visible native cultures in particular ways. It begins with the assumption that colonial writing, arts, legal systems science and other socio-cultural practices are always racialized and unequal, where the colonial does the representation and the native is represented.

## **7 Modernism.**

It is long standing category in the understanding of 20<sup>th</sup> century culture. Post-modernism has become current since 1980s. This movement dominated the arts and culture of the first half of the 20<sup>th</sup> century. It

was that earthquake in the arts which brought down much of the structure of pre-twentieth century practice in music, painting, literature and architecture.

Modernism rejected and challenged the most fundamental elements practiced in all the arts. Melody and harmony were put aside in music, perspective and direct pictorial representations were abandoned in painting, in favor of degrees of abstraction; in architecture traditional forms and material (pitched roofs, domes, and column, wood, stone and bricks) were rejected in favor of plain geometrical forms. In literature there was a rejection traditional realism (chronological plots, continuous narratives relayed by omniscient narrators, closed endings) in favor of experimental forms of various kinds.

The period of modernism was the twenty years from 1919 to 1930. Some of the high priests of the movement were T.S.Eliot, James Joyce, Ezra Pound and Virginia Woolf.

There was a new focus on impressionism and subjectivity. How we see was more important than what we see. This was done with stream of consciousness technique.

It was a movement away from omniscient external narration, fixed narrative points of view and clear cut moral position. There was a blurring the distinction made between genres, novels tend to become more lyrical and poetic. The use of fragmented forms was characteristic of modernism. A new liking for fragmented forms, discontinuous narrative, and random seeming collages of disparate materials. Eliot's 'Waste Land' is a collage of juxtaposed incomplete stories or fragments

of stories. There was a tendency towards reflexivity. The poems, plays and novels raised issues concerning their own nature, status and role.

The literature produced was more dedicated to experimentation and innovation.

## **8 Post Modernism**

It is characterized by an eclectic approach, aleatory writing, parody and pastiche. Aleatory forms means incorporation of an element of randomness or chance. Poems are made from plucking sentences randomly from newspapers.

Modernism and post modernism are not two successive stages in the history of arts but also two opposed moods and attitudes. Both give great prominence to fragmentation as a feature of 20<sup>th</sup> century art and culture. It is done in different ways. The modernist shows a deep nostalgia for an earlier age when faith was full and authority was intact.

For the post modernist fragmentation is an exhilarating, liberating phenomenon symptomatic of our escape from the claustrophobic embrace of fixed systems of beliefs. Modernists lamented fragmentation while post-modernists celebrated it.

## **Modernism**

**Modernism** is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions of horror to World War I. Modernism also rejected the

certainty of Enlightenment thinking, and many modernists rejected religious belief.

Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and sciences, were becoming ill-fitted to their tasks and outdated in the new economic, social, and political environment of an emerging fully industrialized world. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. In this spirit, its innovations, like the stream-of-consciousness novel, atonal and twelve-tone music, divisionist painting and abstract art, all had precursors in the 19th century.

A notable characteristic of modernism is self-consciousness and irony concerning literary and social traditions, which often led to experiments with form, along with the use of techniques that drew attention to the processes and materials used in creating a painting, poem, building, etc. Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody

Modernism developed out of Romanticism's revolt against the effects of the Industrial Revolution and bourgeois values: "The ground motive of modernism, Graff asserts, was criticism of the nineteenth-century bourgeois social order and its world view.

In India, the Progressive Artists' Group was a group of modern artists, mainly based in Mumbai, India formed in 1947. Though it lacked any particular style, it synthesized Indian art with European and North America influences from the first half of the 20th Century, including Post-Impressionism, Cubism and Expressionism.

## **Differences between modernism and postmodernism**

By the early 1980s the Postmodern movement in art and architecture began to establish its position through various conceptual and inter-media formats. Postmodernism in music and literature began to take hold earlier. In music, postmodernism is described in one reference work, as a "term introduced in the 1970s", while in British literature, *The Oxford Encyclopedia of British Literature* sees modernism "ceding its predominance to postmodernism" as early as 1939. However, dates are highly debatable, especially as according to Andreas Huyssen: "one critic's postmodernism is another critic's modernism. This includes those who are critical of the division between the two and see them as two aspects of the same movement, and believe that late Modernism continues.

Modernism is an encompassing label for a wide variety of cultural movements. Postmodernism is essentially a centralized movement that named itself, based on sociopolitical theory, although the term is now used in a wider sense to refer to activities from the 20th century onwards which exhibit awareness of and reinterpret the modern.

Postmodern theory asserts that the attempt to canonise Modernism "after the fact" is doomed to un-ambiguous contradictions.

In a narrower sense, what was Modernist was not necessarily also postmodern. Those elements of Modernism which accentuated the benefits of rationality and socio-technological progress were only Modernist.

Modernism's stress on freedom of expression experimentation, radicalism and primitivism disregards conventional expectations. In many art forms this often meant startling and alienating audiences with bizarre and unpredictable effects, as in the strange and disturbing combinations of motifs in Surrealism or the use of extreme dissonance and atonality in Modernist music. In literature this often involved the

rejection of intelligible plots or characterization in novels, or the creation of poetry that defied clear interpretation.

## **9 Reader Response Theory**

Text is always central in criticism. The modern critical theory focused on the role of reader. The critics gave importance to readers. How a reader receives and understands literature. Their central assumption is that the reader activity contributes sometimes to the text. There are over seven billion people on the planet. Each person has his\her own unique memories, relationships, interests, identity. A person's response to a literary text is shaped in his \her own unique perspective and experience. It means every response is going to be at least to some extent subjective. According to Wolfgang Iser each literary work has a implied reader

The German critic Hans Robert Jauss regards readers' responses evolving over a period of time, as essential to a determination of meaning and value in a literary work. Wolfgang Iser in the 'Act of Reading': a Theory of Aesthetic Response a text is full of gaps which the reader fills in. This theory is concerned with the reader's contribution to a text. It challenges the text oriented theories of formalism and the New criticism. These theories tend to ignore or underestimate the reader's role.

The philosophical basis of this view is enunciated by 20<sup>th</sup> century German philosophers Edmund Husserl and Martin Heidegger called phenomenology. It is the merging of our consciousness with the object we perceive.

There can never be one correct meaning of a text. There can be vast array of possibilities. The controlling text or informed reader prevents gross misreading

Fundamentally a text has no real existence until it is read. A reader completes its meaning by reading it. The readers' role is not of passive kind. He is an active agent in the creation of meaning. By applying codes and strategies the reader decodes the text. Though the text controls the reader's responses, there are nevertheless 'gaps' that the reader fills in by a creative act. For example the ironies in the Swift's 'Gulliver's Travels' involving a narrator, who although seemingly, rational may at times be actually mad. It requires reader's response to actualize the work (Swift's intention).

In 1979 Umberto Eco, the Italian Semiotician published, *The Role of the Reader*. He made distinction between the open and closed texts. An open text requires the reader's close and active collaboration in the creation of meaning, whereas a closed text more or less determines or predetermines a reader's response. In a detective story the interpretation of clues would be an important part of reader's response.

Michael Riffaterre in his semiotics of poetry speaks about the 'super-reader'. It is the search for meaning beyond and below surface meaning.

It focuses on the psychological effect of a text on the reader. No text in itself contained the meaning of any utterance is not on the page. Every linguistic experience is affecting and pressuring. It activates reader's consciousness.



Norman Holland said when we interpret a text, we unconsciously respond with our individual identity themes, to symbolize and replicate ourselves. In our attempt to defend ourselves against unconscious fears and wishes, we transform the work in order to relieve psychic pressure.

The text provides certain stimulus and the reader completes the process. It is a form of give and take, a dialogue between the text and the reader. What the text offers and how much the reader contributes. The focus is on reader's response to the codes of the text. He becomes a part-taker in the system of literary discourse.

## **10 Feminist Criticism**

It was concerned with the representation of women in literature. It is also about changing woman's position in society. It is for freeing them from oppressive restraints. Culture plays a significant part in constructing and fixing identity (human nature is universal)

Feminist criticism is part of the larger movement in the contemporary world for women's equality. There has been movements to win equal rights.

The earlier writings by Mary Wollstonecraft's 'A Vindication of Rights of Women', J.S. Mill 'The Subjugation of Women' Margaret Fuller's 'Women in the 19<sup>th</sup> Century' discussed this theory.

The Suffragist Movement at the beginning of the 20<sup>th</sup> century carried on the campaign for the gender equity. In 1920s, there were new and different approaches in relation to women writers and literature. It was noticed in the works of Rebecca West and Virginia Woolf essays on Women. The focus was on women who suffered from economic and cultural disadvantages in a patriarchal society.

Her book 'A Room of One's Own' is a classic document of the feminist critical movement. She questioned herself why there were so few women writers, and why it is difficult or impossible for a woman to write.

During the post war period, Simone de Beauvoir's work 'Le Deuxieme' questions the whole position of and role of women in society. It became a critique of women's cultural identification. There is the matter of the representation of women by various male writers Stendhal and D.H. Lawrence. They examined the way in which men depicted women in fiction.

In the 1960s there were diverse works of criticism often political. They expressed anger and sense of oppression and injustice, exploitation experienced by women. The feminist criticism went well beyond literature to explore the socio-economic status of women. The economic position of women as author, the problem of women writers with the male publishers and critics are also discussed.

In America Mary Ellmann's book 'Thinking About Women' focused on the scathing analysis of representation of women in fiction by men.

Kate Millet 'Sexual Politics' highlights how power relations work and how men manipulate and perpetuate male dominance over women.

Many 19<sup>th</sup> century female writers expressed their own anger in a series of duplicitous textual strategies. Women are represented both as angel and the monster, the sweet heroine and the raging mad woman, these are author's self images and her treacherous anti-patriarchal strategies.

Elaine Showalter Gyno-criticism is concerned with writing of women and all aspects of their production and interpretation.

Anglo-American critics and theorists were concerned with thematic studies of writings by and about women. The French feminist critics were concerned with the theory of the role of gender in writing. They said that most western languages are male dominated and male engendered .The discourse is predominantly phallogocentric.

They focused on the possibilities of women's language and of *écriture* feminine. The patriarchal structure of society even permeates into the structure of language and mind. Some of the French critics showed how feminine writing can operate outside the patriarchal structures. They showed how a woman can work in different, more fluid open space. They showed how a woman is learning to speak out-side the phallogocentric order of society.

But me critics criticized this French perspective as remote from practical and political ends.

In 1970s and 1980s an energetic discovery was made in case of neglect of women's experience, analysis and re reading of the whole structure of society of male female roles. There was the energy of discovery celebration of women's experiences the complex range of issues involved in feminist criticism. The patriarchal order of society is questioned.

## **11 New Historicism**

New historicism is a mode of literary study since the early 1980s. In place of dealing with text in isolation from its historical context .The new historicists attend primarily to the historical and cultural condition

of its production. The focus is on its later interpretation and evaluation. It does not use political and intellectual history as a background in evaluation. The characteristic subject matter of literature at particular time and space.

It is not interested in the transcendent or autonomous aesthetic value of the literary texts. The focus is on researching the contexts of their production, consumption and status.

The new historicists are opposed to the pure formalism of the new criticism, structuralism, post-structuralism approaches to literature.

They also oppose the old-fashioned preoccupation with moral value. They question the exclusion and oppression of in literary canon. The new historicist work has moralist sympathies

The new historical critic sees the inherent fragments of social experience presented in the literary work and takes it as a function of criticism to strip away the censorship imposed by differing historical and cultural perspectives and by the very nature of language to reveal the way the social system inevitably imposes itself upon that experience. History cannot be a coherent rendering of events absolutely known. The literary historian can suggest the flux of historical forces that come together at certain times to shape an acceptable social discourse.

The new historicists tend to question the labels and titles and constantly refining their goals in order to resist. They constantly interrogate the relationship between history and literature rather than making dogmatic assertion.

The term 'new historicism' was coined by the American critic Stephen Greenblatt. It refers to the revived interest in looking at literary works in their historical and political content. It questioned the view of the past, looking at the production, consumption and status of the literary texts. It studies how the discourse of a text embody challenge an ideological position .it studies the cultural implications of literary texts in history. Theoretical method and political commitment, it studies how texts are related to the particular institution of cultural production. In Shakespeare we see court, the theatre and the church. The investigation conducted is not objective. New criticism offered us an introduction of the substantiality of the past in which to set and discuss texts.

The major force behind new criticism is the French historian Michel Foucault. He said the self is the victim of specialized area of knowledge or discussion. He refused to cling on to old varieties. He focused on creating a much more uncertain sense of self.

## **12 Post-colonialism**

The post-colonialism exposes both the colonizer and ex-colonized the falsity or validity of their assumptions. The pioneers of Post-colonialism like Edward Said, Franz Fanon, Homi Bhabha among others, concerned themselves with the social and cultural effect of colonization. They regarded the way in which the west paved its passage to the orient and the rest of the world as based on un-confounded truths. They asserted in their discourses that no culture is better or worse than other culture and consequently they nullified the logic of the colonialists. In their readings of colonial and post-colonial literature and other forms of art, post-colonial critics relied heavily on other available literary theories.

They manipulated Marxism, new historicism, Psychoanalysis, and deconstruction to serve their purposes.

Generations of writers and intellectuals who are born under and after colonialism write inspiringly about the struggle for independence. They write about the conflicting interests of the natives under and after colonialism. Other writers direct their attention to the conflict between the natives and the newly appointed regimes that supplanted the colonialists. Many others write about fossilized social habits and customs in need of rehabilitation or replacement. Some writers exhibit a high level of animosity to the colonialist and their agents; others are less aggressive in their representation of the colonial past, and the postcolonial present.

## **Structuralism and Post-structuralism**

The terms 'structuralist' and 'post-structuralist' are labels imposed for convenience on modes of thought; each term in fact encompasses a heterogeneous array of often conflicting or divergent theoretical positions.

The prefix 'post' suggests that 'structuralism' has now been supplanted by a new theory: indeed it has been confidently asserted that Derrida had 'brought the structuralist movement to an end' by his work on deconstruction in the late 1960's and early 1970's. From this perspective, the concepts 'structuralism' and 'post-structuralism' take on a relationship of binary opposition in which the latter term is privileged: the outmoded 'structuralism' has been replaced by the new, improved 'post-structuralism'. Apart from the fact that such binary oppositions are anathema to post-structuralists, it is in fact somewhat misleading to claim that a radical break took place and that the earlier phase was thereby invalidated.

The early aims of structuralist literary criticism were to find an analytical discourse or 'meta-language' which would operate scientifically, identifying the systems of codes and organizational principles of all literary texts to create a 'second order' level of understanding. For Barthes, in his *Elements of Semiology* (1967), it was the discourse of semiology which could perform this meta-linguistic function, so as to analyze the connotative systems of 'first order' 'natural' language or any other 'cultural artifacts'. In the case of literature, the connotative potentiality of the first order language can be exploited by the critic who actively engages with the text to articulate one or more of its plural interpretations: in Barthes' words, the literary "work is 'eternal', not because it imposes one meaning on different men, but because it suggests different meanings to one man".

However, for the majority of its early theorists, structuralism was an essentially formalist method which focused on literature's signifying structures rather than on its content. Just as Saussure emphasized that signs depend on their differential relationships with other elements in the system in order to produce meaning and not on actual entities, it therefore follows that a structuralist analysis of literature will not be concerned with the liberal-humanist view that the text expresses a 'truth' about the 'real world'. Investigation will centre on the literary system (equivalent to *langue*) as a whole, of which the individual text, (*parole*) is a constituent part, governed by the system's organisational principles. The author of a text and authorial intention correspondingly decline in priority: all the author's role consists of is selecting elements from the pre-existing 'already written' system and producing new texts which combine these elements in different ways'.

A common factor to the approaches adopted by many structuralist theorists is their use of the fundamental signifying function of binary oppositions. Indeed these oppositional orderings are perceived by Levi-Strauss to form the basis of the 'socio-logic of the human mind, which

structures nature/reality in its own image.' Saussure's paired categories have already been mentioned (signifier/signified; langue/parole, etc); language itself has been shown to be structured at its most basic level, the phoneme, in this way (e.g. voiced/unvoiced; nasalized/non-nasalized etc). In accordance with the belief that fundamental linguistic structures necessarily control the basic structures of literature, theorists have constructed their narrative grammars or organizational categories in terms of these binary oppositions.

### **13 New Historicism**

New Historicism began with Foucault's concept of power. Foucault questions the traditional history. The historicists were tied to the historical fact; for them socio-economic circumstances were sufficient to produce human consciousness. In that sense, Marxists are also historicists.

It questions the history created by those historicists including Marxist. For new historicists, old (traditional) history is linear or chronological. It says that the old history is exclusive, it does not include everyone, it rather includes only those who are already in power. It does not talk about those who are not in power.

New Historicism says that truth is constructed/fabricated/created. When power changes, the knowledge changes, and truth also changes. Therefore, the truth is changeable. For them, knowledge is independent of perspective. The western people produced a body of knowledge about non-westerners that is merely their perspective.

New historicism even questions materialism. Cultural materialism is a form of domination, but it does not use force. It is an indirect means of controlling the people. Cultural materialists distribute their culture, and make the people speechless.



For instance; American gives arm, medicine and economic support, and affects our internal behavior. Gramsci sees another effect of cultural materialism and says that it produces hegemony, the consent of the ruled to be ruled: ruled themselves agree to be ruled. People through hegemony internalize their inferiority.

#### **14 Psychoanalytical Theory**

Psychoanalytic criticism is a form of literary criticism. It uses some of the techniques of psychoanalysis in the interpretation of literature. Texts are read for the desires they seem to conceal, the kinds of drives in their characters and the unconsciousness in them. This critical move to explore the human psyche by exploring the deeper, hidden meanings of texts and their characters is psychoanalytic interpretation of the text. It explores the language of the unconscious, of the repressed and the hidden as embodied in literary or cultural texts. There is particular attention given to the repression of sexuality and its desires.

The discourses of literary theory in psychoanalysis are originally born out of the womb of Freud's writings on the human psyche. Later on these discourses took diverse courses under the influence of other seminal thinkers such Jung and Lacan among others in the field of psychiatry and psychoanalysis.

Psychoanalysis as a branch of epistemology concerns itself with the human psyche. The psyche is the immaterial part of the person. This immaterial part takes dimension from the moment of birth and continues in dimension until death. The psyche, unlike the brain, the heart or the head, is not a physical or biological component of the person; it is a socially and culturally construct. Then if it is so, how can we define it?

According to Freud the human beings are born with a natural tendency to shun work and labor, and enjoy rest, laziness and pleasure. From the

moment of their materialization in the womb until their birth, human beings are taken care of completely, while lazily residing inside another body. Shortly after their birth, they instinctively realize that maintaining the same state of passivity, though sweet, will take them nowhere. This moment of realization splits the human psyche. This is to say the conflict between two principles begins to emerge. The first principle is the so-called pleasure principle where the child desires the total unity with the mother and her body with all the advantages enjoyed. But when the child realizes that real life does not go this way, and that the child has to work or do something to maintain his/her existence, the child starts suppressing his/her desire for the mother's body and starts inching towards the reality principle. The reality principle involves the child's conformation with the rules and regulations of the father or the society at large. And thus the human psyche begins by suppressing desire. The next question is about where desire is suppressed.

Freud designates three compartments for the psyche. He calls them the id, the superego and the ego. These are imaginary compartments the exact location of them within the body is still not known for sure.

1 The **id** is the area of instincts, dreams, desires all that that does not come to the fore in our consciousness. This is the unconsciousness.

2 **The ego** is the conscious mind, which we work with , use and are most aware of. It meditates between the unconscious Id and the superego .It is the source of our decision making and our rational thought.

3 The super ego is what can be called our conscience. It is drawn from social settings and cultural codes and influences the way the conscious works.

There are several ways to approach a literary text in the light of this theory. One can read a text and isolate the elements in the text that reveal the inner conflicts, desires and suppressions in the person of the artist. Another way is to examine the elements that define the

psychology of the characters in the narrative. A third way is to see if the text reveals the collective psychology of the people and the culture that produces the work of art. In any case, the analysis should take into consideration one or both of the two basic assumptions of the theory.

## **Post structuralism**

**Post structuralism emerged from linguistics and philosophy. The chief exponents of this theory are Jaques Derrida and Michael Foucault. As the prefix 'post' post suggests, it comes after structuralism. It resists three things;**

**1 Rigidification of meaning**

**2 Codification**

**3 Limiting of a text and its meaning process.**

**It believes in the open ended nature of the text. It says meaning is created, it floats freely. There is no logical formation of meaning in text. Meaning is context bound. The basic question it asks is that, how meaning is made? It says the link between the word and the concept is arbitrary. The word 'cat' or 'bat' does not capture in any way the animal or a piece of wood. But we have associated the meaning by convention .Language is inherently unstable. Meaning is the result of the reader's interaction with the text. It rests in the process of meaning. The word does not represent the object. No word carries an absolute truth or facts. Meaning rests on difference not similarity. We associate words with certain object by social convention. Take example of the traffic light. It does not say 'red' means stop and 'green' means go. It is not written anywhere. We understand 'red' means stop, 'green' means proceed, by social convention. Meaning is the result of process of interpretation. We understand a word because it is different from another word. The meaning is not the product of one text, one poem or one film. The word 'cat' makes sense to us because it is distinct from another animal. There cannot be fixed meaning of any word. It de-centers the text. The meaning comes from outside the text or film. It does not rest in film or text. The word has multiple meanings. Meaning is not restricted to a word or an image. There is nothing like definite meaning. There is the difference and the difference. The text does not have a central core meaning.**

**Post-Structuralism** is a late 20<sup>th</sup> century movement in philosophy and literary criticism which is difficult to summarize but which Michel Foucault, generally defines itself in its opposition to the popular structuralism movement which preceded it in 1950s and 1960s France. It is closely related to post-modernism, although the two concepts are not synonymous.

In the Post-Structuralist approach to textual analysis, the reader replaces the author as the primary subject of inquiry and, without a central fixation on the author, Post-Structuralists examine other sources for meaning (e.g., readers, cultural norms, other literature, etc), which are therefore never authoritative, and promise no consistency. A reader's culture and society, then, share at least an equal part in the interpretation of a piece to the cultural and social circumstances of the author.

Some of the key assumptions underlying Post-Structuralism include:

- The concept of "self" as a singular and coherent entity is a fictional construct, and an individual rather comprises conflicting tensions and knowledge claims (e.g. gender, class, profession, etc). The interpretation of meaning of a text is therefore dependent on a reader's own personal concept of self.
- An author's intended meaning (although the author's own identity as a stable "self" with a single, discernible "intent" is also a fictional construct) is secondary to the meaning that the reader perceives, and a literary text (or, indeed, any situation where a subject perceives a sign) has no single purpose, meaning or existence.
- It is necessary to utilize a variety of perspectives to create a multi-faceted interpretation of a text, even if these interpretations conflict with one another.

Post-Structuralism emerged in France during the 1960s, a period of political turmoil, rebellion and disillusionment with traditional values, accompanied by a resurgence of interest in Feminism, Western Marxism, Phenomenology and Nihilism. Many prominent Post-Structuralists (generally labeled as such by others rather than by themselves), such as Jaques Derrida, Michael Foucault and Roland Barthes (1915 - 1980), were initially Structuralists but later came to explicitly reject most of Structuralism's claims, particularly its notion of the fixity of the relationship between the signifier and the signified, but also the overall grandness of the theory, which seemed to promise everything and yet not quite to deliver.

In his 1966 lecture "*Structure, Sign and Play in the Discourse of the Human Science*", Jaques Derrida (a key figure in the early Post-Structuralist movement, although he later founded the Deconstructionism movement), was one of the first to propose some theoretical limitations to Structuralism, and identified an apparent de-stabilizing or de-centering in intellectual life (referring to the displacement of the author of a text as having greatest effect on a text itself, in favor of the various readers of the text), which came to be known as Post-Structuralism.

Roland Barthes (1915 - 1980), originally a confirmed Structuralist, published his *“The Death*

## 15 The Resistance Theory

**"The Resistance to Theory"** is an essay by Paul de Man. He is a renowned literary critic and theorist belonging to the Yale School of Deconstruction. The essay later became part of the book by the same name. The essay remains a key statement in poststructuralist approaches to literary studies.

The essay discusses the rise of literary theory in America in the twentieth century and the challenges it faces. He points out that, "literary theory can be said to come into being when the approach to literary texts is no longer based on non-linguistic, that is to say historical and aesthetic considerations." This introduction of linguistic and semiotic terminology into literary studies, according to de Man, gives the language, "considerable freedom from referential restraint" and makes it "epistemologically highly suspect and volatile." Drawing on the ideas of Saussure and Nietzsche, de Man points out that the rhetorical and tropological dimension of language makes it an unreliable medium for communication of truths. Literary language is predominantly rhetorical and figurative. Therefore, to take for granted that literature is a reliable source of information about anything but itself would be a great mistake.

This gives rise to a particular crisis in literary studies because "literariness" is no longer seen as an aesthetic quality nor a mimetic mode. Aesthetic effect, according to de Man, takes place because we tend to mistake the materiality of the signifier with the materiality of the signified by considering language as an intuitive and transparent medium, as opposed to the material and conventional medium that it is. Mimesis, like aesthetic quality, is also an effect of the rhetorical and figurative aspects of language. The assumption of ideological and historical contexts or backgrounds to literary texts becomes problematic if language is no longer seen as a transparent and intuitive guide from the textual material to the historical situation. Consequently, the theorists who uphold an aesthetic approach to literary studies and those who uphold an historical approach both find theory inconvenient and challenging. They are the polemical opponents of theory.

De Man states that the resistance to theory may be "a built-in constituent of its discourse." The real debate of literary theory is henceforth "not with its polemical opponents but rather with its own methodological assumptions and possibilities." This is because "the resistance to theory is a resistance to the use of language about language." The resistance to theory is therefore, according to de Man, a resistance to reading: "Nothing can overcome the resistance to theory since theory 'is' itself this resistance."

De Man concludes however by stating that "literary theory is not in danger of going under; it cannot help but flourish, and the more it is resisted, the more it flourishes, since the language it speaks is the language of self resistance."

De Man questions the notion of the poetic work as a “unified, atemporal icon, a self-possessed repository of meaning” free from intentional and affective fallacies. In his argument, formalist and New Critical emphasis on the "organic" nature of poetry is ultimately self-defeating because the notion of the verbal icon is undermined by the irony and ambiguity inherent within it. Form ultimately acts as "both a creator and destroyer of organic totalities," and "the final insight...annihilated the premises which led up to it."

## 16 Inter-textuality

Inter-textuality is term derived from the Latin ‘intertexto’. It means intermingle while weaving. It is the term first introduced by French semiotician Julia Kristeva. A literary work is not simply the product of a single author but of its relationship to the other texts and to the structures of language itself. It subverts the concept of the text as self sufficient, hermetic totality. She said any text is constructed of a mosaic of quotations; A text is absorption and transformation of another. All literary production takes place in the presence of other texts. It is the shaping of the text meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience interpretation of the text. Intertextual figures include allusion, quotations, clique, plagiarism translation, pastiche and parody.

It is a literary device which uses textual references within some body of text which reflect again the text used as a reference. It may an ideology from other text retelling of an old story or rewriting of some popular stories in modern context. For example James Joyce retells the Odyssey in his very famous novel ‘Ulysses’. Tennyson’s poem ‘The Lotus Eaters’ retells the story of Ulysses and his companions.

The difference between an intertextuality and allusion.

The two terms look same but are not similar. An allusion is a brief and concise reference that a writer uses in another narrative without affecting the story line. Intertextuality on the other hand, uses the reference of the full story in another text or story as its backbone. Example; ‘A Tempest’ by Aime Cesaire. It is an adaptation of The ‘Tempest’ by Shakespeare. The author parodies Shakespeare’s

play from a post –colonial point of view. He changes the occupations and races of his characters. He transforms the occupation of Prospero from a magician into a slave owner. Césaire made of the famous play in order to express the themes of power, slavery and colonialism. William Golding's novel 'Lord of the Flies' has the basis of R.L. Stevenson's Treasure Island.

A majority of writers borrow ideas from previous works. This they do to give a layer of meaning to their own work. Inter-textuality allows the writers to open new perspectives and possibilities to construct their stories. A writer may explore a particular ideology in their narrative by discussing recent rhetoric in the original text.

## **17 Renaissance Theory**

This theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art and contemporary art, and the links between Renaissance art and contemporary art and theory. This is the first discussion of its kind, involving not only questions within Renaissance scholarship, but issues of concern to art historians and critics in all fields. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to re-conceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance. Why do modern art historians and critics seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism?

Unto This Last: **Synopsis**  
**Chapter I The Roots of Honour**

**Social Affections**

To begin with, Ruskin emphasises the value of social affections. He does not believe that there is any such entity as an economic man, or that any law pertaining to this economic man can have any significance. No satisfactory code of social action can be decided upon without taking into account the influence of social affections. If man is a thinking reed, he is also a feeling one. The idea that man's emotions can be separated from his economic activities is not only absurd but injurious. The interests of two men may be antagonistic, but it does not follow that their attitudes towards each other will also be antagonistic. Since men are neither rats nor swine but human beings, there are even occasions when an antagonism of interests is nullified by natural affections. For example, a wounded soldier on the battlefield may give to a dying man the water which he needs so badly for himself.

**Master-Servant Relations**

According to the so-called laws of established Political Economy, the greater the amount of work that can be obtained from a servant, the greater is the benefit to the community and through the community, to the servant himself. This law is, however, invalid. It could apply if the servants were an engine, worked by a motive power whose force could be exactly calculated. But since man is, in reality, an engine whose motive power is an unknown quantity called the soul, this soul enters into all the political economist's equations without even the economist being aware of it. The unknown quantity, the soul, thus falsifies each of the results of the economist: "The largest quantity of work will not be done by this curious engine for pay, or under pressure, or by help of any kind of fuel which may be supplied by the cauldron. It will be done only when the motive force, that is to say, the will or spirit of the creature, is brought to its greatest strength by its own proper fuel; namely, by the affections."

**Reciprocal Liking and Goodwill**

You can employ any form of bribery or coercion upon a servant that you will but perfect service is to be only with reciprocal liking and goodwill, without which a proper master-servant relationship cannot exist. And this is true in every other sphere of labour. It is only the theoretician, without any practical experience of men, who can suppose that the maximum effort can ever be achieved without a voluntary and naturally evoked decision from the parties concerned.

**Fixation of Wages**

Here Ruskin also attacks the second erroneous principle that wages should be competitive and be governed by supply and demand. Ruskin says: "We do not sell our prime-ministership by Dutch auction; nor, on the diocese of a bishop, whatever may be the general advantages of simony, do we (yet) offer his diocese to the clergyman who will take the episcopacy at the lowest contract. We (with exquisite sagacity of political economy!) do indeed sell commissions, but not openly, generalships; sick, we do not inquire for a physician who takes less than a guinea; litigious, we never think of reducing six-and-eight-pence to four-and-six-pence; caught in a shower, we do not canvass the cabmen, to find out who values his driving at less than six-pence a mile."

And, although, in all these cases, the rate of payment depends to a large extent on the capacity required for the work, and number of candidates available for the office, just as professional skilled labour has always received a standardised wage, so should all other labour also. It may at first sight, seem strange to advocate the payment of good



and bad workmen alike, but the relative importance in the skill of a bishop and a physician is far greater than that of brick-laying; and just as' we give careful choice to the one, so should we give careful choice to the other. For the natural and right' system concerning all labour is that it should be paid at a fixed rate, but the good workman should be employed and the bad workman unemployed. It is a wrong system to allow the bad workman to offer his work at half price and thus supplant the good workman, or, else, that the bad workman should be allowed to force the good workman to work for an inadequate sum because of the competition between the two.

#### **The Merchant's Function**

If the true business of the soldier is to defend the State which employs him, if the true business of the priest is to teach the people under his charge, if the true business of the physician is to keep the people in good health, if the true business of the lawyer is to enforce justice, then the true business of the merchant or manufacturer is to provide for the State. It is a wrong system for the merchant to buy in the cheapest market and sell in the dearest market. In a true system of Political Economy, the merchant would produce the best possible goods and distribute them at the cheapest price possible among those who need them the most. Such a merchant would also rather die than consent to any adulteration in his products. Nor would he agree to an excessive price being charged for them. Furthermore, he would treat his employees as if they were his sons, and in times of commercial crisis and distress he would not 'only share their sufferings, but even be prepared himself to bear the greater part of it.

#### Chapter II The Veins of Wealth

#### **Political Economy: The Science of Getting Rich**

Ruskin rejects the viewpoint that, according to the prevalent ideas, the science of Political Economy is simply the science of getting rich. He says that it is, first of all, necessary to understand that one man or one class of men can become rich in a worldly or material sense only at the expense of another. The power of a well-filled purse necessarily depends upon the number of empty pockets. The art of becoming rich, in ordinary mercantile economist's sense, is therefore, equally and necessarily the art of keeping one's neighbour poor.

True Political Economy considers the well-being of the individuals only with reference to all other individuals. It consists in the production, preservation and distribution, at fittest time and place, of useful and pleasurable things.

#### **Social Inequalities**

In common parlance, the art of becoming rich can best be stated accurately as the art of establishing the maximum inequality in our own favour. Such inequality cannot be shown in the abstract to be either advantageous or disadvantageous to the body of the nation. It is rash and absurd to assume that such inequalities are necessarily advantageous. Most of the popular fallacies on the subject are based upon such an assumption. The true advantage of such inequality can depend only upon the methods by which it was accomplished and the purposes to which it is applied.

Such inequalities, if unjustly established, injure the nation both during their establishment and during their existence. But, if justly established, they benefit the nation in the course of their establishment and, if used for nobler purposes, even more during their existence. Thus, among every active and well-governed community of people, the various strengths of individuals, tested by full exertion and specially applied to their various needs, leads to unequal but harmonious results, and it receives reward or authority according to its class and service. Similarly, in an inactive and ill-governed community of people, the gradations of decay and the victories of treason work out their

own rugged system of subjection and success; and the result is unjust dominances and depressions of guilt and misfortune.

### **Real Wealth**

Individuals are the real wealth of a State as they comprise the State. True Political Economy is that which produces the maximum number of human creatures developed in the highest degree in all their faculties of body, mind and heart.

## **COMPLETE SUMMARY WITH ANALYSIS**

### **Chapter I The Roots of Honour**

#### **The Importance of Social Affections**

Ruskin finds it surprising that the modern science of Political Economy should ignore the social affections in all its calculations, It looks upon human beings merely as a covetous machine and then proceeds to consider the laws of labour, purchase and sale by which the accumulative result in wealth is obtainable. Once these laws have been determined, says the political economist, it will be easy for each individual afterwards to introduce as much of the social affections into the whole business as he chooses. In short, the political economist treats the social affections as accidental and disturbing elements in human nature while he treats greed and the desire for progress as constant elements.

Ruskin challenges this view of the political economist by giving two examples to refute it. According to Ruskin, the social affections alter the essence of the human being, the moment they are added; they operate, not mathematically but chemically, introducing conditions which render all previous knowledge unavailable. We made learned experiments upon pure nitrogen and convinced ourselves that it is a very manageable gas, but the very next moment we discover that the thing we have to practically deal with is its chloride, which has explosive powers. In the same way, it would be wrong on the part of the science of gymnastics if it assumed that men had no skeletons. Modern Political Economy, Ruskin says, makes the mistake of basing its theory of progress on the negation of a soul.

#### **Negation of Soul**

The mistake that the Modern Political Economy makes comes to the surface in the strikes stages by factory workers frequently. Workers have been going on strike because the relations between the employers and the employees are governed by a law which ignores the existence of the soul in a human being. The masters have been obstinately taking one view of the situation and the workmen the other. No Political Economy would be able to bring about an understanding between the two groups if it believes that the interests of the masters and their servants are antagonistic and further, that the two classes must remain antagonistic to each other.

Ruskin asserts that it does not absolutely or always follow that the persons must be antagonistic because their interests are antagonistic. If there is only single piece of bread in the house, and the mother and the children are starving, their interests are not the same. Yet it does not necessarily follow that there will be antagonism between the mother and the children, or that they will fight for the bread, and that the mother being the strongest, will get it and eat it.

#### **Need of Justice**

Ruskin points out that it is always in the interests of both the employers and the workmen that the work should be rightly done and a just price be obtained for it. At the same time, it is not in the interest of the employers to pay low wages so as to leave the workmen sickly and depressed. Nor is it in the interest of the workmen that they should be paid such high wages as to leave the employers with very meagre profits, which

allow no scope for the employers to expand their business or carry it on, in a safe and liberal manner.

Ruskin enunciates the principle that human actions should be guided not by the balance of expediency but by the balance of justice. The consequences of justice will ultimately be the best possible, both to those who adopt a just course of action and to others. The term "justice", according to Ruskin, includes affection, such affection as one man owes to another. All right relations between an employer and his workmen, and all their best interests, ultimately depend upon justice which includes affection.

#### **Motive Power**

The simplest and the best illustrations of the relations between an employer and his workmen can be found in the case of a domestic servant. According to the principles of modern Political Economy, a master has the right to get the maximum possible amount of work from a domestic servant at the current rate of wages for domestic labour, while the servant is free to leave his present master and take up another job if he so wishes. This principle is of the greatest benefit to the master, to the community and, through the community, by reversion, to the domestic servant himself. But Ruskin points out that the servant is not an engine whose motive power is steam, magnetism or gravitation. He is an engine, whose motive power is the soul. The existence of this motive power is ignored by the political economist. Therefore, all his calculations are falsified. The largest quantity of work, says Ruskin, will be done by the servant not for payor under pressure, but voluntarily if the master treats him well and makes sure of his contentment and, therefore, his affection. And it is not only in the quantity of the work done by him that we witness the servant's affectionate response. The servant may show off his affection also through his protective watchfulness of his master's interest and credit, or in his readiness to help his master at odd times and in unexpected ways. Thus, it helps the master in economic terms to treat his servant gently.

Another example is that of the relations which exist between the commander of a regiment and his soldiers. A commander cannot develop the full strength of his subordinates merely through the enforcement of the rules. It is necessary for him to establish direct personal relations with his men and to convince them that he is interested in their welfare. If he does that, he can be sure of their affection and their trust and, therefore, of their obedience and their devotion to duty as well. No battle has ever been won if the soldiers do not love and follow their commander.

#### **Rate of Wages**

There is certainly a difference between the case of an employer and his workmen on one hand and the master and his domestic servant or the case of a commander and his soldiers on the other. A domestic servant or a soldier is engaged at a definite rate of wages and for a definite period, while a factory worker is engaged at a rate of wages which vary according to the demand for labour and with the risk of being at any time thrown out of employment by the changing conditions of trade. Two points, therefore, need to be considered in relations to the affections of the labouring classes. First, how far the rate of wages may be regulated as it does not change with the fluctuations in the demand for labour. Second, how far it is possible that a certain number of workmen may be engaged and maintained at the fixed rate of wages, without increasing or decreasing the number, so as to give them a permanent interest in the establishment where they are employed—an interest similar to that of a domestic servant in the family he serves, or that of the soldiers in a regiment.

#### **False Maxim**

All labour, according to Ruskin, should be paid by an invariable standard. It is a

false maxim of Political Economy to engage workmen at the lowest possible wages. After all, a prime ministership is not offered to a man at the lowest wage he is prepared to accept. Nor do we engage a bishop on the lowest possible term. Nor do we, when we fall sick, go to a physician who will charge for the lowest possible fee. Similarly, we do not engage that cheapest possible lawyer when we fight a law suit.

In all these cases, a certain amount of fee is fixed, and the fixation follows certain established and recognised standards. The same principle of a fixed wages must also be observed in the case of the workers. The natural and right system regarding all labour is that it should be paid at a fixed rate. Of course, distinction has to be made between a good workman and a bad workman. But if the principle of fixed rate is observed, it will mean also that the good workman gets employed while the bad workman will have to remain unemployed.

### **Reciprocity of Feelings**

As for maintaining a constant number of workmen in a particular establishment of few general factors have to be kept in mind. The wages which enable any workman to maintain himself are necessarily higher if his work is not continuous but subject to breaks. In other words, a workman must get a higher daily pay if, on the average, he can remain employed only for three days in a week, than he would require if he were sure of work, six days in a week. To ensure this, it is necessary that the employers control their tendency to gamble so far as their business is concerned. The employers should not make frantic efforts to enrich themselves, but should keep their covetousness in check. On their part, the workmen should also realise the need to work conscientiously. It would be wrong on their part to work industriously for three days and to spend the remaining three days of the week in a state of drunkenness. In short, both the employers and the workmen should avoid getting into disorderly habits. The employers should never yield to the temptations of making quick profits, taking undue risks and following an irresponsible course of action, which are not going to last. At the same time, the workmen should agree to take low wages in the form of a fixed salary rather than demand high wages with the risk of being thrown out of work.

### **Different Professions**

Ruskin then considers the degree of respect that is paid to different classes in a society. It is in the capacity for self-sacrifice which determines the degree of respect that a certain classes of people receive from the society as a whole. The soldier, the physician, the lawyer, the clergyman are all held in much greater esteem than the trader or the merchant or the manufacturer. The trade of the soldier is not killing, but being killed, and that is the reason why the whole world honours a soldier; he holds his life at the service of the State. Whatever faults or weaknesses he may suffer from, he will never refuse to die fighting for the State if the necessity arises. The lawyer is honoured for, come what may, he will strive to enforce justice. Our respect for him would be gone if he accepts bribes or puts his own interest before the interests of justice. The physician is honoured because he is expected to use his best skill to save the lives of his patients. Similarly, a clergyman is respected on the presumed ground of his selflessness and the service he renders to the society.

On the contrary, a merchant or manufacturer does not receive the same respect in society because he is believed to be working from selfish motives. The work of a merchant or a manufacturer may be very necessary to the community, but the motive behind is believed to be wholly personal. The object of a merchant in all his dealings is to get as much for himself as possible and to leave as little of his customers as possible.

### **Real Trade and Commerce**

According to Ruskin, what passes for trade and commerce is not really trade and commerce. What is called commerce is not commerce at all, but cozening or cheating. In true commerce, it is necessary to recognise the possibility of occasional loss which should be, accepted cheerfully. A merchant should be prepared to lose money under a sense of duty, just as a true soldier is willing to lose his life under a sense of duty and just as a clergyman is willing to lose everything under a sense of duty. Thus, the market place has its own martyrdoms as well as the church; and the mercantile trade has its own heroisms as well as the profession of a soldier. But this is true of only the right kind of commerce and not of commerce which is primarily accepted as such.

The true function of a merchant comes out in his dealings with other people. The main object should be to render service in the same way as a soldier, a physician, a clergyman or a lawyer. In performing his function, a merchant should be prepared to die like a soldier, if necessary.

#### **Merchant's True Function**

Every professional receives a certain fee for the service that he renders.

But his fee is not the main object of a professional man: his main object is to render service. A true physician, for instance, would rather save a life and forgo his fee than receive his fee and allow a patient to die. In the same way, his fee or profit should not be the main object of a merchant. The true function of a merchant is to provide for the nation, just as the clergyman's function is to teach and the physician's function is to heal. The merchant must apply all his sagacity and energy to the producing or obtaining of goods in a perfect condition and offering them at the cheapest possible price to those who need them the most.

The merchant has to observe two main points in fulfilling his function to provide. First, he must be faithful to his engagements, this being the real root of all possibilities in commerce. Second, he must look to the perfectness and purity of the goods that he provides. The merchant must not be a party to any deterioration or adulteration in the goods, and he must not agree to any unjust or exorbitant prices of the goods that he provides. In fulfilling his function, the merchant must be prepared to meet fearlessly any form of distress, poverty, or labour which may come upon him as a result of his conscientiousness.

#### **Leader of Men**

The merchant or the manufacturer has to work as a leader or governor of the men who work under him. He must exercise a paternal authority in that capacity; and be like a father to those working in his factory. He must constantly ask himself whether he is dealing with his employees as he would deal with his own son. Just as the captain of a ship must look upon each of his sailors as his own son, and just as the captain of a ship is bound to be the last man to leave his ship in case of the danger of shipwreck, so the merchant or the manufacturer must, in any commercial crisis or distress, take the suffering of it with his employees. In fact, the merchant or manufacturer should take more of his suffering for himself than he allows his employees to feel, just as a father would in a famine, shipwreck or battle sacrifice himself for his son. All this sounds very strange Ruskin admits, but all this, he asserts, is true, not partially or theoretically but everlastingly and practically.

Analysis

#### **Style**

Ruskin develops his ideas in an orderly and logical manner; using simple and lucid style. There is no diffuseness. In spite of an 'abundance of long sentences;' the meaning is never blurred. However, it is certainly not an austere style. It is free from any

ornamentation and is characterised by a felicity of word and phrase. It is argumentative with touches of irony at the right places, like the auctioning of prime ministership or bishophood, or bargaining with the lawyer or the physician or cabmen when we require their services the most. Then there are ample illustrations to prove the point that Ruskin espouses, viz., the relationship between a master and his domestic servant, or the employer acting as a father figure to his employees.

### **Ideas**

According to Ruskin, honour belongs to those whose motives are guided by self-sacrifice. If they are actuated by self-interest they cannot be called honourable. Merchants, therefore, should forgo self-interest and be sincere like other professionals to their customers and operatives even at the cost of their wealth or life. But orthodox Political Economy ignores social affections and attaches importance to monetary considerations alone.

Ruskin calls the orthodox Political Economy poi-distant or self-styled, and unleashes his attack on its proponents-John Stuart Mill, Robert Malthus and David Ricardo. To Ruskin, these writers' ideas and thoughts are full of delusions which, from time to time, possessed the minds of the large masses of the human race. According to these 'Manchester' economists, man is motivated by self-interest alone. To them, "social affections are accidental and disturbing elements in human nature but avarice and the desire of progress are constant elements." This belief is as fallacious as the science of gymnastics would be if it assumed that man had no skeleton.

### **Humanitarian Approach**

One is impressed by the humanitarian approach to Political Economy that is advocated by Ruskin in this essay. There can be no doubt that his ideas will carry conviction with all right-thinking persons. Ruskin gives a new dimension of the science of Political Economy which Carlyle called a "disonal science". Ruskin attacks the prevailing notions which adversely affect the working classes and takes to task the merchants and manufacturers for their selfishness and indifference to the interests of the working classes. At the same time, he points out that the workers too have to fulfil certain obligations. They are not expected to idle away their time at work or shirk their duties that entail a heavy loss to their employer.

Ruskin calls upon the merchants and the manufacturers to undergo sacrifices for the sake of their employees. They should act as the leaders of men and be father-figures to their workers. Here, however, the advice appears to be impractical as Ruskin expects too much from them. If the manufacturers were to imbibe even to a small extent the spirit of service advocated by Ruskin, the purpose would largely be served. The relations between the employers and their employees still need to be regulated to the world over even in the twenty-first century. Ruskin's approach here is somewhat idealistic. He seems to be inspired by a missionary zeal and takes a lofty view of human nature. This is evident in the manner he defines the functions of various classes in society when he very well knows that the reality is very different in most cases. The spirit of service to the community is sadly lacking in the so-called honourable professions, particularly in India, where avarice and greed rule the roost.

## **Chapter II The Veins of Wealth**

It is generally believed that Political Economy is the science of getting rich and, for that reason, considerations for the social affections of workmen have no place in such a scheme of things. Ruskin finds this view fallacious. Men of business have learnt a few, and only a few, of the laws of Mercantile Economy, but they haven't learnt even one law

of Political Economy. In fact, men of business do not even know the real meaning of the word "rich", which is a relative word implying its opposite "poor".

#### Defining "Riches"

Riches are not something absolute says Ruskin. They are a power like electricity acting only through inequalities. The power of a man who has money in his pockets depends wholly on the fact that his neighbour has no money in his pocket. The art of making oneself rich, in the ordinary mercantile economist's sense is, therefore, equally necessarily the art of keeping somebody else poor.

#### **Mercantile Economy versus Political Economy**

Ruskin then draws a distinction between Political Economy (which means the economy of a State or a citizen) and Mercantile Economy (which means the economy of pay, "mercantile" being a word of Latin origin "merces" meaning "hire" or "wages" or "pay"). Political Economy consists simply in the production, preservation and distribution, at the fittest time and place, of useful or pleasurable things. Thus, the farmer who cuts the hay at the right time is a political economist in the true sense. The same is the case with the ship-builder, the bricklayer, the housewife and other persons who add continually to the riches and well-being of the nation.

Mercantile Economy, on the other hand, means an accumulation, in the hands of individuals, of a power over the labour of others. A rich man, in the mercantile sense, is one who has a legal claim upon the labour of others. Every such claim implies the existence of poor people whose labour can be hired by the rich man. The power over the labour of the poor does not necessarily involve an addition to the actual property or well-being of the State.

#### **Power over Others**

The popular idea of riches implies commercial wealth, which means power over the labour of others. Accumulation of real property is of little use to the owner unless, together with it, he has a commercial power over the labour of others. If a man were put in possession of a large estate of fertile land, it would be of no use to him if he were not able to get the help of workmen in ploughing the land and raising crops on it. What is desired, therefore, under the name of riches, is essentially power over men. In its simplest sense, it is the power of obtaining the labour of servants, artists, traders, etc. In a wider sense, it means the authority to direct large numbers of people to perform various tasks, good trivial or harmful, according to the whims and wishes of the rich persons. And this power of wealth is greater or less in direct proportion to the poverty of the men over whom it is exercised. The poorer those persons are, the greater will be the power of wealth. Similarly, this power is greater if the number of rich persons to pay the same price for an article is very small. If the musician is poor, he will sing for a small remuneration as long as there is only one person who can pay him. But if there are two or three persons who have the money to pay him, the musician will certainly sing for the one who offers him the maximum amount of money.

#### **Creating Inequalities**

The art of becoming rich, in the popular sense, is not absolutely or finally the art of accumulating much money for ourselves but also of contriving that others will have less. In other words, it is the art of establishing the maximum inequality in our own favour. Such inequalities are not necessarily advantageous to the nation. Whether an inequality of this kind is beneficial or not will depend upon the methods by which it was established and also on the purposes to which it is applied. Inequalities of wealth, justly established and properly used, may prove beneficial.

Ruskin offers two examples to make this idea clear. Suppose there are only two men

living in a country, and they are obliged to maintain themselves there by their own labour for many years. If then both keep good health and work steadily and in cooperation with each other, they will build up a prosperous existence for themselves. In course of time, they will come to, possess a certain area of cultivated land, together with various stores accumulated for future use. All these things will be real riches or property and, if both the men have worked equally hard, they would each have 'a right to have an equal share of it. Perhaps, however, after some time, one or the other will feel dissatisfied with the results of their common farming and they will divide the land into equal shares in order to work separately. Suppose that after this agreement had been made, one of them were to fall ill and were to ask the other to work upon his land. The other in that case might agree to do the work on condition that the sick man makes a promise to do an equal amount of work on the other's farm at some other time. If the sick man's ailment is a prolonged affair, at the end, the two men's relations towards each other will be greatly changed. The sick man has pledged not only his labour for a certain period of time but will probably have exhausted his own share of the accumulated stores and will for some time become dependent on the other for food for which he can pay only with yet more labour in due course. The other man can now, if he so desires spend most of his time in idleness and demand labour from the one who is under an obligation to work for him. The state of Political Economy at this place is that one of these two men is commercially rich while the other is poor, and that one is passing his days in idleness while the other is labouring for both and living frugally in the hope of recovering his independence at some distant point of time. This is one example in which an inequality of possession may be established between different persons, giving rise to the mercantile forms of riches and poverty.

#### **Isolated Republic**

Now Suppose that three men, instead of two, formed the little isolated republic, and found it necessary to separate in order to cultivate different pieces of land at some distance from one another, each estate producing a different kind of crop and each in need of the material produced by the others. Suppose that the third man, in order to save the time of all the three, undertakes simply to supervise the transport of commodities from one farm to the other on condition of receiving a sufficient share of the commodities thus transported. Suppose also that this transporter keeps back the articles with which he has been entrusted until there comes a period of extreme necessity for them, on one side or the other, and he then demands in exchange for those articles all that the farmer in distress can spare of other kinds of produce. By this manipulation, the transporter can, in course of time, purchase the farms of the other two men and maintain the former proprietors as labourers under himself. This would be a case of commercial wealth acquired in accordance with the most exact principles of modern Political Economy, but it is clear that the wealth of this small country is collectively less than it would have been if the merchant had been content with fair or just profits. The effective results of the labour of two of the three men have greatly been diminished, and they have been compelled to struggle for their existence. The stores thus finally accumulated in the hands of the third will not be of equivalent value to those which would have accumulated with all the three men in case the dealings of the third had been honest.

#### **Moral Considerations**

The whole question of national wealth, therefore, resolves itself finally into one of abstract justice. Just because wealth exists in a nation, it may not be said to be something good. The real value of this wealth depends on the moral sign attached to it. Any accumulation of commercial wealth may indicate faithful industry, progressive energy



and productive ingenuity. But it may also indicate foolish luxury, merciless tyranny and ruinous dishonesty. In short, commercial wealth may have been nobly accumulated, or ignobly.

One heap of money may have been accumulated through creative action, and another heap of money may have been accumulated through ruinous action. One heap may have been accumulated by causing untold unhappiness to some people, and another heap may have been accumulated by spreading happiness among some people. The idea of wealth, therefore cannot be divorced from the source from which wealth has come. In other words, the idea of wealth is bound up with certain moral considerations. Judged by moral considerations, it is most disgraceful to advocate or support the commercial formula which says: "Buy in the cheapest market and sell in the dearest." The cheapest market may have resulted from a conflagration or from an earthquake, while the dearest market may result from the manipulations and tricks employed by greedy and unscrupulous businessmen. It matters a good deal whether a trader's dealings are just and faithful and whether he has done his part in bringing about a state of things which will not lead to pillage or to death.

#### **Inadequacy of Money Power**

The chief value or virtue of money consists in its having power over human beings. But power over human beings is also attainable by other means than money. The power of money is always imperfect and doubtful; there are many things which cannot be reached by money. On the other hand, many joys may be provided to men without money, and there are many loyalties for which money is no reward. In this moral power there is a monetary value just as real as that which is represented by currency. A man's hand may be full of invisible gold with which he may be able to achieve more than another man with a heap of visible and solid gold. That invisible gold has another merit also. It does not diminish by being spent. Political economists should take heed of this fact.

#### **Human Beings as Wealth**

The power of commercial wealth, Ruskin adds, is limited not only so far as the comfort of servants is concerned but also so far as their peace is concerned. The servants are getting restive and impatient, and that shows that something is wrong somewhere. Lastly, the nobler and the more the number of persons over whom a rich man has power, the greater will be his wealth. In fact, the persons' over whom a rich man seeks power are themselves the wealth. The pieces of gold which glitter in the hands of a rich man are nothing as compared to these persons.

The true veins of wealth are purple; they are not to be found in rock but in flesh. And the final outcome and consummation of all wealth is in the producing of as many as possible full-breathed, bright-eyed and happyhearted human creatures. What Ruskin means is that true wealth should not be sought in gold or diamond mines but in the health and happiness of the working classes. And the health and happiness of workers are the last consideration for most political economists. Ruskin pleads that among the manufacturers of a nation, the production of souls of a good quality is certain to prove a lucrative proposition. The capitalists must realise this important fact.

#### **Analysis**

This essay in Ruskin's simple and lucid style brings about a subtle distinction between Political Economy and Mercantile Economy. Political economists do not attach importance to any moral considerations in the pursuit of money. Men of business know how to make money by fair means or foul. In fact, they have learnt only a few laws of Mercantile Economy, but none of real Political Economy. They rarely know the meaning

of the word "rich". In the ordinary mercantile economist's sense, the art of making oneself rich is necessarily the art of keeping one's neighbour poor. He points out that what is really desired, under the name of riches, is essentially power over the labour of others. He also draws a distinction between the just and the unjust accumulation of money. It is disgraceful that people should be taught to buy in the cheapest market and sell in the dearest.

According to Ruskin, true wealth consists in healthy and happy human beings. His aim is to humanise the Political Economy of the day. His prophetic quality is seen in the fact that many of the ideals of Ruskin in regard to just payment to labourers have already been recognised and translated into reality. In this essay, Ruskin shows himself to be a great moralist. He introduces moral considerations into the discussion of economic problems. According to him, the nobler, the more in number the persons over whom wealth has power, the greater is the wealth. In other words, one criterion of wealth is the kind of people over whom a rich man has authority: "The final outcome and consummation of all wealth is the producing as many as possible full-breathed, bright-eyed and happy-hearted human creatures."

The real value of wealth lies in justice and honesty. Money accumulated by dishonesty is futile. What we call wealth is the instrument of destruction: "That which seems to be wealth may in verity be only the gilded index of far reaching ruin; a wrecker's handful of coin gleaned from the beach to which he has beguiled an argosy; a camp-follower's bundle of rags unwrapped from the breasts of goodly soldiers dead....". Ruskin has expressed his contempt for ill-gotten wealth in no uncertain terms here.

Ruskin's analysis of Political Economy impressed and influenced Mahatma Gandhi as it lays emphasis on the human beings. It rises from a common platform and reaches that summit from where all human beings look alike. Political Economy, says Ruskin, aims at serving mankind as it consists in the production, preservation and distribution of useful or pleasurable things at the fittest time and place.

What is the value of wealth when people starve and live in dungeons? In *Fors Chaviegra*, Ruskin emphasises this point: "The wealth of a country is in its good men and women and in nothing else the riches of England are good Englishmen; of Scotland, good Scotchmen."