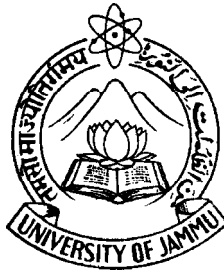


Directorate of Distance & Online Education

**UNIVERSITY OF JAMMU
JAMMU**



**REFERENCE / STUDY MATERIAL
FOR
B.A./B.COM SEMESTER - IV**

Subject : GENERAL ENGLISH

UNIT - I-V

COURSE NO. : AA 401

Lesson No. 1 - 12

Dr. Hina S. Abrol
B.A. Course Co-ordinator

Ms. Rohini Gupta Suri
B.Com Co-ordinator

http: / www.distanceeducationju.in

Printed and Published on behalf of the Directorate of Distance and Online Education, University of Jammu, Jammu by the Director, DD&OE, University of Jammu, Jammu.

GENERAL ENGLISH, B.A./B.COM SEMESTER IV

Course Contributors :

Prof. Anupama Vohra

Dr. Chetna Gupta

Dr. Kiran Pathania

Mr. Stanzin Shakya

Ms. Shalini Rana

Editing and Proof Reading by:

Dr. Jasleen Kaur

© Directorate of Distance & Online Education, University of Jammu, Jammu, 2023

- All rights reserved. No part of this work may be reproduced in any form, by mimeograph or any other means, without permission in writing from the DD&OE, University of Jammu.
- The script writer shall be responsible for the lesson/script submitted to the DD&OE and any plagiarism shall be his/her entire responsibility.

Printed by: S. K. Printing Press, Gandhi Nagar, Jammu. / 2023/ 1400 Qty.

*Detailed Syllabus of General English under NON-CBCS at UG Level for the Examination
to be held in May 2023, 2024, 2025*

Semester - IV

Course Title : General English

Course Code : AA-401

Semester End Examination : 80

Credits : 6

Internal Assessment : 20

Duration of Examination : 2^{1/2} hrs

Total Marks : 100

SYLLABUS

Unit-I Drama

G. B. Shaw : *Arms and the Man*

Unit - II Novel

Ernest Hemingway : *Old Man and the Sea*

Unit - III Poetry

William Shakespeare : *Poet, Lover and Lunatic.*

William Blake : *The Tyger*

Unit - IV Grammar

Clauses

Transformation of Sentences

Unit - V Writing Skills

Essay Writing

Mode of Examination

Internal Assessment Test : (20 Marks)

Two Written Assignments of 10 marks each shall be given.

External End Semester University Examination :

The paper will be divided into Section A, B & C.

Section - A

This section will cover units I to III and will have three long answer type questions of 15 marks. The candidate will attempt any two. The prescribed word limit will be 250-300 words. (2x15 = 30 Marks)

Section - B

This section will cover units I to III and will have five short answer questions out of which one will be a reference to the context type question from Unit I. The candidates will be required to attempt any four. Each question will be for 7 marks and the prescribed word limit will be 100-110 words. (7x4=28 Marks)

Section - C

This section will be of 22 marks as per the following division.

1. Clauses (five out of seven sentences) (5 marks)
2. Transformation of sentences (Seven out of ten sentences) (7 marks)
3. Essay writing (One out of four topics. Word limit will be 300-350 words) (10 marks)

Note to the examiner : Repetition of any component is to be avoided.

Suggested Readings :

1. Satran, David. "The Chocolate Cream Soldier and the 'Ghastly Failure' of Bernard Shaw's *Arms and the Man*" *Shaw* 28 (2008) : 11-33 JSTOR.
2. Lee, J. Scott. "Comic Unity in *Arms and the Man*" *Shaw* 6(1986) : 101-122. JSTOR.
3. Mendelsohn, Michael J. "Bernard Shaw's Soldiers" *The Shaw Review* 13.1 (1970) : 29-34 JSTOR.
4. Baker, Carlos. *Hemingway : The Writer as Artist*. Princeton, NJ : Princeton University Press, 1972.

5. Brenner, Gerry. *The Old Man and the Sea : Story of a Common Man*. Boston : Twayne Publishers, 1991.
6. Hurley, C. Harold, ed. *Hemingway's Debt to Baseball in The Old Man and the Sea : A Collection of Critical Readings*. Lewiston, NY : E. Mellen Press, 1992.
7. Sen, Sanghita, Alankrita Mahendra & Priyadarshi Patnaik. Eds. *Communication and Language Skills* Cambridge University Press.

B.A/B.Com Semester - IV	Course. No. AA 401	Lesson No. 1
General English	ARMS AND THE MAN	Unit-I

G.B. SHAW

STRUCTURE

- 1.1 Introduction to the Dramatist : G B Shaw.**
 - (a) His Life**
 - (b) His Works**
- 1.2 Objectives**
- 1.3 Main Themes in the Plays of G.B.Shaw**
- 1.4 Shaw's Theory of Life Force.**
- 1.5 Let Us Sum Up.**
- 1.6 Self-Assessment Questions.**
- 1.7 Answer Key.**
- 1.8 Suggested Readings.**

1.1 INTRODUCTION TO THE DRAMATIST : G B SHAW

(a) HIS LIFE

George Bernard Shaw was born in Ireland in 1865. After having worked for some time in a local estate-agent's office in Dublin, he came to London in 1876 as the "upstart son of a down start father". He brought with him a haphazard education, some training in music acquired from his musical family and an

inordinate appetite for knowledge. His mother, who had found her life with an alcoholic husband impossible, proceeded with her son to London, taught music there and was able to assist the young Shaw with her earnings.

Supplementing his allowance with hack literary work, he proceeded to round off his education, concentrating on the social sciences, and falling first under the spell of Henry George's single-tax programme and then under the influence of Marxist Economics. After some time he became a pillar of the Socialist Fabian Society, a formidable soap-box orator, and a successful Labour Party candidate for municipal offices. By these means, he laid the ground work of his realistic appraisal of man as an economic and political animal, and of society as a broken down organism that required modification and improvement. Meanwhile, he continued his literary efforts, churning out a number of novels between 1879 to 1883. Although they were failures, they served to develop his satiric and conversational talents. In addition, he soon acquitted himself ably as a music and drama critic, calling for a living relationship between the arts and society. Progressive artists like Wagner and Ibsen found an effective champion both in his reviews as well as in his books. Finally he sallied into the theatre with plays of his own.

Nearly all modern art, especially in painting, poetry and music, is little more than the very clever and technically expert effort of artists to work for or to speak to themselves. Their desire for knowledge is partly sensual, partly metaphysical, and the symbols of colour, shape, sound, or word are valid only for themselves. They have in mind no user of their art, no public and whoever picks up anything from it may count himself to be lucky, but it does not concern the artist.

With such artists who consider the subjects of their work to concern nobody but themselves Bernard Shaw had nothing in common. He aimed at understanding, and his plays were written to convey what he understood. His technique as a playwright was devoted to enable the public to share his vision.

He wrote plays to delight audiences and to change their minds. He was not a private but a public man. This was a necessary element in his vocation, for drama exists only as a public art. Participation is the soul of drama, for an audience it is essential, and Shaw was never disrespectful to the audience and seldom criticized it. He found fault with the actors and with the critics, sometimes with himself, never with the public. He did everything to make his plays please.

(b) HIS WORKS

Shaw's political, economic and linguistic theories were fundamental to his art. As a dramatist, he was interested in people, in the theatre, and in language, and while the theories he held had no control over his art, they had an intrinsic place in his mind and therefore, in his art. His plays are living drama because of the kind of man he was, and because he was in immediate and present contact with his time. He was as familiar with the everyday speech at street corners as with the elegance of drawing rooms, and as much at home in the political controversies of the moment as with discussions upon Shakespeare or Wagner.

His first contribution was the naturalistic comedy, **Widowers' Houses**, which exposed slum conditions and mercenary landlords. This was followed in 1898, by **Mrs Warren's Profession**, a merciless exposure of the economic basis of prostitution and of the hypocrisy of upper-class society. His **Major Barbara**, in 1905, proved a blunt indictment of philanthropy as a mere façade for a profit-minded social order which is responsible for the very miseries it subsequently tries to alleviate. **Heartbreak House (1916)**, **The Apple Cart (1929)** and **Too Good to be true (1931)** represented, respectively, the futility of the old war-ridden order, the failure of parliamentary socialism, and the hopeless economic chaos in Europe.

For a long time English critics strove to dismiss Shaw as a fraud but he was gradually accepted as the most manly force in English drama, with a talent no inferior to that of the great French dramatist, Molière. Even his lighter efforts-

those in which he did not directly address himself-economic, political and social problems-were serious in aim. Both *Arms and the Man* and *The Man of Destiny* deflated military glory, while *The Devil's Disciple* subjected heroism to ruthless examination; domestic relationships came under his field of observation in such works as *Candida*, *You Never Can Tell* and *Getting Married*, while in *Pygmalion* Social differences are dismissed as mere matters of economics and superficial accomplishments.

In his two historical works *Caesar and Cleopatra* and *Saint Joan*, he practically changed dramatic horizons. The first is a wholly modern historical comedy, while *Saint Joan* combines spiritual exaltation with the apparatus of historical materialism to a degree that has not yet been even remotely approached by other playwrights.

1.2 OBJECTIVES

After studying this lesson, you should be able to:

- a) Know about the author's life.
- b) Know about the period in which he wrote.
- c) Assess the literary contributions made by him in literature.
- d) Acquaint yourself with the author's ideas towards society.

1.3 MAIN THEMES IN THE PLAYS OF G.B.SHAW

Why Bernard Shaw wrote plays he explained himself in words that deserve to be recalled.

"I am an ordinary playwright in general practice. I am a specialist in immoral and heretical plays. My reputation has been gained by my persistent struggle to force the public to reconsider its morals. In particular, I regard much current morality as to economic and sexual relations as disastrously wrong, and I regard certain doctrines of the Christian relation as understood

in England today with abhorrence. I write plays with the deliberate object of converting the nation to my opinions in these matters”.

He was not merely provocative, but anxiety in his plays should be understood. He wrote plays because he must do. He said, *“I had to write or I should have burst. I couldn't help”.*

It was his themes that made Shaw a dramatist; an immoralist in the sense of opposing current morals and manners, and a heretic in challenging belief he wished to transform. IN that sense only, he was a propagandist. It would not be possible to tell from his plays that Shaw was a socialist, or an atheist, or vegetarian or teetotaler, because he wrote as an artist and a free man. Shaw's socialism was the outcome of his passion for order. His constant charge against the existing social order was that it was inefficient, wasteful, cruel, stupid and shameful. He was opposed to any form of anarchy, which he considered the existing order to be. His opposition to the censorship of plays was largely due to his 'abhorrence of anarchism', as he explained at length. He argued that the censorship was anarchical because it applied not law but opinion.

Shaw challenged social ideas and sage conventions in his plays. His themes were the relations between men and women, husbands and wives, and parents and children; the problems of conscience, character and disposition; the problems of the individual and society; and the conception of life as creative energy. Hence, he presents the classical themes of drama, the clash within and between the individual and the customs, manners, religion, and policies of his time.

A clash belongs to the nature of drama, which is action. The action is contained in the clash of the protagonist with those who are opposing him in the situations in which he is placed. But for Shaw, the drama was in the discussion, which is a flash of minds. He adopted the method of discussion. Indeed, drama is neither in the clash, nor in discussion any more, than in the exposition, it is in the resolution of the problem in or over which the clash arises. Unless there is a

resolution, a solution, there is no drama, for the action is not complete; in drama action is always completed comically or tragically.

In all the plays of Shaw, the problem, the clash and the resolution are worked out. *Arms And The Man*, there is roman exposed to the onslaught of common sense, and comically defeated; in *Candida*, the poet is in a conflict with the world, but is undefeated; in *You Never Can Tell*, the irrational lover overcomes the reasonable objections to him; in *Man and Superman*, the life force is triumphant; in *The Doctor's Dilemma*, the doctor defeats himself; and in *Saint Joan*, the martyred country girl is recognized as a saint.

Following are the predominant themes of his plays, though these are secondary themes sometimes strongly developed.

- 1) Conscience: *Widowers' House*, *Mrs. Warren's Profession*, *Major Barbara*.
- 2) Love: *The Philander*, *You can Never Tell*, *The Doctor's Dilemma*, *Pygmalion*, *Heartbreak House*, *Buoyant Billions*.
- 3) Marriage: *Getting Married*.
- 4) Parents and Children: *Fanny;s First Play*, *Misalliance*.
- 5) Romance: *Arms And The Man*, *The Devil's Disciple*, *John Bull's Other Island*.
- 6) High Politics: *The Apple Cart*, *Too True to be Good*, *On the Rocks*, *The Millionairess*, *Geneva*, *In Good King Charle's Golden Days*.
- 7) Religion: *The Shewing up of Blanco Posnet*, *Androcle's and the Lion*, *Saint Joan*.
- 8) Creative Evolution: *Man and Superman*, *Back to Methuselah*, *The Simpleton of the Unexpected Isles*.

Because the themes are of eternal interest, Shaw's plays go beyond being merely comic. They do not end in a joke but in a vision of life, so that we do more than smile when we see them "*Though my trade is that of a playwright, my vocation is that of a prophet*", said Shaw. Because he is a prophet, he is the dramatist of the future.

What we see in his plays is a mind at work, a mind that grasped what it set out to do, and had the lucidity and discipline, the generative power and technical skill to accomplish it. What T.S. Eliot put forward as characteristic of Shakespeare, that his work was "one poem", is also true of Shaw, his plays as a whole are one play.

1.4 SHAW'S THEORY OF LIFE FORCE.

Shaw as a creative evolutionist:

Shaw is a philosopher in the sense that he has tried to present coherent and comprehensive view of nature and of human life and also to show the way in which human life should best be lived. He has come to the conclusion that the life force is the essence, the ultimate reality behind the world of the senses.

The originality of life : Its Aim.

Shaw is of the view that even in the very beginning universe contained both 'life' and 'matter'. Matter was there to begin with as also there was life. Matter is often spoken as life's 'enemy'. Regarding matter in the light of an enemy, life seeks to dominate and subdue it. It is for this reason that life enters into matter and animates it. The result of this animation is a living organism; it is life expressed in matter. Shaw suggests that life uses matter as an instrument, because life cannot evolve or develop unless it enters into matter and creates living organism.

From the study of Shaw's plays, we learn——

- 1) That life was originally a whirlpool of pure force.
- 2) That it entered into matter, and used it for its own purposes.
- 3) That by doing so it became matter's slave.
- 4) The object of Life Force is to put an end to this slavery by winning free from or conquering matter. But it is not clear whether matter will still persist or it will be eliminated by life.
- 5) That redemption from flesh having been achieved, life will become pure thought.

The Nature of life force: the way in which it operates.

Shaw defines Life Force as, 'vitality with a direction', expressing itself in the will to create matter or to mould matter which it finds, but which it has not created. Will to do anything, can do that thing, and the will to create, if sufficiently intense, can create. By intense willing evolution takes place, new organs are developed in the existing species and ultimately there is the development of new species. Thus, by the intense willing of the vital life Force, new and higher forms of life are evolved.

Man an Instrument of the Life Force.

Since man is the instrument of the Life Force for the evolution of higher forms, he must act in a way which is likely to further the evolutionary process. It is by the maximum expenditure of effort and energy in working and thinking that man will develop his existing faculties and thus contribute his might to the process of evolution.

The Sexual Trap:

Far back in the evolutionary process, woman invented man for her own impregnation, because in this way could be produced, "something better than the single-sexed process can produce". Art and literature and such other higher

activities divert his attention from the purely biological purpose for which woman created him. But as woman is biologically primary and man biologically secondary, woman is able to subdue him in most cases by first turning him into an adorer of herself-hence the romance of love and marriage- and when he has been ensnared by the bait of sexual attraction, by turning him into a bread-winner for herself and her children. Hence, Shaw considers marriage a heavy chain. In order to wean man away from his artistic or idealistic activities, she shares man's interests and ideas. But this is only a bait to convert man into a suitable bread-winner-an ideal father and a husband.

Woman and Genius:

Woman is able to win over ninety-nine men out of hundred, but the hundredth case is an exception He is the genius, the man selected by Life Force to carry life to higher levels. In the geniuses, too, the Life Force is extra-ordinarily intense, he is ready to sacrifice woman to his higher purposes, just as woman sacrifices the ordinary man to her own. In a genius, woman meets a purpose as impersonal, as irresistible as her own; and the class is sometimes tragic.

1.5 LET US SUM UP

In view of these achievements and of his influence on the theatre as a social thinker, philosopher, realistic and imaginative writer, a master of modern comedy of ideas, it is difficult to pigeon hole this versatile dramatist. He was always inconsistent in his thinking; he had oscillated between socialist idealism and superman-worship, between social democracy and dictatorship. Nevertheless, he was consistent in his lack of solemnity. Perhaps the best description of his genius is to be found in Ludwig Lewiston's following estimate of him, written in 1915:

“Mr. Shaw is a writer of comedy with a tragic cry in his soul. In the Middle Ages he would have been a great saint, appalled, at the gracelessness of men's hearts, militant for the Kingdom of God. Today he is a playwright,

appalled at the muddle-headedness of the race, a fighter for the conquest of reason over unreason, of order over disorder, of economy over waste”.

Shaw was awarded the Nobel Prize for Literature in 1925. He died in 1950.

1.6 SELF – ASSESSMENT QUESTIONS

a) What was Shaw’s interest as a dramatist?

b) Name Shaw’s first contribution to drama.

c) Name any three predominant themes of Shaw’s plays.

d) Which prize is awarded to Shaw in literature?

1.7 ANSWER KEY

- a) As a dramatist, Shaw as interested in people, in theatre and in language.
- b) His first contribution was the naturalistic comedy *Widowers’ Houses*.
- c) Creative evolution, romance and lover are the three predominant themes of Shaw’s plays.

d) Shaw was awarded the Nobel Prize in Literature in 1925.

1.8 SUGGESTED READINGS

- a) Brown, G.E. "George Bernard Shaw:.. Evans Brothers Ltd., 1970.
- b) Gibbs, A.M. "Bernard Shaw, A Life". University of Florida Press, 2005.
- c) Compton & Rickett. A Short History of English Literature.

G.B. SHAW

STRUCTURE

- 2.1 Introduction to the works of G.B. Shaw**
- 2.2 Objectives**
- 2.3 Self Check Exercise**
- 2.4 A word for the students**
- 2.5 Answer Key**
- 2.6 References**
- 2.7 Suggested Readings**

2.1 INTRODUCTION TO THE WORKS OF BERNARD SHAW

George Bernard Shaw, the greatest of the many Irishmen who have written fine plays in the English language, was born in Dublin on 26th July, 1856. His father, George Carr Shaw, the youngest son in a family of thirteen children, became a minor official in the Dublin law courts, but after a few years he retired on a small pension and went into business unsuccessfully as a corn merchant. He married the daughter of an Irish landowner, who soon found that her husband was a drunkard and incapable of earning enough money to provide for her and

the three children who were born to them, George Bernard Shaw and his two sisters.

Mrs Shaw had a remarkably good singing voice, and from her and her friends young Bernard learned much good operatic music, and this was to be very useful to him afterwards. When he was sixteen his mother and sisters left Dublin and went to live permanently in London, where Mrs Shaw supported herself and her daughters by giving music lessons and singing at concerts.

In the meantime Bernard Shaw had been to school in Dublin until he was fifteen. He then became a clerk and cashier in a land agent's office there until April 1876, when he followed his mother to London. When he understood that his father was unqualified to be the controlled head of the family, and that his mother was more devoted to music than to her children, he developed that extraordinary independence of mind and spirit which was to enable him, as a man, to look upon mankind and its affairs without being swayed either by custom or by other people's conventional ideas of right and wrong.

Though he received little mother-love from Mrs. Shaw, the love of music that he gained from her soon proved itself useful in London, where one of his first regular positions when he took up journalism was as music critic on the Star, a London evening newspaper. Both as a critic of music and, a few years later, as a critic of plays for the Saturday Review, a weekly periodical, he wrote essays of very high quality which are still read and praised, more than half a century after they were first printed.

When Shaw himself turned to the writing of plays, he heard with the inner ear of a musician the words that he set down to be spoken by the actors, and his sentences consequently run with a rhythmical ease that makes them easy and pleasant to speak and hear. It is for this reason that the many very long speeches in Shaw's plays are able to hold our attention, whereas speeches of a similar length by other modern playwrights are often tedious, even though the subjects

they deal with may be as important as Shaw's. The finest example of the influence of opera on his dramatic work is Act III of *Man and Superman*, of which more will be said below.

After settling in London, Bernard Shaw found it very difficult to live by writing, and for the first ten years he had to rely mainly upon his mother for food and lodging. Yet during those years he was laying the foundations of his career, joining political societies and addressing public meetings, sometimes at street corners. One day in September, 1884 he went to a hall in the City of London to hear a lecturer by the American economist Henry George (author of a well-known book, *Progress and Poverty*), who advocated that national revenue should be raised by a single tax on land values, instead of by numerous taxes on a variety of things. Henry George's lecture converted Shaw to Socialism, and almost at once he joined the newly founded Fabian Society. The Fabians wanted to bring about a gradual evolutionary change, not a sudden and violent revolutionary one, from capitalism to socialism, and they had a powerful influence on British political life during the next forty or fifty years.

Round about the time Shaw joined the Fabian Society he also met Mrs Annie Besant, whose ardent support of independence for India did much to make the British public aware that the Indian peoples' desire for political freedom could not be ignored. Mrs Besant was a great admirer of Shaw, and she soon joined him as a member of the Fabian Society, until her enthusiasm and energies were diverted to the support of Theosophy. She made herself the English leader of the theosophists and strengthened her ties with India through the theosophists there.

In this early years as a socialist Bernard Shaw believed that if the conditions of civilized societies was to be improved, it must be done by legislation aiming at equality, reducing in various ways the fortunes of the rich in order to help and uplift the poor. Though he continued to preach equality for the remainder of his long life, as he grew older he trusted less in the power of Acts of Parliament

to increase human welfare and happiness. He came round to the opinion that the first thing required in the making of a good Society is not so much good laws as good men and women – men and women, that is, who are righteous in spirit and not merely well-intentioned and kind hearted. Good people will make good laws, but good laws passed by a few do not necessary make a good society.

While he was still a boy, Shaw had abandoned the Christian religion as it was practiced by the churches, which he believed had strayed far from the teachings of Christ. But though he would not call himself a Christian, many of his strongest convictions and most of his personal conduct were those of a religious man. His sense of the sacredness of life, animal as well as human; his purity of living – he ate no flesh, drank no alcohol, smoked no tobacco; his kindness and generosity to his fellows (though he opposed charity on the ground that it was usually only a cheap substitute for social justice; his insistence that it is the duty of all men to strive to leave the world a better place than they found it, to hand on to future generations the torch of life burning more brightly – all these beliefs, though Shaw would have claimed that they were based on reason not on faith, were so powerful in him as a guide to conduct that they had the force of religion.

He became a vegetarian when he was twenty five. His reading of the works of the English poet Shelley had some influence in leading him to refrain from eating meat, but the stronger motive was his deep feeling that ‘animals are our fellow creatures’, not to be slain for human food.

Politics and journalism occupied Bernard Shaw until 1898, when he reached the age of forty-two. His first attempts to creative literary work produced five unsuccessful novels between 1879 and 1883, and in 1885 he made his first attempt to write a play, but left it unfinished. Seven years later he completed it and on 9 Dec 1892 it was performed in London. Called *Widowers' Houses*, this play dealt with the evils of London slums, in which at that time many filthy and decaying houses were owned by landlords who lived at ease elsewhere on the

rents squeezed from poor and wretched tenants.

A play on such a subject- on that is, a genuine social evil-was something entirely new in the English theatres. It had no success, and when in the following years Shaw went on to write other plays about real human problems, such as prostitution (*Mrs Warren's Profession*), war (*Arms and the man*), religious intolerance (*The Devil's Disciple*), revenge (*Captain Brass bound's Conversion*), and so on, he was extremely unpopular with many people, and years were to pass before his plays brought him enough money to live on. For a gradually increasing number of people, however, he became a leader in new ways of thought and a champion of intellectual freedom.

Until Bernard Shaw began to write for the theatre, there had been no modern British dramatist who took current social, political, and religious problems as subjects for plays. He started out with the conviction that the emotional tangles of men and women had received far too much attention on the stage, and he made up his mind to do in English what Henrik Ibsen had been doing in Norwegian since about 1875; namely, to write plays discussing public affairs which touched the lives of very large numbers of people.

Not until a season of intellectual drama was started at the Court Theatre in London in 1894 were Bernard Shaw's plays brought to the notice of a large audience. The experiment was so successful that it continued until 1907, by which time there had been 711 performances of eleven of Shaw's plays there. *John Bull's Other Island* (A comedy about Irish politics) was the first play by Shaw that became popular.

It was at the same theatre that *Man and Superman* was produced on 23 May 1905. In the character of Henry Starker, the chauffeur, it introduced a new type of working man who understood and delighted in modern machinery, and was destined to be more important in the technological age then approaching than the landed aristocracy who had for centuries been the ruling class. *Man*

and Superman, called by Shaw ‘A Comedy and a Philosophy’, is full of ideas which were then new and startling, but we can only glance here at Act III, which is a kind of dream happening to some of the characters who appear in the first two acts. Act III introduces three persons from the old Spanish legend of Don Juan – Juan himself; Donna Anna, one of the many women he loved and betrayed; and the ghost of Anna’s father, whom don Juan had killed in a duel. They meet and converse with the Devil in Hell, Mozart, the great eighteenth-century Austrian composer, wrote an opera (*Don Giovanni*) based on the Don Juan legend, and the sounds of Mozart’s music were in Bernard Shaw’s ears while he was writing the many extremely long speeches for this scene in Hell, which begins where Mozart’s opera ends. The opinions expressed by the four characters during their argument, which lasts for about ninety minutes in performance on the stage, were invented wholly by Shaw. It is often said that the characters in his plays are merely mouthpieces for Shaw’s personal opinions, but this cannot be true, because in each of his plays the various characters put forward opinions which conflict with each other, and Shaw leaves the reader (or the spectator in the theatre) to decide which is right. In the ‘Don Juan in Hell’ scene the Devil tries to convince the others that human beings are so stupid and bad that nothing can save them from destruction. Don Juan claims that, on the contrary, there is in Man a spirit which inspires him to struggle upward towards the evolution of the Superman, who will be far wiser and better than Man is now. That spirit is named ‘the Life Force’ in Bernard Shaw’s play.

The discussion between the Devil and Don Juan and the other is a serious philosophical argument such as no other dramatist would have dared to write for the stage, since no one but Shaw would have thought it possible to make an audience listen to pure argument for so long. He succeeded, partly because he could be witty and amusing and makes people laugh even while he was dealing with the most serious topics and partly because he built up his great scenes just as a composer builds up the music in an opera or a symphony. Shaw introduces a

subject for discussion, then another subject a little later on – as a composer brings in one melody after another-and soon the various subjects are woven together into a discussion which interests us intellectually and pleases us artistically.

Shaw was always deeply interested in the *sound* of words as well as in their sense and meaning. As a young man he learned shorthand and always wrote his plays in it for his secretary to type out in longhand. This choice of shorthand as a working language was due both to its time-saving advantages and to its being based on phonetics, which always uses the same symbol for the same spoken sound. Ordinary written English is extremely illogical in spelling, a confusing variety of different sounds being represented by the same letters e.g., cough=kog, but plough = plow, and dough= doh, etc. This makes English harder to learn and use than it might be if a separate letter or symbol were used for every sound. Shaw spent a good deal of time trying to persuade English people to adopt an enlarged alphabet. He also wrote one of his most popular plays, *Pygmalion*, on the subject of correct pronunciation, and he directed that after he died a considerable part of the large fortune he left should be used to finance any genuine scheme for bringing into common use his enlarged alphabet and reformed spelling. But the British have so far shown no inclination to adopt Bernard Shaw's system.

From 1905, when *Man and Superman*, his first great play was performed, Shaw was the world's most famous living playwright, though he long remained unpopular with those who disliked his advanced views and his wish to reform society. Nevertheless it was at length widely recognized that he stood second only to Shakespeare among all the British playwrights and his writing were known and valued in all countries long before he received the Nobel Prize for Literature in 1925.

Glimpses of the religious side of Shaw's nature appear in the majority of his plays, and very clearly in *Saint Joan*, where he took Joan of Arc both as a heroine of history and as a heroine of faith. She helped to free the land of France from the English armies in the fifteenth century, and she would obey only the voice of God which, she declared, spoke to her privately. She therefore refused to submit to the authority of priests and princes when they wanted her to behave contrary to what she believed God had told her, and she was burned as a heretic, as Shaw himself probably would have been if he had lived in Joan of Arc's century, for he had the same stubborn belief in the right of individual judgement based on the voice of conscience.

Though he did not enjoy foreign travel and went aboard very little – until his friends especially his wife, persuaded him to visit Soviet Russia in 1931 and to go in 1932-33 on a voyage round the world, during which he visited Bombay-Shaw was in the widest sense an internationalist. In exile from his own land and living in England, for whose people he had curiously mixed feelings of affection, respect, and derision, he was without racial prejudices and looked on all nations with a cool and impartial eye. He did not care particularly for any one nation as a political unit, but he was benevolent to all humanity as a matter of principle. In his eyes most political leaders were blunderers, insufficiently educated in the art of ruling, which he regarded as the highest art of all.

In spite of his intense interest in political affairs, however Shaw will almost certainly be remembered in the future much more by his plays than by his ideas on government and public affairs. He wrote fifty plays, long and short, but his other writings (which include *The Intelligent Women's Guide to Socialism and Capitalism* and *Everybody's Political What's What*) are of much greater total length. The prefaces which he added to most of the plays when they came to be printed are among the best prose essays that can be found anywhere in English literature, but their connection with the plays to which they are attached is often slight.

Shaw died in 1950, in his ninety fifth year, having produced his last important play, *The Apple Cart*, some twenty years before, in 1929. The height of his fame was reached with *Saint Joan* in 1923, and it is most probable that this and several other of his plays will always be more highly thought of than *Back to Methuselah* (1922) ,which he himself regarded as his masterpiece.

Back to Methuselah, an enormously long work in five parts, fails as a play for more reasons than can be discussed within the limits of this introduction. Its importance among Shaw's works comes from the clear statement of his 'gospel' in the Preface, and its working out (much less clearly) in the dialogue of the five parts of the play. His gospel of Creative Evolution and his belief in the Life Force were opposed to Charles Darwin's theory of evolution by Natural Selection. IN Darwin's theory the Survival of the Fittest comes about through the displacing of the weak by the strong, but the idea of Shaw's creative Evolution is that the fittest are those who survive by superior intelligence and by the exercise of will power. Shaw held that if we desire with passionate strength of will to be better and finer people and to live longer, in fact to be changed into Supermen, and if that strength of will is passed on to our descendants, what we desire will ultimately be brought about. The nations would then be ruled in wisdom and virtue, and war and all other evils would vanish from the earth.

2.2 OBJECTIVES

After studying this lesson you will be able to :

- (a) Know about the works of Shaw
- (b) Acquaint yourself with the ideas of the author towards society.

2.3 SELF CHECK EXERCISE

Fill in the blanks.

1. G.B Shaw was born in _____ on _____

2. The influence of Opera on his dramatic work is shown in _____
3. _____ is a great admirer of Shaw.
4. Shaw was a _____ when he was 25.
5. The play _____ dealt with the evils of London slums.
6. Shaw received Nobel prize for literature in _____

2.4 A WORD FOR THE STUDENTS.

For scoring well in the examination, the students are advised to have thorough familiarity with the text of the play with concept of important characters and identification of the speaker, specific circumstances in which the words are spoken.

2.5 ANSWER KEY TO SELF CHECK EXERCISE

1. Dublin, 26th July, 1856.
2. Man and Superman
3. Annie Besant
4. Vegetarian
5. Widower's Houses
6. 1925

2.6 REFERENCES

1. Dent, Alan (1961). Mrs Patrick Campbell. London: Museum Press Limited.
2. Berst, Charles A. Bernard Shaw and the Art of Drama, University of Illinois. Press (Urbana), 1973.

2.7 SUGGESTED READINGS

Bentley, Eric R. Bernard Shaw. 1947.

Chesterton, Gilbert K. George Bernard Shaw. 1910.

Fuller, Edmund. George Bernard Shaw: Critic of Western Morals.
1950.

G.B. SHAW

STRUCTURE

- 3.1 Introduction**
- 3.2 Objectives**
- 3.3 About the Play**
- 3.4 Story in Brief**
- 3.5 Act-wise summary**
 - 3.5.1 Act I**
 - 3.5.2 Act II**
 - 3.5.3 Act III**
- 3.6 Glossary**
- 3.7 Examination Oriented Questions**
- 3.8 Self-Check Exercise**
- 3.9 Answer Key to Self Check Exercise**
- 3.10 Suggested Readings**

3.1 INTRODUCTION

In the history of the English Drama, George Bernard Shaw occupies a position second only to that of Shakespeare. He dominated the English theatre for over sixty years. His is the longest Career in the British Theatre. Born on 26 July 1856 he was the only son and the third and youngest child of George Carr Shaw and Lucinda Elizabeth Gurley Shaw. He grew up in poverty and since he rejected schools he went to, he was tutored by a clerical uncle and by the age of 16 he was working in a land agents office.

Under his mother's influence and his visits to National Gallery of Ireland he developed a wide knowledge of music, art and literature. In 1876 he resolved to become a writer and moved to London. He spent his time in the British Museum reading what he had missed at School and started to write novels. He utilized his evenings for self education and attending lectures and debates.

His fiction failed and the semi-autobiographical and aptly titled *Immaturity* (1879; published 1930) was rejected by publishers in London. Similarly his next four novels and articles were rejected for almost a decade. He, however, in spite of his failure continued to discover himself during this period and became a socialist, opponent of First World War and support belief in Eugenics. Known for his wit he was Playwright, journalist, polemicist, public speaker, an arts reviewer and a campaigning socialist and was also the co-founder of the London School of economics. Despite his failure as a novelist in 1880s, he became the force behind the newly founded Fabian Society in 1884.

Between 1888 and 1894 Shaw worked diligently as a music critic, proving himself a very competent man in this line. At the end of 1894 Shaw became the dramatic critic of a weekly magazine called **Saturday Review**. Shaw's dramatic criticism is among the most brilliant ever produced; and there can be no doubt that this experience of writing dramatic criticism elapsed him greatly in the writing

of his dramas. By this time Shaw had already written several plays some of which, including **Arms and the Man** had been performed. His **Arms and the Man** and **Candida** were recognized as great successes. By and by, his fame and contribution to literature name to be recognized in all literary circles. In 1925 he was awarded Nobel Prize for Literature. He produced more than fifty plays during is career as a dramatist.

In Oct 1950, he fell in his garden. One of his hips was fractured. He was operated upon but he could not improve because of the septic condition of his thigh bone which ultimately led to his death on the 2nd Nov 1950. He left by will a fortune of\$ 36700 which was donated to various institutions such as the British Museum, The Royal Academy of Dramatic Art and The National Gallery of Ireland.

3.2 OBJECTIVES

After going through this lesson, we will be able to:

- a) Gauge the importance of Arms and the Man as a work of art
- b) Know the detailed summary of the play
- c) Critically analyze the play
- d) Appreciate the range and sweep of the Play.

3.3 ABOUT THE PLAY

“Arms and the man” is a comedy of George Bernard Shaw. Its title comes from the opening words of Virgil’s Adenoid, in Latin: Arms Virumque Cano (‘of arms and the man I sing’).

The play was first produced on 21 April 1894 at the Avenue Theatre and published in 1898 as part of Shaw’s plays Pleasant Volume, which also included

Candida, You Never Can Tell, and The Man of Destiny. They are called pleasant plays because they are less critical and less satirical and provide happy endings.

“Arms and the Man” was one of Shaw’s first commercial success. He was called onto stage after the curtain, where he received enthusiastic applause.

It is a humorous play that shows the futility of war and deals comedically with the hypocrisies of human nature. Shaw wrote this play in order to attack what he regarded as false notions of heroism in war and also a false notion about love. The play is anti-romantic in its treatment of heroism in war and also in the treatment of the passion of love. A prosaic (=unimaginative; unromantic) professional soldier, by the name of Bluntschli, is introduced into the relationship existing between a typical romantic hero (Sergius) and a typical romantic heroine (Raina) with disastrous consequences to both. On a lower level there is a romantic maid servant in conflict with an ordinary, matter-of-fact man-servant. Shaw’s aim was to destroy illusions and to compel his audiences to face realities.

The story of the play is based on an incident in a war between Bulgaria and Russia in 1885. The Pet Koffs present an aristocratic Bulgarian family consisting of Major Pet Koff, his wife Catherine and his daughter Raina who is in love with Sergius, considered to be a hero. Into this circle enters a common soldier. Bluntschli, a Swiss who has joined the Russian Army as mercenary (=Soldier hired to fight in a foreign army). He has no illusions about war, tells the naked truth about it when he happens to seek shelter and protection in Raina’s bed-chamber one night from the ruthless (=cruel; showing no pity or compassion) shooting of the Bulgarians. The plot is cleverly developed to show that Sergius, the hero of Raina’s dreams is really a humbug (=a deceitful person), and his so-called military exploits are a mere folly. He is a false hero in love. Although he is engaged to Raina, he flirts with Louka, the maid servant. In course of time, it is found that Raina cares more for her chocolate cream soldier than for her betrothed

Sergius.

Shaw has torn off the mask of sentimentality surrounding love and war. He is opposed to the so-called glorification of war. He urges that people should not weave a romantic halo round it, but know its grim and ugly truth.

It is a very amusing and entertaining play. It contains plenty of comedy. We here have the comedy of situation, the comedy of character, and a display of wit. It keeps us laughing from beginning to end.

The play is amusing because most of the characters here are comic figures. Both Major Petkoff and Sergius belong to this category. Bluntschli's account of Sergius's performance on the battle field turns Sergius from a hero into a buffoon (=Clown) in our eyes. Raina becomes a comic figure when she says that her family is the only one to own a liberty in Bulgaria. Catherine becomes a comic figure when she speaks about the electric bells which she had got installed in her house during her husband's absence. All three members of Petkoff family amuse us by their vanity and snobbery.

There is an abundance of wit in the play. Bluntschli is the wittiest character in the play. He gives Raina a witty account of Sergius's Cavalry attack upon the Serbians. He makes a witty remark when he says that the Bulgarian officers take their wives with them when they have to give orders to their subordinates. Raina shows her wit in giving a title of Chocolate cream soldier to Bluntschli. Shaw shows his genius in dealing with serious ideas in a most entertaining manner.

The play is a hilarious comedy. It is remarkable for Shaw's grip on character. Here the satirist and moralist, on the one hand, and the artist, on the other hand, seems to struggle for supremacy. Bluntschli is a well drawn character and seems to carry the play on his shoulder. Shaw has presented in this play an anti hero as the central figure, the hero being secondary. The play was

revolutionary for this reason.

3.4 THE STORY IN BRIEF

A Swiss, Bluntschli, was a mercenary who fought on the side of Serbs in the war against Bulgarians. Bulgarians emerged victorious. The victorious Bulgarian Cavalry men chased the fleeing Serbians soldiers who had suffered a defeat in the battle. The Serbian soldiers ran helter skelter in all directions in an effort to save their lives. Bluntschli, fleeing to save himself, climbs up a water pipe and bursts into a lady's bedroom in a small Bulgarian town in an effort to save himself from the pursuing Bulgarian soldiers. This lady is Raina Petkoff, the fiancée of Major Sergius. Raina's father and Sergius were yet on the battle front. Raina and her mother, Catherine, were in the house when Bluntschli sneaked into Raina's bed chamber.

Louka, the young and beautiful maid-servant of the Petkoffs, had seen him climbing up the water pipe and entering Raina's bedroom. She came in to inform Raina that the Bulgarian army men aided by a Russian officer were shooting at the fleeing Serbs in the streets and they were likely to come there in search of a fugitive enjoying the protection and shelter of the Petkoffs. Raina sensed the danger and decided to save him. She hid him behind a curtain out of a feeling of pity and not out of fear sought to be created by Bluntschli through his threat against raising her voice about his presence in her chamber. But before a Russian officer came to their house to search it, Raina maintained her presence of mind and cleverly hid him. The officer did not do his work seriously and, hence failed to find out the man. All heaved a sigh of relief after the officer left their house and went his way.

After the danger was over, Raina made a fun of the fugitive, calling him a coward and a chocolate cream soldier. She had been told by him that life was worth living and not worth wasting on the battle field. He had also told her that

he preferred carrying chocolate cream in his pouch to carrying ammunition. Raina prevailed upon him not to leave the house till the danger was completely over. He agreed and they sat to talk over various matters. In the course of conversation, she spoke highly of Sergius Saranoff. According to her, Sergius was an ideal hero however, ridiculed his claim to greatness. According to him the officer ordered Calvary attack upon the Serbian positions which led to a victory for the Bulgarian could have proved suicidal for the Bulgarians themselves. The officer was likely to be court martialled and by no means he regarded as a hero. Bluntschli struck blow after blow at her romantic conception of the heroism of war through his down-to-earth realistic observations on war and soldiership. He was apologetic when he was told by Raina that he was ridiculing none else than her would-be-husband. She asked him not to talk about her finance in a disparaging manner.

Raina then went to inform her mother about the presence of an enemy soldier in her bedroom, and about her action in having protected him from the Bulgarian Cavalrymen who were chasing him. Catherine did not approve of Raina's action but agreed to let the intruder remain in the house for the night.

On the next morning, he was given the overcoat of the Major Petkoff to put on so that he could leave the room in a disguised manner. Raina had slipped into the pocket of the coat her photograph meant for the 'Chocolate Cream Soldier'. This she had done without his knowledge.

The war ceased, Petkoff and Sergius, officers in the victorious Bulgarian Army, returned from the battle-front in a triumphant and happy mood. Raina was enamoured (delighted by) of the heroic deeds of Sergius. She had heard of the chivalry displayed by him. She had his photo in her bedroom and she worshipped him as her ideal hero. Both Major Petkoff and Sergius Saranoff were discussing the return of the regiments. Bluntschli came to the room of Catherine to return

the coat. She grew panicky on finding him in her house at a time when Sergius was there. She feared that the disclosure of his mid-night adventure might adversely affect the prospect of her daughter's marriage with Sergius. She took the coat and asked him to leave forthwith. At the time Major Petkoff and Sergius entered the room where Catherine and Bluntschli were. Raina too came into the room. She was surprised to see Bluntschli there. Seeing him she exclaimed, "Oh the chocolate cream soldier". But she at once realized that she had committed a mistake by doing so. Petkoff grew suspicious and wondered if there existed relations between Raina and the Swiss officer, Bluntschli. Raina invented a story to remove his doubts. She was helped in this case by her mother.

Mr Petkoff soon came to recollect that the Swiss person was none else than one who had befooled him and Sergius while exchanging the prisoners of war. They praised his commonsense very much.

Prior to Major Petkoff's and Sergius's meeting with Bluntschli in the house of the Petkoffs both were troubled over some official matter in a separate room. Catherine bullied her husband into allowing Sergius and Raina together for sometimes. When Raina was alone with her fiancé, she gave vent to her pent-up sentiments regarding the heroism of Sergius. She felt happy in being betrothed to Sergius. Both pretended before each other to be madly in love. They view with each other in their efforts to show that each worshipped the other. The emergence of Louka, the family maid-servant obviously a fine looking, attractive girl, brought their talk to a halt. Raina suggested that they would go for a walk and Sergius readily accepted the suggestion. Raina went in to get ready for the walk. When Raina had gone, Louka caught Sergius's attention and aroused his sexual instinct. He felt almost fascinated by her and started a conversation with her. He took hold of her hand and tried to kiss her. Louka too is not averse to his making amorous advances to her. She suggested to him to move into a corner from where they would not be visible to anybody from outside. However, she did not allow

him to kiss her, and said that he was trying to make love to her behind Miss Raina's back just as Miss Raina had made love to a man behind his back. Sergius is amazed. Raina had been spying all this time. Louka told Sergius that all gentle folk were pretentious because Raina made love to another man behind Sergius's back and he made love to Louka at Raina's back, while in front of each other, they showed and vowed higher love to each other.

Sergius's jealousy was aroused. He asked Louka to tell him what she knew about his rival. She told him that she had not seen his face but had heard his voice in Raina's bed room. She added that the lover spent a full night in the bed chamber of Raina. Sergius's doubts about the fidelity of Raina were strengthened through the clever moves of Louka. She was successful in driving a wedge between Sergius and Raina. She exploited cleverly the episode of Bluntschli's night stay in Raina's bed-chamber to her advantage. What prompted her to do all this was her ambition to rise socially. She was not contented with her present status of a maid-servant. She liked Sergius and succeeded in entrapping and having him as her husband.

When after returning coat Bluntschli was about to leave, he was asked to say on by Major Petkoff. Since Petkoff and Sergius could not find out a solution to the problem of demobilization of forces, they sought the help of Bluntschli. Bluntschli's military acumen was obvious from the fact that what Petkoff and Sergius could not do together, he was able to do all alone. Both Petkoff and Sergius became happy.

Major Petkoff felt uncomfortable without his coat. Anyway his anxiety came to an end when Nicola brought it. Raina was told earlier by Bluntschli that he had not seen any photograph for he had not put his hands into the pockets of the coat. This had made Raina sad. The idea that the discovery of the photograph by her father would create suspicion in his mind, was gripping her mind.

Bluntschli got telegrams and letters, conveying him the news of the death of his father. His business like habits seemed to have dried up in him the tender human emotions. He took his father's death coolly. Not a word of sorrow escaped his lips and even Louka noticed this lack of affection in him. Louka was indifferent while Raina was said to hear the sad news of the death of the father of Bluntschli. Louka took the opportunity to poison Sergius against Raina. She told Sergius that it was Bluntschli, an anti-Bulgarian, who was saved by Raina and allowed to stay for the night in her bed-chamber out of sheer love. This infuriated Sergius who challenged Bluntschli to a duel. Raina took new well that the rupture in the relations between her and Sergius was the doing of Louka because she loved Sergius. Inscription on the photograph had made Petkoff to have second thoughts on the questions of Raina's marriage. He left the question of choosing husband to his daughter who finally opted for Bluntschli. Bluntschli was no longer inferior in social status and the parents consented to the marriage at long last. Bluntschli left for home to settle matters pertaining to the management of hotels, promising to be back soon for his wedding with Raina.

3.5 ACT WISE SUMMARY OF THE PLAY

3.5.1. ACT –I

Act-I of the play 'Arms and the Man' opens in a lady's bed chamber in a small town of Bulgaria. The year is 1885; the month is November; the time is night. The town is situated quite near the Dragoman Pass. A young lady by the name of Raina stands on the balcony. She is gazing at the distant snow-covered mountains known as the Balkans. She is in night-gown, and she has been lost in her thoughts.

Her meditation is interrupted by her mother, Catherine Petkoff. She tells Raina that she has brought some very good news. She informs her daughter that a great battle has been fought at Slivnitza, and that a great victory

has been won by Sergius. Raina feels greatly delighted. She embraces her mother in a mood of ecstasy. She wants to know whether her father, an officer in the Bulgarian army was safe and how Sergius won the battle. Catherine replies that her father is safe, and that it was he who had sent the news of victory to her. She further informs Raina that Sergius led a cavalry charge against the Serbs. Defying the Russian commanders, Sergius led the charge on his own responsibility and won a victory. He and his fellow Bulgarian soldiers were able to scatter the wretched Serbs and their dandified (=who cared too much for the smartness of their clothes and appearance) officers like chaff. She points out to her that it had been wrong on her part to have waited for one whole year before agreeing to Sergius's proposal of marriage with her. She further says that Raina should now be to worship that man when he comes back. Raina replies that Sergius would hardly care for her workshop when he is being worshipped by the whole Bulgarian army. But she goes on to say, she is really happy, and is very proud of Sergius's achievement. She is glad that Sergius has turned out to be brave and noble.

At this stage, Louka, the maid servant appears on the stage. She is wearing a pretty Bulgarian dress. She informs the two ladies (Raina and Catherine) that the windows of the house must be closed and the shutters made fast because there is possibility of some shooting in the streets. Raina does not see any glory in killing wretched fugitives (i.e. Serbs) Louka is ordered by Catherine to close the shutters fast. She carries out the orders though Raina does not like it. Catherine and Louka then withdraw from the scene, leaving Raina alone in her room.

Raina removes her fur cloak and throws it on the ottoman. She goes to the chest of drawers, and adores the portrait of Sergius. She then picks up the picture and addressing it she says that he (Sergius) is her soul's hero.

Raina is startled to hear the sudden sound of the firing of a gun. She blows out the candle quickly and get back to her bed quickly. The soul of

firing is heard again. At the same time, she hears the sound of quick breathing in her room. Obviously someone had intruded into her room. Crouching on the bed she asks who there was. The man in the room asks her to keep silent, threatening to shoot her in case she calls out to anybody. He orders her to light a candle. In the light of the candle, she sees a man of about 35. He is in deplorable condition. He is covered with mud, blood and snow. He appears to be an artillery officer from the uniform he is wearing. He says that he will be killed if he is caught where upon Raina says in a sarcastic tone that some soldiers are certainly afraid of death. To this, his reply is: It is our duty to live as long as we can. He then threatens to shoot her in case she raises an alarm. Besides he says she would feel ashamed of herself on being seen by soldiers in her present state of undress. Raina becomes conscious of the fact that she is only wearing her night gown and that she should put on her cloak. Bluntschli, the intruder, raises his pistol to stop her from moving. He says that he would keep her cloak in his possession. His idea is that the lady would not like the intruder's pursuers or anybody else to enter the room and see her in present state of undress. That is why Bluntschli says, "this (the cloak) is a better weapon than the revolver to prevent her shouting for help. Another volley of shots is fired in the street. The man says to Raina: Do you hear? If you are going to bring those blackguards in on me, you shall receive them as you are (in her semi-dressed form).

Louka knocks at the door. She shouts to Catherine to let the soldiers enter because otherwise they would break open the door. They are looking for a fugitive (Bluntschli). Bluntschli feels that all is over. He throws the cloak towards Raina. She puts on the cloak. Meanwhile, the man with a sword in his hand gets ready to fight with pursuers and die a hero's death. This arouses Raina's sense of pity for him. She quickly wraps herself up, and then hides him behind the curtains. Then she opens the door. Louka and Catherine enter the room. Louka happens to see a revolver lying on the Ottoman. She

becomes certain that there is a fugitive inside the room. Catherine asks Raina if she was safe. She calls the Russian officers (in Bulgarian uniform) so that he finds out if any Serb was hiding in the room. Raina puts up a brave show. She says to the officer that she was awake all the time and, therefore was certain that there was no one in the room. The officer goes away satisfied, and then Catherine and Louka also depart.

Bluntschli makes a surprising relations to Raina. He steps out of his hiding place and tells Raina that he is a mercenary Swiss soldier and accidentally joined the Serbs, merely as a professional fighter. Unmindful of the revolver, Raina sits on it. She then jumps and shrieks. The man however tells her that the pistol was not a loaded one. She gives him the revolver and tells him that it was fortunate that the Russian officer did not notice it. She asks him to load it. He replies that he has no ammunition. He remarks humorously that Cartridges are of no use in battle and therefore he always carries chocolates instead. He adds that he is extremely hungry and wishes to have some chocolates. The lady gives him a box of chocolates. He ravenously devours the sweets and finishes the entire stock of chocolate creams in no time.

Bluntschli now talks about the war He talks about his harrowing experience of war. He says that eh Bulgarians did not show any professional skill when they launched an attack on the Serbs. He enumerates certain reasons to substantiate his charge against the Bulgarians. The cavalry charge was the result of sheer ignorance of the art of war on the part of its leader. To throw a cavalry regiment on a battery of machine guns was really a mad act. The Serbs were without Cartridges and could not open fire upon them but had to flee for their lives from the battlefield. Sergius, the Bulgarian officer charged foolishly like Don Quixote at the Windmills. He deserves to be court martialled for making a foolish attack on the Serbs.

Raina now shows the photo of Sergius to Bluntschli telling him that it is the gentleman to whom she is betrothed. Bluntschli recognizes him to be the same Bulgarian officer and expresses his regrets for having spoken against him. IN a moment of annoyance, Raina wants to man to leave her room. She says that he cannot stay in her room after what he had just said about her fiancé. She wants him to climb down into the street by clinging to the water pipe. She addressed him as a ‘chocolate cream soldier’. Bluntschli summons up his strength and prepare to go down the pipe. Just then a terrible firing is heard in the street. Raina brings him back from the window and offers him shelter and asks him to rely upon her. She tells him that she belongs to the well known family of the Petkoffs, who are famous for their hospitality towards their guests. She also says that her father holds the highest command in the Bulgarian army and he is a Major. After this she goes to inform her mother of all this lets her conduct should appear unmaidenly. Along with her mother she returns, and finds him fast asleep. When Catherine tries to wake him up, Raina catches hold of her arm and begs her to let the ‘poor darling’ sleep. At these words Catherine looks sternly at her daughter, while the man continues to sleep soundly. In the morning he is sent away disguised in an old coat of Major Petkoff.

3.5.2. ACT II

It is a fine spring morning of the Sixth of March, 1986. The scene takes place in the garden of Major Petkoff’s house. It opens with a conversation between Louka, the maid servant, and Nicola, the man servant. Nicola advised her not to be disrespectful to the mistress of the house. Louka is in a rebellious mood and tells him that she is not afraid of her masters. Nicola tells her categorically that he will not be able to marry her if she quarreled with the mistress of the house. Louka is in a rebellious mood and tells him that she is not afraid of her masters. Nicola tells her categorically that he will not be able to

marry her if she quarreled with the mistress or any other member of the family. After leaving the service in the Petkoff family, he proposes to start a shop in Sofia, and then the help and goodwill of his masters would be of much use to him. Louka, however, is adamant for she knows certain family secrets, and can cause them much harm. She can break up the engagement of Raina and Sergius. Nicola, who is more realistic, advises her that once she is dismissed from the service, nobody will believe her stories. He himself knows some secrets of the family, the disclosure of which may bring about a disunion among the members but he thinks it will not be good for him to disclose them. The young girl (Louka), who is a lady of great physical charms does not care for his advice and remarks proudly that Nicola has the shoulder of a servant.

Major Petkoff returns from the war –front. The fighting between the two countries (*Bulgaria and Serbia) has ended and a peace treaty between the two countries has been signed. Major Petkoff is a man of about fifty, and he is obviously very happy to be back home from the war. He is also very happy that he has come back with the military rank of a Major which he has earned during the war and would now increase his importance in the town where he lives. He feels hungry and orders breakfast. He sends for Catherine and Raina. While Nicola goes to inform his mistress and Raina about Major Petkoff's return, Louka brings coffee and a bottle of brandy. Just then Catherine emerges from the house and comes to meet her husband in the garden. She looks extremely handsome and majestic. She is wearing a Bulgarian apron. Petkoff tells her that war is over and the peace treaty has been signed. Catherine pooh-poohs the idea of peace. She says that the Bulgarians should have demanded the merge of Serbia with Bulgaria and could have enabled Prince Alexander Emperor to become the emperor of Balkans.

Major Petkoff and his wife talk about a few irrelevant matters. Major asks her how she has been during the period of his absence. She complains

as usual of sore throat and the Major assigns this ailment to her habit of taking bath daily. His conviction is that ‘all this washing can’t be good for the health. It is not natural; all this comes from the English their climate makes them so dirty that they have to be perpetually washing themselves’. Referring to his father he says that ‘he never had a both in his life and he lived not be ninety-eight, the healthiest man in Bulgaria’. Then Catherine tells him about an electric bell and its importance in a civilized society. After this they discuss about Sergius’ promotion. In the meantime, Nicola announces the arrival of Major Sergius Saranoff, a tall and very handsome man, having the appearance of an unstudied chieftain of some mountain tribe. He is warmly welcomed by both Petkoff and Catherine. Then Catherine praises him for the wonderful cavalry charge that he led. But he says that his military campaign ended his military reputation. He then goes on to explain. He won the battle by following wrong principles of fighting whereas the Russians were losing it by following the right rules. This hurt the self-esteem of the Russian commanders. Whereas two Russian colonels have been elevated to the rank of major-generals through he is still a simple major. In spite of the encouragement given by Catherine, he says that he has to decide to send his resignation from military service. He is no longer a soldier and to him, “Soldiering is the coward’s art of attacking turns away from her, remarking that she is an abominable little clod of common clay with the soul of a servant”. Louka crying with pain and anger, exclaims indignantly that whatever clay she is made of, he is also made of the same clay. Sergius asks her pardon for his ungentlemanly conduct. He then wants to give her some money as compensation for the hurt, but she refuses to accept the money. She uncovers her bruised arm and wants him to kiss it. He refuses to do so and goes away. Raina now returns and jokingly asks Sergius if he had been flirting with Louka. He gives a negative reply. Catherine comes near them and asks Sergius to go into the library and help her husband there in making in plan for sending those three regiments to Philippopolis.

Sergius goes into the library leaving the two ladies alone. Catherine tells Raina that the first thing which her father had asked for was his old coat which they had given to the Serb so that he could escape in disguise. Catherine feels that Raina has got her in a kind of mess. Raina now betrays her liking for the Serb. On being questioned, she tells her mother that he was all the time in her room while the Russian officer searched the room. Catherine expresses the opinion that if Sergius comes to know of the incident, he will at once break off his engagement with her but Raina firmly replies that she is not afraid of the disclosure at all and does not care all, if Sergius comes to know of her 'Chocolate scream Soldier'. With these remarks, she goes away majestically.

Louka comes in to inform her mistress that a Swiss soldier with a big carpet bag has arrived and wants to see her. Catherine guesses at once that it is the Swiss soldier who had got into Raina's bed-chamber and that he has come to return the coat. She is extremely upset by his untimely arrival. She orders Louka to bring the man at once into the garden and instructs her to shut the door of the library where Sergius and Major Petkoff are working. The Swiss soldier (Bluntschli) comes up quite well dressed and smart Catherine greets him formally but asks him to leave at once. She says that her husband and her future son-in-law are in the house. They know nothing about his hiding in Raina's room. If they comes to do so. Catherine asks him to leave the bag containing the coat and tells him that it will be returned to him at his address which she requests him to leave with her.

At this point, Petkoff and Sergius approach Bluntschli. Petkoff welcomes him and explains that he had seen him from the window and had come out to greet him there. Sergius also welcomes him. Catherine who is awfully afraid of Bluntschli's untimely arrival fears that the men folk (Sergius and Petkoff) will come to know about the whole episode and much trouble will follow. At this moment Nicola arrives and Catherine orders him to bring his master's old coat

from the closet. Nicola returns with the coat in no time. Petkoff can hardly believe his eyes. He loses the bet. As soon as the important business is finished, Sergius, Petkoff and Catherine go out to give the papers to the messengers with necessary instructions. Raina and Bluntschli are left alone.

Raina asks Bluntschli how it is that he is looking much smarter than when she first saw him. Bluntschli replies that it was the result of good sleeps, washing, brushing and eating. Raina now expresses anger at his circulating the story of his stay for the night in her bed-chamber. Bluntschli tells her that he told the story only to one intimate friend Raina reveals the fact that his friend had given wide publicity to the story and it has reached the ears of her father and Sergius. She warns him that if Sergius ever came to know of it, he will be sure to kill Bluntschli in duel. Bluntschli forbids her to tell Sergius about his link with the story. She says that she cannot deceive Sergius nor tell lies to him for her relations with him. Bluntschli hints that she lied in the presence of Sergius in regard to the “chocolate Cream Soldier.” The captain then frankly tells her that he could not believe that she had, in all her life, told lies only twice. At this Raina gets offended, feels insulted and chides him for his ingratitude for she had as she says, lied only to save his life and he, instead of being thankful to her for this, did not even believe her. Then Raina refers to her photo which she had placed in pocket of her father’s coat.(given to Bluntschli) Bluntschli pleads ignorance about the photo. Raina now calls him a stupid person for not taking it out of the pocket. She fears a lot of trouble now if her father finds it in the pocket. She is furious and rebukes him saying that he has a low shop-keeping mind, for he thinks of things that would never come into a gentleman’s mind.

Louka now comes in with a heap of letters and telegrams and puts them on the table before Bluntschli. Bluntschli opens one of the telegrams and comes to know of his father’s sudden death. Another letter from the family solicitor

contains some details of the fortune which Bluntschli is to inherit. He prepares to leave for home at once. As he goes out of the room Louka remarks that Bluntschli has no heart, for he took his father's death coolly and did not say even a single word of grief for him. Raina, however, explains that as a soldier Bluntschli has been doing nothing but killing others, and so death is an ordinary matter for him. But in her mind, she doesn't like this tendency of hard attitude in life. She then goes out. Louka wishes to follow her, but just then Nicola comes in and detains her. He tells Louka that he has received thirty levas during the days. Sergius gave him twenty levas out of pure swagger, while the Swiss gave him 10 levas for backing up the lies of the Mistress and Miss Raina about him. Louka taunts him by saying that he is a born servant. She says to him, "I believe you would rather be my servant than a husband."

At the same time Sergius enters the room. Nicola goes away after instructing Louka to clear the table and get it ready for Major Petkoff. Louka and Sergius are alone in the room. Louka tells him that Raina would not marry him because the man she had talked about had come back. She now discloses his identity. He is the Swiss Bluntschli. He says that he will kill the Swiss. Louka doubts it. She says to him, "The Swiss will kill you perhaps. He has beaten you in love. He may beat you in war...." She is now in his arms. These words cut him to the quick. He realizes the force of her words and tells her that she belongs to him; and that he disclosure of the secret, recovers her presence of mind and says that she was just asking captain Bluntschli to lunch with them but he was in a hurry to go back. The situation is complicated by the arrival of Raina. As soon as she sees him (Bluntschli) she addresses him as the 'Chocolate cream soldier'. Thus she flings surprises to everyone present. She, however realizes her mistake. Just to side track the issue, she concocts a story. She says that she had made a cream cake in the form of a beautiful soldier and that Nicola put down a pile of plates on it and spoiled it. Then she apologizes to Bluntschli. She says she hoped

that he did not think that she called him the ‘Chocolate cream soldier’. Nicola receives an outburst of petulance from his master. He asks him why he has brought Bluntschli’s luggage over there and taunts him for spoiling Raina’s pudding. Nicola replies that he brought the bag at his lady’s orders but like a clever and thoughtful servant, he understands the situation and takes the blame upon himself. He is ordered by Petkoff to go away. Catherine and Raina try to soothe Petkoff’s anger. Petkoff tells him to stay with them as a guest until he goes back to Switzerland. The captain at last yields and accepts their hospitality.

3.5.3. ACT III

The scene shifts to Major Petkoff’s Library. Bluntschli is hard at work with a couple of maps before him. He is working out the details about the dispatch of three regiments to which Petkoff had referred towards the close of the last act of the play. Petkoff asks him if he needs his help. Bluntschli says that he and Sergius will manage it. Bluntschli passes the papers to Sergius who simply puts in his signature on them.

Major Petkoff is reminded of his coat. He is feeling uncomfortable in his new coat and asks Catherine for his old coat. He tells Catherine that his old coat is not in the closet but she says it is surely there. They have a bet on the question. Catherine accepts the challenge. Nicola comes with the coat and thus Petkoff loses the bet. Louka goes away as Bluntschli enters.

Bluntschli and Sergius face each other. Sergius is angry. He says to Bluntschli: ‘You are my rival. I brook no rivals’.. He challenges him to a duel at six o’clock on horseback, with their swords. Bluntschli says that as he is in the artillery, he will like to use a machine-gun and this time he will make sure of cartridges. Sergius thinking that he is joking asks him to take the matter seriously, and offers to lend him his best horse. Bluntschli accepts the offer, but he says

that he will like to fight his rival on foot, for he will not like to kill him, if he can help it.

Raina hears the last words of Bluntschli as she enters and asks them why they are going to fight a duel. Bluntschli tells Raina that no harm will be done to either of them. He has often acted as a sword instructor. He will not allow Sergius to harm him. ON this part, he will not hurt him. Next morning he will leave for home again. At this, Raina wants to show loyalty to Sergius. Sergius charges Raina with making love to Bluntschli behind his back. Then he accuses Bluntschli of making love to Raina even when he know that she was engaged to Sergius and was about to marry him. Bluntschli calls it all sheer non sense because the young lady (Raina) does not even know whether he is married or not. Raina just collapses on the ground and Sergius remarks that her concern is an evident proof of her secret love for him, and that another proof of her love for him is that he had enjoyed the privilege of staying in her bedroom one night. Now Bluntschli explained the whole incident by pointing out that he, being pursued by the enemies had entered her room forcibly with a pistol in his hand and had threatened to blow off her head, if she raised an alarm. He wants Sergius to beg pardon of Raina for unnecessarily suspecting her. Raina now says that it was all due to his friend who had told Sergius the story of his stay in her chamber. Bluntschli says that the person is now dead. But Sergius says that it was not Bluntschli's friend who was his informer. Raina guesses the truth suddenly. She had seen Louka and Sergius together. She must be his informer. Being thus exposed. Sergius withdraws his challenge to fight with Bluntschli.

Bluntschli is now happy to get out of the duel and advises Sergius to make up the quarrel with Raina. But Raina Sarcastically remarks that his difficulties are not yet over, for his true love is not Raina but Louka, and he must now fight a duel with her servant Nicola to whom Louka is engaged. Sergius is beyond himself with rage. He calls Raina a 'viper' and then a 'tiger cat'. Raina

excitedly appeals to captain Bluntschli to defend her from the abusive language of Sergius. Bluntschli remains cool and desires that Raina and Sergius should make up their differences and live happily. He asks just by the way where Louka is. Raina sarcastically replies that she might be listening to their talk secretly at the door. Sergius goes to the door and finds Louka there. In his anger, he drags her in. Louka says that she is not ashamed of what she has done. She tries to provoke and expose Raina once again by referring to her 'Chocolate Cream Soldier'. At this Raina and Louka begin to quarrel with each other when Major Petkoff enters.

Major Petkoff finds that something is wrong and asks them if anything has happened. All the three (Raina, Sergius and Bluntschli) say that everything is alright. Nicola brings Petkoff's coat. Raina, pretending to help her father in putting it on, cleverly takes the photograph from the pocket and throws it on the table before Bluntschli who covers it with a sheet of paper, but his action is noticed by Sergius. After putting on the coat, Major Petkoff searches the photograph in the pocket but not finding it there thinks that Catherine must have taken it away. He tells them that Raina's photograph which he found in his pocket had the inscription, "Raina to her chocolate cream soldier: a Souvenir". Petkoff thinks that Sergius must be the chocolate cream soldier of Raina. Sergius emphatically denies this. At his denial, Petkoff says, 'do you mean to tell me that Raina sends things like that to other men?' Sergius emphatically retorts, 'the word is not much an innocent place as we used to think, Petkoff'.

With a view to clearing all doubts, Bluntschli rises and discloses the fact that he is the 'Chocolate cream soldier'. He explains how he once sought refuge in Raina's bed chamber and was given chocolate creams to satisfy his hunger. All the complications are resolved now. On Petkoff's asking Raina to which of the two men she is engaged, Raina replies that Sergius, at least, is engaged to Louka and not to her. When Major Petkoff points out that Sergius

cannot marry Louka, for she is engaged to Nicola, Nicola tells them that she is not engaged to him. Both of them had given out false news in this respect. Nicola goes out after explaining the circumstances under which it was done.

Louka is engaged to Sergius. Louka now asks Sergius to apologize, for she has been insulted by everybody on his account. Sergius apologizes and she gives him her hand to kiss which he kisses. At once Louka reminds him of the vow and tells him that kiss has made her his affianced bride. Petkoff congratulates Sergius and Louka. Catherine comes in. She rebukes Louka for telling stories but Louka says that she had told Sergius that Raina would never marry him if the Swiss came back and that in saying this she had merely told the truth.

Hearing this, Bluntschli expresses his love for Raina. On knowing the fact that Raina is not a girl of seventeen, but she is a lady of twenty three, he proposes for marriage. Petkoff and Catherine say that their daughter is accustomed to a rich mode of living and he (Bluntschli) may not be in a position to manage that. In fact, they do not know that Bluntschli is a very rich man. The moment Bluntschli tells Catherine of his property and possessions, She takes no time to change her mind in his favour. Raina is happy. Bluntschli says to Sergius, 'Saranoff: don't get married until I come back; I shall be here punctually at five in the evening on Tuesday fortnight.' Wishing good evening to all, he goes away. Thus the play ends with Sergius' exclamation, 'what a man! Is he a man!'

3.6 GLOSSARY

Act I

The Dragoman pass—a mountain pass in the Balkan mountains.

Starlit snow—bright looking snow in the light of the stars.

Ivory image—a figure made of the tusks of elephant.

Ottoman—a cushioned seat without back or arms.

Counterpane—A covering; bed cover

Gorgeous —Attractive to look at; splendid

Occidental—Western

Paltry—Ordinary; cheap; insignificant.

Variegated—of many colours.

Lofty bearing—majestic personality

Reverie—condition of being lost in dreamy thoughts.

Dilating—opening wide; expanding

Rapturously—Joyously

Ecstatically—Joyfully; wit excessive joy

Frantically—madly

Surging enthusiasm—thrills of excitement

Avalanche- huge piece or block of ice.

Dandified—fashionable; well dressed; a fop

Chaff-husk grains

Acclamations-praises

Indignantly—angrily

Buckled—fastened; adjusted; fixed on

Treason—a act of treachery

Disillusion—falsification of truth

Opera –a musical drama.

Remorsefully—regretfully

Snuggling against—drawing closer

A prosaic little coward—an unromantic, timid believer in heroism and other such noble ideas,

Defiant –challenging

Servility—obedience; act of obeying very humbly.

Insolent –impertinence

Aroused—Awakened

Fugitive—One who runs away

Swaggering—proudly or insolently.

Reverently—respectfully; with a feeling of reverence.

Abandoning – giving up.

Fusillade-Continuous firing of bullets.

Silhouetted-appeared in dark outlines against light.

Deplorable plight- a miserable condition.

Crouching – bending low on the knees.

Retreats-goes back

Bespattered-covered all over.

Unkempt-untidily, dirty

Discern-Judge or find out

Strong-minded-obstinate

Predicament-difficult situation

Menacingly-threateningly

Disdainfully-Scornfully; hatefully

Cynically-Whimsically

Clamour-noise

Intimidate –frighten; make afraid.

Sabre-Sword

Petrified-made completely motionless

Annoyed-Angry

Feline-cat-like

Petulantlly-with annoyance or impatience; angrily

Sheathing-putting in the cover

Affably-with ease

Vexed-annoyed at heart

Superciliously – with a contemptuous air of superiority

Ravenously-most hungrily

Gobbles-Swallows hurriedly

Holsters –leather case for pistols or revolvers

Prosaically- in a cool headed manner

Betrothed –engaged for marriage

Recklessly-rashly

Patronizingly—in an elderly or advisory tone.

Castilian-belonging to castile, a province of Spain

In articulately—indistinctly

Intently—earnestly

Scandalized—feeling offended

ACT II

Paling-fences or enclosures

Complacency—feeling of self satisfaction

Imperturbability—calm feeling.

Sedately—seriously and gravely

Compassionate—sympathetic'

Levas—a Bulgarian coin

Perfunctory—something done hastily

Annexed—took possession of (territory etc)

Barbarian—uncivilized

Apprehensive—suspicious

Pugnacious—quarrelsome; fighting

Jeune credulity—childish readiness to believe

Mockeries—Contemptible things

Winging—show bodily pain by movement.

Etiquette—rule for formal relation

Ecru—some unbleached stuff of fabric

Abominable—hateful

Precisely—quite correctly

Bagman—commercial traveler

Humbugged—deceived

Stateliness—dignity

Reserved by—Hateful and pessimistic

Flinching—moving away in fear or pain.

Forage—food for horses

Solemnly – seriously

Akimbo—with hand on hip and elbow extended

Swagger—Walk or behave in a self-important way

Inexorable—unyielding

Demurely—quietly and seriously

Buffoon—a stupid and ridiculous creature

Furtively—stealthily; secretly

Sardonically-scornfully

Whimpering-making some painful sound

Bruised—wounded or injured

Slightly –contemptuously

Flirting –making love secretly

Eaves dropping –listening secretly to a private conversation

Writhing—twisting

Averted—turned away.

Gloomily—sadly

Shako—military hat

Sobered—made serious

Distracted-draw away attention

In a brown study—day-dreaming
Impertinence—not showing proper respect
Capriciously-whimsically
Perversely—unnaturally.
Flippantly—disrespectfully
Timidly—nervously
Decisively—in a tone of determination
Peremptorily—authoritatively; in a commanding way
Vehemently—excitedly, forcefully
Impetuous-s-strong
Coaxing—persuasive
Whimsical—fleeting; passing
Amazement—surprise
Bewilderment—confusion
Blustering—violently
ACT III
Panorma—viuew
Mellow—Softening
Gnawing—hewing

Contemplating—thinking of

Grimly—very seriously

Protruded—stuck out; extended

Hallucinations—delusions; dreams; false visions

Valet—a personal attendant; servant officiously—in an anxious manner

Threshold—the doorsteps

Splutter—speak hastily

Incredulous—finding it difficult to believe

Skeptically—doubtfully

Tragically—gloomily

Dubiously—doubtfully

Haughtily- -proudly

Superbly—majestically

Unflinchingly—without the least hesitation or fear

Startled—extremely surprised

Infatuated—filled with love

Phlegmatically—without any sign of agitation; in a cool manner

Flounces—moves away in a fit of anger or with impatience. Brooch—

Ornamental pin

Whacking—large, heavy or big

Crescendo of dismay—rising tone of helplessness.

Moodily—thoughtfully

Impudent—unwise

Implacable—which cannot be overcome or appeased

Sedately—in a calm, composed way; quietly

Flinching –drawing back

Slashed- made long cuts with the sword

Yelled – shouted

Fervently—warmly

Sprawling—spreading the limbs

Magnificently—proudly

Terrier—a small and active dog

Affianced—to whom a promise of marriage is given

Pepperily—bitterly

Block head—stupid fellow

Solicitous—anxious

Confronting –meeting face to face

Writhing—coiling or twisting in pain

Genially—Cheerfully

Dexterously—cleverly or skillfully

A Souvenir – a token of memory

Enigmatically—in a mysterious manner; in a puzzling way

Gasps –breathes hard

Exasperated—greatly annoyed

Uction—politeness, smoothness in speech

Stupefied—not in a position to think clearly

Dragoman pass—A mountain pass supposed to be situated in the Balkan mountains.

Occidental—western

Snowy Balkans—Tops of Bakan mountain covered with snow.

Tea gown—Gown worn at the time of taking tea.

Pushkin—a Russian poet

Holsters—leather cases for pistols

Cavalry charge—Attack by mounted soldiers

Cannoning—coming into violent contract with one another

Operatic tenor –a tenor is a male character in an opera.

Bayonet—a Sharp blade mounted at the end of a rifle.

A chocolate cream soldier—A soldier who is interested only in eating and has no soldierly traits.

Bucharest—capital of Bulgaria

Vienna—A centre of culture

Castilian noble—A noble man hailing from Castile, a province in Spain.

Ernani—The hero of opera 'Ernani' written by Verdi.

Silvinitza—A place to the North-West of Sofia

Haughtily—proudly

Genteel—civilized; polite or refined.

Shies—turns aside

Superciliously—showing hatred.

Grinning—smiling profusely.

Sarcasm—bitter remarks intended to hurt feelings.

Ravenously—greedily

Gobbles—eats quickly

Holsters—leather cases

Shewing—without showing effects.

Don Quixote—hero of a Cervantes's romance

Stifles—Checks

Tickled—having itching or tingling sensation.

Countenance—face.

Desperation—filled with despair or hopelessness

Patronizing –helpful

Affectedly—pretending.

Contemptuously—hatefully.

Reluctantly—hesitating.

Scandalized—shocked

Vehemently—strongly

Profoundly—deeply

Sash—a scarf worn round the shoulder as a part of uniform

Cognac—Brandy made in Cognac, a place in France.

The Balkans-South-East European countries.

(Bulgaria, Yugoslavia, Greece)

Philippopolis—A town situated in central Bulgaria.

Byronism—A liking for the ideas of the poet, Nyron

Childe Harold—The hero of a longer poem of Byron

Cassock—Member of a Turkish tribe of that name. The cassocks came under Russian rule.

Ecrue Canvas—unbleached cloth and used for embroidery.

3.7 EXAMINATION ORIENTED QUESTIONS

Q.1 Describe how Raina saved Bluntschli from the 'Jaws of death'.

or

What is the importance of the bed-Chamber episode in the action of 'Arms and the man?'.

Ans. Raina is the daughter of Major Petkoff, an officer in Bulgarian army. He is on the battle front fighting against the Serbian Army. Captain Bluntschli, a Swiss professional soldier, is fighting on the side of the Serbs. In the War Bulgarian army emerges victorious. The vanquished Serbs and Bluntschli flee for life and Bulgarians supported by Russians give them a hot chase. There takes place shooting in the streets of the town. Bluntschli comes running near the house of Petkoffs. He climbs up the water pipe and manages to enter the bed-chamber of Raina who is lying in her bed in a state of undress. Raina sees the stranger in her room but she is not allowed to call for help, for she has threatened with death in case she opens her mouth. He tell her that he is determined to save his life from the Bulgarian soldiers by hook or by crook. He throws the pistol he is carrying with him on the ottoman and picks up her gown, leaving her in a state of undress. He does so with the hope that she would not cry or call for help because she would not like to expose to view of the soldiers her naked body. However, the pursing soldiers have seen him going up to the Raina's room by climbing up the drain pipe. The Bulgarian soldiers known at the door of the house of the Petkoffs to make a search of the fugitive. They are, however, civil and polite to the members of the family which commands respect in the Bulgarian society. One officer seeks entry to the room of Raina. Anticipating his capture, Bluntschli prepares to fight to death. He throws the gown towards Raina. Raina pities him and offers to save him. She hides him behind the curtain of one of the widows in the room and prepared to meet the soldiers.

The officer enters and shows due courtest to the aristocratic daughter of the officer of the Bulgarian army. He is disposed to believe Raina who tells him that she has not seen anyone entering the room. The officer searches the balcony without caring to look behind the curtain. Moreover his eyes do not fall on the pistol lying on the Ottoman. He leaves the room after being satisfied that there is none in Raina's room except Raina. IN this way she behaves very cleverly and bravely and saves the life of Bluntschli.

The scene is of vital dramatic importance in the action of 'Arms and the Man'. It lays the foundation for the later incidents in the play. If Bluntschli had not taken refuge in Raina's room, the later developed of action in the play would not have been possible. It is because of this incident that Raina, who had very recently formed a resolution to be worthy of Sergius' love, is fascinated by the plain, blunt matter of fact, Bluntschli. She even goes to the extent of putting her photograph in the pocket of Petkoff's coat so that he may make good his escape. This photograph is later on the source of much complication and humour in the play. In the end, it is because of this photograph that the mystery about Bluntschli is cleared. He confesses that the photograph was intended for him and the tables are turned in the Petkoff family relationship.

Lastly, in the play GB Shaw ridicules the romantic conception of war and heroism by disillusioning Raina about her bookish and airy notions of heroism. In this process of disillusionment the episode is a very important milestone. During his conversation with Raina, Bluntschli describes the action of Sergius in leading the cavalry charge against the Serbian artillery. In the manner of a realist and professional soldier, he tells her that Sergius deserves to be Court martialled and not to be praised for the latter's crazy action. He opens her eyes on the absurdity of war. According to him, food is more important in war than bullets and heroism. All this goes a long way in purging Raina of her view of the glory of warfare and heroism of the soldier.

Thus we find that the episode of Bluntschli being saved by Raina is very important in the play. It acts as the foundation for the super structure of the play and also marks a major development in the achievement of the ideological purpose of the play.

Q.2 Consider 'Arms and the Man' an anti-romantic comedy.

OR

Describing Shaw's working out/treatment of themes of war and Marriage in Arms and the Man.

Ans. George Bernard Shaw is called an iconoclast.(a person who attacks popular beliefs or established customs).He has broken the images, the images of love and war. He has exposed the hollowness of the romantic notions about these two images. He is the best exponent of anti-romanticism or realism. He lashes out at all the ideas that are based on prejudice and ignorance and have no spark of rationality. He subtitles the play as 'Anti-romantic' Comedy. The word romantic here is used in the sense in which it is applied to the work of those writers who wrote during the nineteenth century. They followed the cult of finding out beauty in strangeness and enveloped everything in an idealistic veil. They looked back ward to the medieval age for finding out the effect and spirit of their work. The approach of such writers to the fundamental aspects of life was irrational and un-intellectual. Shaw reviewed everything about life with scientific objectivity and dispassionate outlook.

In '*Arms and the Man*' Shaw is highly realistic and makes fun of the romantic illusions about war and love. He does not merely criticize them but also shows what they really are. He puts the case for both the sides. First, he puts the romantic view about love and war and thereafter, the realistic view. Thus, he shows how silly the idealistic or romantic notions are and how true and real ones. Thus the themes of the play are love and war. These two themes have been

welded into a single whole with great skill.

In the play Shaw mainly concentrates his iconoclasm on the ideas of war, Love and marriage, as conceived by his contemporaries. War was considered to be an opportunity for soldiers to show their heroism. Soldiers were supposed to be self effacing and dauntless, ready to lay down their lives for the sake of country or their honor. Shaw considers this notion the romantic view of war unsuited for the scientific age. The romantic view of war is based on the idealistic notion that men fight because they are heroes and that soldier who takes the biggest risk wins the greatest glory, and is the greatest hero. According to Shaw mere personal courage, valour and undaunted spirit do not count for ensuring victory in a modern war. The old thinking is fallacious because it is unrealistic. In modern scientific age, soldiers are too human to be indifferent to their lives. They are as much reluctant to die as the civilians are. The soldiers need better food supply to the battle from than ammunition. The realistic views are echoed by Bluntschli who is the mouth piece of the playwright. Raina, Catherine and Sergius hold the romantic view of war. Bluntschli purges Raina of her romanticism regarding war slowly but steadily. Sergius who is first termed and adored as hero by both Raina and Catherine slowly falls in their estimation when his foolish action of leading cavalry charge in defiance of his superiors against Serbian artillery is revealed to them by the professional soldier, Bluntschli. Sergius himself is disillusioned when he fails to find due recognition and appreciate for his heroic deed of defeating the Serbs. Because of this disillusionment, he becomes desperate and in desperation he sends in his letter of resignation from Bulgarian Army. Thus George Bernard Shaw sees no justification for the glorification of war.

The second idea exposed by Shaw is the romantic view of love and marriage, based on medieval chivalry and gallantry. It tends on one hand, to hero-worship, and on the other, to affectation and the display of unfelt emotions and sentiments. Shaw reduces love into nothing more than a sensual itch. He

ridicules the idea of marriage as a union either of two distinguished families or of two souls. This idea has also been woven artistically into the texture of the play. Raina and Sergius hold the romantic view of love and marriage. Both belong to distinguished noble families of Bulgaria and pretend to love each other. Actually Raina's love is nothing but hero-worship. The way she holds the portrait of her fiancé shows that she adores rather than loves him. Both are pretentious in their manifestation of love. They make show and vow of higher love. It is all affectation, otherwise how can a true lover like Sergius, talk to, hold the hands and embrace a maid-servant of the Petkoffs in Raina's back. The insincerity of their love again comes to light when the readers come to know that Raina has been spying on them all this time when amorous advances are being made by Sergius to Louka, the attractive and young maid-servant. Both Raina and Sergius vie with each other to show how deeply and sincerely each loves the other. It is nothing but an attempt at self-deception. Had Raina been sincere in love-making she would not have slipped her photograph in the pocket of the coat of her father which she gave to Bluntschli to enable him to make good his escape. Moreover she had intended the photograph for the Chocolate Cream soldier' who was none else than Bluntschli. It clearly shows that Raina was attached to Bluntschli. Otherwise there was no need of keeping this episode a secret. Sergius himself says towards the end that it is difficult to keep higher love up for any length of time. They give up the romantic view of love and marriage and come to the plane of reality. Raina gets married to Bluntschli and Louka to Sergius, ignoring romantic notions and class-consciousness.

Thus Shaw exposes the folly of romantic views about art, love, marriage and class-consciousness through the medium of light hearted comedy. He laughs but his laughter has a serious intention. He is both wit and thought provoking. It is a didactic play, the purpose of the dramatist being to make us see the truth about love and war.

Q.3 Write a note on elements of Humour, wit and satire as contained in the play 'Arms and the Man'.

Ans: G.B. Shaw's play 'Arms and the Man' contains elements of wit, humour and satire. Shaw was essentially a writer of comedies and not of farces. Whereas a farce simply makes us laugh and has nothing serious to tell, a comedy provided all types of humour and has a serious purpose underlying it. The main aim of the writer in the play is not just to satirize love, marriage or war. His aim is to shatter the so called false and artificial concepts of the romantic views about marriage and war.

Humour and wit.

Wit and humour are two distinct traits. Wit is a pure intellectual exercise. It generally originates from combination of words and fancy. Humour is allied to the sensitiveness of the human heart. Like wit, it causes laughter; laughter is something deep and dignified.

There are several comic scenes in the play. First we find in the bed-chamber of Raina when the Swiss soldier, Bluntschli, seeks refuge and tries to prove that chocolates are more important than ammunition. Such a thing is bound to create a feeling of humour and laughter. The purpose is to laugh at those who glorify war. The other funny situations are created in the scenes when Petkoff and Catherine discuss about polished tastes and when Nicola and Louka discuss about the duties of servants. In these two scenes Shaw has tried to laugh at the existing conventions and traditions. Here the motive of Shaw is to hold the concept of polished tastes, of respectability and dignity, up to ridicule. Holding of the portrait of Sergius and worshipping as if Sergius were a god, make us laugh heartily.

Then there is the incident of Sergius's flirtation with Louka. This is a frivolous incident. Then Sergius' confession that he has played the role of six men at a

time also causes laughter. Nobody knows which the real man is. Nicola's confession when he is charged with having soiled the toy soldier of Raina is purely comic. In doing so, Shaw has tried to serve the purpose of showing to the world that existing morals and conventions are laughable and worthless. Unlike in farce, there is an element of seriousness underlying the laughter. Shaw keeps us laughing throughout the play. He makes us laugh at the prevalent conceptions of war, love, marriage and class-consciousness. The weapons of irony and Satire serve his purpose. By the use of dramatic irony in the play knowledge is distributed unequally and we are made to laugh at the ignorance of some characters. The conception of character is by itself humorous. Shaw's characters are in the tradition of those of the Johnsonian 'Comedy of humours'. Every character is given one dominant trait which is elaborately presented e.g Major Petkoff's class-consciousness, Nicola's cynical submissiveness, Louka's ambition, Raina's romanticism, Sergius's many facedness and Bluntschli's commonsense. Though there is a good sprinkling of humorous patches, yet the play is not wanting in wit or intellectual humour. The most important source of humour, in fact, is the dialogue which is quite witty and laughter-provoking. The creation of ice-putting story, the mystery of the carpet bag and the coat, display Shaw's love of the Comic. But he did not create comic scenes only to entertain us but he had always something uppermost in his mind to convey.

Satiric element in 'Arms and the Man'.

The aim of satire is to correct an individual or society by holding weaknesses up to ridicule. A satirist exposes individuals or social follies, wickedness and vices and his aim is not to inflict torture or to cause pain to anybody. His aim is to bring sanity to prevail and to purge the individual or society of undesirable qualities or conceptions. Satire was a natural weapon to Shaw for exposing the wrong notions, conventions and traditions plaguing the society. He had the reformation of society at heart. Those who allege that Shaw

scarified art on the altar of propaganda little realize this. In short, for Shaw, reformation of the society was the end and the satire the mean. In 'Arms and the man' Shaw has chosen to satirize the romantic ideals of life, especially the romantic view of war, soldiering and love and marriage and social snobbery.

Satiric treatment of War and Soldiering.

Shaw has a dig at the supposed heroism of soldiers. News of victory on account of heroic cavalry charge by Sergius against Serbian artillery sends waves of joy and excitement to people of romantic bent of mind like Raina and Catherine. Raina is in raptures and worships the portrait of Sergius as if he were a god, As per romantic view about soldiering, a soldier is expected to be self-effacing, daring and dauntless, ready to sacrifice his life for the sake of the country his honour. A soldier registering victory in battle-field through greatest risk or adventure is considered the greatest hero. But the emergence of Bluntschli in the bed-chamber of Raina opens the eyes of romantic girls, Raina to harsh realities. Bluntschli makes her realize that Sergius's cavalry charge was in reality a rash and foolish act. He says that nine of every ten soldiers are born fools. The subsequent happenings establish the truth of his statement. The Bulgarian officer while searching for Bluntschli in Raina's bedroom fails to notice the pistol lying on the Ottoman. He has a cursory look on the balcony and does not look behind the curtain where the fugitive was hiding himself. The attitude of the officer lends credence to Bluntschli's statement. Bluntschli goes on to say that a soldier fights not because he likes fighting but because compulsions of earning livelihood force him to fight. From this one can infer that it is foolish to think that men fight for the sake of heroism. War is not to be glorified but to be derided at. Soldiers want food and not battles. Raina is disillusioned and shuns her romantic view of war. Sergius, too, is disillusioned. He risked his life by leading a decisive cavalry charge and won victory over the Serbs. He was expecting recognition for his chivalrous action. He is disappointed when he fails to get any praise. IN

desperation he sends in his resignation from army service. Bluntschli's realistic views leave Raina disillusioned in her view on war. Here Bluntschli acts as the mouthpiece of Shaw.

Satiric Treatment of Romantic Love and Marriage.

Shaw wants to clarify that marriage is not an adventurous union of romantic hero and heroine. He feels that people marry because marriage is a physical necessity. He is of the opinion that marriage should not be the result of the blooming of the flowers of romance but it should be contracted with a view to procreating. Raina and Sergius make a vow of 'higher love' for each other. Both of them say one cannot live without the other even for a minute. But their profession of 'higher love' is merely a pose, a show, a mockery. As soon as Raina's back is turned, Sergius starts flirtation with Louka, just as Raina loves Bluntschli behind Sergius' back. The state of her heart is revealed when she, out of irritation, asks her mother to marry Sergius whom Catherine likes so much, instead of forcing her marriage with Sergius. Nothing can illustrate the hollowness of romantic love in a better way. Sergius is not the chivalrous Knight which Raina takes him to be. He is proud, boastful, and incompetent or foolish. He is easily fooled and entrapped into marriage by a petty maid-servant. Raina, too, is made of the same clay as Sergius. She resorts to telling lies to cover her relations with Bluntschli. She strikes poses and at times behaves in a childish manner. Through these characters Shaw has shown that the so-called noble and the heroic are no better than their servants.

Satire on social snobbery.

Social snobbery also comes under heavy attack of the pen of Shaw. Petkoffs are boastful of their aristocratic tastes. They view their library, two stair cases and electric bell as proof of their roots in nobility. We may no longer be proud of such things or regard them as our distinct possession. But the mentality

still persists. This very mentality tends to make us proud of our T.V sets, Cars, Air conditioners etc. Shaw has taken to task our craze for such things. He has satirized such false notions of social superiority and has attempted at curbing them by holding them up to ridicule. Raina and Sergius, inspite of their social pride, are as much creatures of a clay as Louka and Nicola are. To conclude, Shaw has vehemently lashed at the vanities and follies of the individuals as well as society.

Q.4 Describe how Louka entrapped Sergius into marriage.

OR

What is Louka's ambition? How does she realize it? What help is rendered by Nicola to Louka in the realization of her ambition?

Ans. Louka is young and beautiful Bulgarian girl working as a maid servant in the employ of the Petkoffs. She pretends to be engaged to Nicola, a male servant of the same masters. She is self-willed and highly ambitions. She wants to exploit her physical charms, cleverness and intelligence to full in order to get married to a member of the Bulgarian nobility. She is a servant with the soul of a master. Her ambition is not dormant in her. She is ever active in her efforts to achieve her aim.

She casts her loving eyes on Sergius Saranoff who is engaged to the romantic daughter of Petkoffs. She is very shrewd and farsighted. She comes to know the secret of Raina's heart and she is determined to exploit it to the utmost. Very systematically she starts laying the snare for the gull of a Sergius. Every step of her is well planned and calculated. The moment Raina decides to enjoy a stroll with Sergius and goes to fetch her hat, Louka attracts Sergius's attention toward her beauty. He starts flirting with her and tries to kiss her. She cleverly suggest that they should go into the stable so that they may not be seen from the

house, for says she, Miss Raina is sure to be spying up on them. She leads him on but keeps tantalizing him and does not allow him a close access to her. She encourages Sergius in making amorous advances to her, but at the same time pretends to be indifferent. He takes her hands and then embraces her. This is what she actually wants. She exploits his weakness to her advantage. Slowly and steadily she tries to make him feel that Raina is not worthy of his love. She employs tricks and her cleverness to create Doubts in the mind of Sergius about the fidelity of Raina towards him. She wants to remove Raina from his mind and then to occupy that place herself.

Louka then gives shock to Sergius by the revelation that she has eavesdropped on Raina and found that she was in love with another man, who had spent one full night in Raina's bed chamber.

Mischievously she hints that another man has enjoyed the amorous caresses of Raina and that Raina is determined to marry that man whether he likes it or not. Sergius's anger is aroused and in his anger he holds Louka so violently that her arm is bruised. She says that bruise can be cured if he kisses it, but he declines to do so as he is totally disillusioned about Raina. Louka misses no opportunity that comes in her way. She uses every opportunity to brain wash Sergius. Her method is to tantalize him and injure his feelings, especially towards Raina whenever they two are alone. He offers to kiss the bruise and thereby cure it. He wants to satisfy his physical lust but Louka controls herself and forbids it. Very cleverly she drifts the conversation to the virtue of courage. She refuses to consider him courageous. According to her, a truly courageous person is he or she who has guts to challenge public opinion and marry below his or her rank.

When Bluntschli comes to return coat to the Petkoffs, she seizes the opportunity to poison Sergius's ears that the man present in the house is none else than a person whom Raina loves passionately. She asserts that Raina will

marry the Swiss man and not Sergius. This enrages Sergius very much and rashly he vows that if he touches Louka again, he will touch his affianced wife'. She makes him understand that it would be ungentlemanly on his part to break his vow. The fool of a Sergius is taken in and he falls a prey to his false sense of honour and his Swagger.

When the Petkoffs, Sergius and Bluntschli are engaged in conversation in the library room, Louka stands at the door, eaves-dropping all that transpires between them inside the room. Bluntschli **tells in the course of talk that he had stayed in Raina's bed chamber but nothing improper ever passed between them. Raina senses foul play by Louka. She thinks Louka to be his informer. She tells Sergius and others that Louka is in the habit of eaves-dropping and, hence must be at the door. Sergius finds Louka actually there and drags her in. Louka says that she has been listening at the door, for her love was at stake.** Bluntschli supports her saying that everything is fair I love and war. Louka feels insulted and asks Sergius to apologize to her because it is owing to him that she has been insulted by all. Sergius kisses the wound he had caused on her arm. Louka is quick in reminding him of his vow to marry her, if ever again he touched her. Sergius now takes her in his arms and declares that he would marry her.

Thus we see that Louka very cleverly, cautiously and intelligently entraps Sergius into marrying her. She acts like a hypnotizer and makes him think, feel and act according to her own desires. Her physical beauty also contributes to her success. Nicola also contributes to her success.

Nicola's role in the realization of Louka's ambition.

Louka desires to rise above her status by marrying in nobility and Nicola's ambition is to be an independent shopkeeper. In the play we see that Nicola helps Louka to realize her ambition in the hope that she will patronize his business

when he sets up his shop. Nicola helps his female counterpart in more than one way. It is he who helps her to behave like a well-bred lady. When she enters the service, she looks an ordinary peasant girl of Bulgaria. Nicola teaches her to present herself to her advantage. He has made a woman of Louka so that she may be able to use her Physical charms to her best advantage. He pretends to be engaged to Louka with the sole aim of offering her protection against the indecent attack, otherwise he has no intention of marrying her. He is her well-wisher Why Nicola and Louka are busy in talking to each other in the library use. Sergius comes in. ON a pretext, Nicola goes out of the library, leaving Louka and Sergius together so that Louka may get an opportunity for enticing and entrapping Sergius. Without his exit the later developments leading to Louka's engagement would not have been possible. When there comes the time for clarification he declares that their engagement was a farce, deliberately played to protect her. Nicola helps Louka in all ways to get married to Sergius.

Q. 5 Comment on Shaw's use of dramatic irony in 'Arms and the Man'.

Ans. Dramatic irony is a plot device. According to it spectators know more than the characters themselves. The audiences understand the meaning and implication of a situation on the stage or what is being said, but the characters do not. In other words dramatic irony is a situation in which knowledge is unevenly distributed among the characters and the audience. Some characters act in their ignorance of full details and provide a source of humour in the play. In the bed chamber scene the audience know that eh fugitive is hiding behind the curtains. Louka comes in to inform Raina that a fugitive has been seen climbing the water pipe. We laugh at her ignorance. Again an ironical situation presents itself when the Russian officer is fooled by Raina.

Leaving aside the introductory part of the play there is no moment, except in the end, when knowledge is evenly distributed among the characters. Sometimes

the reader is taken into confidence when he laughs at the ignorant characters. At other times the dramatics laughs at the reader also.

Initially Raina had doubts about Sergius' heroism. When she comes to know that Sergius has performed a heroic deed on the battle front by leading the cavalry charge, she changes her opinion about him and turns into an admirer and worshipper of Sergius. The dramatist knows well that she (Raina) has to reverse her opinion later on. He must, therefore be laughing at her ignorance.

The situation in which Major Petkoff's coat is involved is the richest in dramatic irony. Petkoff feels uncomfortable without his coat on one occasion. He finds it missing. He bets with Catherine who is very sure that it is there. We know that Petkoff is ignorant about its return to the closet. Bluntschli, Raina, Catherine and we know the secret of its replacement and, hence cannot help laughing at Petkoff's poor knowledge. Raina, Catherine and we appreciate Bluntschli's superior knowledge when he remarks that 'Madam is sure to be right'. Sergius misinterprets it as a Chivalrous remark.

Another situation rich in dramatic irony involves the photograph of Raina which she had slipped into a pocket of Petkoff's coat which she had given to Bluntschli to make good his escape. She thinks that he must have received the autographed portrait while the fact is quite the contrary when she removes the photograph from her father's coat, she feels relieved, and we share the feeling with her but the dramatist knows that Petkoff has already seen the photograph. The whole situation is steeped in dramatic irony. Equally humorous is the situation in which Catherine says to Bluntschli that he knows her wishes regarding his stay in the house. Petkoff, Raina and Sergius thinks that she wants him to stay on, while we know that her wish is that he should go at once from her house.

These few examples show that 'Arms and the Man' is steeped in dramatic irony. Through his abundant use of dramatic irony, Shaw provides humour. He

itches ignorance against knowledge and makes us laugh at one character or the other.

Q.6 Briefly trace the process of Sergius's disillusionment in 'Arms and the Man'.

OR

Give an account of the change that occurs in Sergius during the action of 'Arms and the Man'.

Ans. In 'Arms and the Man' Shaw exposes the absurdity of the contemporary notions of love and war. His heroine Raina and hero, Sergius, hold the same romantic view about love and war in the initial stage. In the subsequent stages we find marked changes in their views and attitudes. Shaw makes them realize that their ideas were wrong.

Sergius is introduced to us as Raina's ideal hero. He lives in a world of his own romantic ideals. He thinks that war is an occasion for the able-bodied men like him to display their courage and valour, that soldier should be ready to lay down his life for the sake of his honour and his country; and this quality in the soldier is by itself enough to ensure his victory. Prompted by this idealism, he disobeys his officers and leads his cavalry charge on the Serbian artillery. Luck is, however, on his side. His charge is successful not because he was good at leading the charge but because the enemy had no ammunition to fire at. He risked his life in the hope that he would be getting due recognition and appreciation from his country people and officers. But nothing like that happened. In desperation he sends in his letter of resignation from the army. His disillusionment is obvious from his words to Catherine, his proposed mother-in-law, who is trying to persuade him to withdraw his resignation. He says, 'Soldiering, my dear madam, is the coward's art of attacking mercilessly when you are strong and keeping out

of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage, and never, on any account, fight him on equal terms'. His realization that personal heroism of the individual soldier is of no consequence in the modern warfare is very clear. Louka taunts him for lacking courage. She is prepared to consider him bold and daring only when he has the guts to challenge popular notions regarding love and marriage and marry a girl he loves, regardless of her social status. Both Louka and Bluntschli bring Sergius down to the plane of reality. He now comes to realize that war is a fraud.

Even in the matter of love he is completely disillusioned. In the early stages he and Raina talk of higher love. Both boast of being deeply attached to each other. But when Raina goes in to bring her hat, he is fascinated by the charms of Louka. He holds her hands and takes her in his arms. He embraces Louka. He wants to establish physical contract with Louka. Louka poisons his ears against Raina. Louka tells Sergius that Raina loves a man other than Sergius and that she is bent upon marrying him whether he likes or not. She drives a wedge between Raina and Sergius. Sergius knows that higher love cannot be pursued for a long period thus, feels the necessity of having sexual relations with Louka. He continuously tries to check his love for Louka, but in vain. He ends up owning Louka as his would-be wife. Finally, he has to admit that his conception of love is a hollow sham.

Thus Sergius who started as a romantic in respect of views on war and love, realizes the truth about them towards the end of play. The disillusionment is complete.

Q.7 How is Raina disillusioned? Describe the circumstances that lead to the engagement of Raina with Bluntschli.

Ans. When Raina meets Bluntschli for the first time he is at his worst he has not shaved for a few days; he has not taken proper food and rest; and he is

a fugitive in her bedroom. Raina, on the other hand, is in a mood to be worthy of her hero, Sergius, to whom she is engaged. It is natural for her to be contemptuous towards him.

This, however does not continue for long. By the time he is asleep on her bed, she has changed her attitude towards him. The factor that wrought this change is romanticism and his commonsense and down-to-earth realism. It is obvious that when the former attitude comes in conflict with the latter it is bound to crash. Bluntschli, by insisting on his negative attitude towards her crazy romantic conception of heroism and war, makes her realize that she has been living all this time in dreamy world. She is attracted towards him because of the novelty of his approach. He insists, for example, that food is more important in war than ammunition, and that what matters is not the virtue of soldier but the circumstances in which the battle takes place. He describes the action of Sergius, which she thinks to be heroic and worthy of admiration, in a ridiculous manner; and he makes her see the truth of his point. In short, he breaks through the fortress of Raina and makes good his entry into her heart.

In a way Raina's romantic nature generates in her a liking for the plain, blunt Bluntschli. Bluntschli's entry into her bedroom at the time of night, and that too as a starved fugitive, touches the romantic strings in her. In the manner of the heroines of her rich imagination, she wants to give protection to the fugitive. Therefore, she sympathizes with him; and sympathy is the first step towards love.

Raina and her fiancé, Sergius, talk of higher love. But each of them is pretentious. Raina has seen Sergius flirting with her maid servant, Louka. So he falls in her estimation. As Sergius puts it practicing 'the higher love' for any length of time is a tiring job because it lacks the naturalness, sincerity, thrill and spontaneity of real love. Raina must have been feeling the same. The coming in

of Louka in her way upsets her. This canker in her flower disturbs her considerably and she realizes that reality is different from what she has been imagining. She, naturally, thinks of the solid human being, Bluntschli. She is so much disillusioned that she is prepared to break her engagement with Sergius.

The coming of Bluntschli at the appropriate time reinforces the change that has taken place in Raina. Raina's romance with Sergius stands shattered; and he publicly confesses his love for Louka to whom he is instantly engaged.

Thus we observe that the romanticism and unreality of Raina and Sergius, their self-deception, the commonsense and prudence of Bluntschli, his purgation of the crazy notions of Raina and Sergius leading to their self-realization, and the ambition of Louka—all these factors are responsible for the engagement of Raina and Bluntschli.

Q.8 Discuss the Title of the play 'Arms and the Man'.

Ans. The title of the play has been taken from Dryden's translation of Virgil's Aeneid which is an epic of war and adventure. Aeneid is a saga of heroic deeds performed by Aeneas in Troy and Italy. Virgil's in his above-named epic sings of the glory of war and heroic valour. Shaw takes the title not to glorify war but to run it down. Virgil's phrase 'Arma Virumque' which was translated by Dryden as 'Arms and the Man' gets a rough and ironical treatment at the hands of Shaw. Instead of extolling war and heroism, he has reversed the trend. He does not attach any importance to war and soldiering. On the other hand, he purges them of romantic glamour. There is no denying the fact that the play opens on a note of happiness for the Petkoff's. Both Catherine Petkoff and her young daughter, Raina, are overwhelmed with joy on hearing the news of the successful cavalry charge of Raina's betrothed, Sergius. They are in raptures. They take him for an ideal hero and Raina starts worshipping his portrait. They are transported to the world of romance. Shaw's intention is to open their eyes

to realities of the world and to bring them to the plain of realities. Thus to achieve his aim, he exposes the absurdity of war wherein men and arms are used indiscreetly and uselessly.

The action of the play has the war as its background and deals with men in arm. As the action progresses, the hollowness of war is exposed, and the romantic conception of war and soldiering is dealt a shattering blow. Sergius is presented as a top-class fool who risked his life for personal glory by embarking upon a very dangerous project of leading a cavalry charge against the Serbian artillery. According to Shaw, Sergius deserves to be court-martialled for his indiscreet action. He tells, through his mouth-piece Bluntschli that soldiers are cowards who attack when enemy is weak. He adds that soldiers are born fools. He cites the example of the search officer who fails to notice the pistol lying on the Ottoman in Raina's room.

Thus, Shaw, unlike Virgil, condemns war and the heroism of soldiers. He sees no reason in glorifying war, for war is accompanied by countless horrors and cruelties. Neither arms nor heroic deeds are supreme in his eyes. What matters most, according to Shaw, is the essential humanity of man. The basic instinct of man is one of self-preservation.

... Thus the title of the play 'Arms and the Man' is apt one. It reflects the dramatist's mood of highlighting the illusion regarding both the glory of war and the heroism of soldiers. He has presented the absurdity of romantic ideas.

Q.9 Describe coat and photograph episodes. Give their dramatic significance.

Ans. Bluntschli, a Swiss, fights on behalf of the serbs against the Bulgarian army. The Bulgarians emerge victorious. The vanquished including Bluntschli run for life and the Bulgarian soldiers give them a hot chase. Their instinct of self-

preservation makes Bluntschli sneak into the bed-chamber of Raina, the only daughter of the Petkoffs. The search officer conducts the search of the room and fails to find him because Raina has hid Bluntschli behind the curtains. Raina, thus saves him and asks him to stay in her room for the night so that he may leave in the early morning undetected. This he does readily. In the morning he is given an old coat to put on so that he may make good his escape in a disguised manner. By the time Bluntschli leaves Raina's house, she has developed a fancy for him. She is impressed by his realistic views on war and soldiering. He exposed the foolishness of Sergius, her betrothed in leading the cavalry charges against the enemy's artillery. That she has developed a liking for Bluntschli becomes clear when she slips into a pocket of the said coat her autographed photograph intended for Bluntschli. This was not in his knowledge. Bluntschli disguises himself by putting this coat on and goes away undetected. Bluntschli comes to Raina's house again after the war is over. His aim of visit was twofold, the first being to return the coat and the other being to have another glimpse of Raina. But before he comes Raina has already seen Sergius flirting with her maid servant, Louka, She has come to know that Sergius's professions of higher love are a big hoax. Her liking for Bluntschli naturally increases. When she sees Bluntschli in her house for the second time, her interest in the man increases.

The coat and photograph figure again when Major Petkoff feels uneasy and uncomfortable in the new coat. He wants to have his old coat which, according to him, is not in the closet. Catherine Petkoff asserts that the coat is in the closet. Major Petkoff is so sure of his stand that Major bets with Catherine and so does Sergius who is also present there To their great surprise Nicola brings the coat, telling them that he has found it in the closet. Major Petkoff's position becomes ridiculous and one cannot help laughing at his expense.

When Raina and Bluntschli are alone in the Petkoff's library, Raina takes the opportunity to ask Bluntschli how he takes her act of placing her photograph

in the pocket of the old coat. She is quite surprised to know that he has not seen the portrait thus far. It believed to be lying still in the coat pocket. Raina is upset and angry. She calls him a man with a low shop-keeping mind. She is worried about serious consequences in case her father comes to get her autographed photograph. Major Petkoff enters and complains that someone else with a differently shaped back has been wearing his coat, for it has burst open at the back. Catherine was repairing it at that time. After it is mended, it is brought by Nicola. Raina is a bit panicky, but soon she comes in her own. Pretending to help her father to put on the coat, Raina very cleverly takes out the photograph and throws it towards Bluntschli. Sergius who is there watches the whole proceedings and is quite surprised.

Raina does not know that her father has already seen her autograph. When he puts on the mended coat, he finds the photograph missing. He grows suspicious and wants to know all about it at all costs. He believes that the photograph was intended for Sergius. Sergius denies it. It is Bluntschli who removes the curtain shrouding the mystery about coat and the inscription on the photograph. He reveals the whole story about his night stay in Raina's bed-chamber and the mystery about chocolate cream soldier. The disclosure creates a sensation. The result is that Sergius is engaged to Louka and Raina to her chocolate cream soldier. ‘

Their dramatic significance.

The old coat and the photograph are of great importance in the development of the plot. It is this old coat that facilitates the escape of Bluntschli from the house of the Petkoffs. Again, it is this very coat that affords him the second chance to visit her house and have her glimpse. It is on account of this second visit that the mysteries are resolved, leading to the engagement of Bluntschli to Raina.

The coat and photograph are helpful in introducing complication and suspense into the plot. The return of Bluntschli with the coat makes the situation complicated. The removal of the photograph from coat pocket also makes situation tense.

The coat and the photograph are a big source of humour and fun. The dramatist uses the episodes to display his wit and sense of humour.

Finally they expose the character of the main figures. Catherine's resourcefulness, Nicola's servile attitude, Bluntschli's practical approach and habits are revealed, Raina's disillusionment with higher love is made possible and conveyed by these episodes.

Q.10 It is said that Shaw's arms and the Man' has two themes. Write a brief note on these two

OR

Bernard Shaw Shocks us out of our conventional ideas of love and war in 'Arm and the Man'. Discuss.

Ans. War and love are the two themes of the play. These two themes have been interwoven into a single whole with great skill. Shaw has shown that it is the romance of war that leads to the romance of love. Further, the dramatist's treatment of these two themes is characterized by realism.

Some people think that war is something glorious. A soldier who kills or gets killed in war is called a hero, a patriot. Raina, the daughter of major Petkoff has these romantic ideas about war. Her head is full of romantic views of love and war and it is the result of her reading Byron and Pushkin. She stands on the balcony of her bed-room admiring the beauty of the night and dreaming of her betrothed, Sergius, a captain in the Bulgarian army. She is informed by her mother

that Sergius has won a splendid victory in the battle of Slivnitsa. His heroic cavalry charge on the artillery of the Serbs has put them to flight. She considers him a brave man, a great hero. She gets excited and thrilled. Sergius's reported heroism in the war feeds her romantic love of him. She is full of idealistic notions of love and war.

However, her romantic notions of war and soldiering receive a rude shock with the arrival of the fugitive, Bluntschli, a Swiss mercenary who fought on the side of Serbs in the war against Bulgarians. He is blunt in everything he says, blunt as is suggested by his name itself. He tells Raina that there is nothing glorious in war. It is all mad destruct in and killing. An experienced soldier carries something to eat with him. He knows that in war bread is more important than bullets. He tells her that an old soldier knows that his study is to live as long as possible. He bluntly tells her that all soldiers are afraid to die. He further tells her that he himself has run away and has entered her bed room to save his life. He even uses Raina's cloak as a shield to save himself, and thus administers a rude shock to her. Not only that he demands chocolates to eat and says that he carries chocolates to the front instead of cartridges. Thus we see that Shaw's play tells us that war is something wicked and stupid. It is a brutal affair and we should not sing songs of it Raina had glorified Sergius as hero before his return, but after his return from war, we get a scene of 'higher love' between the two but such romantic love, more often than not is a sham. As soon as Raina's back is turned Sergius flirts with Louka for relaxation after the strain of higher love.

Like war, love too, is misunderstood by people who have romantic ideas about it. Raina's romantic ideas about Sergius prove false She finds that the hero of her dreams is a common place person who doesn't understand the purity of her passion for him. He is tired of her higher love. He finds joy in kissing and making love to Louka, the cheap maid servant. Raina's love for marriage and with Bluntschli is based on a proper understanding between the two. The

hollowness of romantic love is further stressed by showing how Nicola gives up Louka for profit. She would make a better customer than a wife.

Shaw's reviews on love and war are characterized by strict realism. His realism in the treatment of these themes is clearly brought out. To conclude, Shaw makes his views of love and war perfectly clear. Love and marriage should be, according to him, based upon mutual convenience and mutual compatibility, upon considerations of economic security, and upon mutual understanding, rather than upon any romantic illusions.

3.8 SELF CHECK EXERCISE

Fill in the blanks

1. _____ and _____ are the two themes of the play *Arms and the Man*
2. The title of the play has been taken from _____ translation of _____
3. Chocolate Cream Soldier is _____
4. _____ a spiritual bond between man and woman without a desire to have sex or physical enjoyment.
5. _____ is a purely fictitious mountain pass.
6. Love and marriage is based upon _____ and _____ rather than _____

3.9 ANSWER KEY TO SELF CHECK EXERCISE.

1. Love , war

2. Dryden's , Virgil's Aeneid
3. Bluntschli
4. Higher Love
5. Dragoman pass
6. Mutual convenience and mutual compatibility, romantic illusions.

3.10 SUGGESTED READING:

Karan, K.K. *George Bernard Shaw and the Concept of Superman*, 1989.

Kaufman, R.J. *G.B.Shaw, A Collection of Critical Essays (20th Century Views)*.

Nethercot, Arthur H. *Men and Supermen: The Shavian Portrait Gallery*. 1954.

Pearson, Hesketh. *Bernard Shaw: His Life and Personality*. 1942.

Purdom, C.B. *A Guide to the Plays of Bernard Shaw*.

Ward, A.C. *Bernard Shaw*. 1951.

Henderson, Archibald. *George Bernard Shaw: Man of the Century*. 1956.

Irvine, William. *The Universe of GBS*. 1949.

Kaye, Julian B. *Bernard Shaw and the Nineteenth Century Tradition*. 1955.

B.A/B.Com Semester - IV	Course. No. AA 401	Lesson No. 4
General English	ARMS AND THE MAN	Unit-I

G.B. SHAW

STRUCTURE

- 4.1 Introduction**
- 4.2 Objectives**
- 4.3 Reference To Context**
- 4.4 Examination Oriented Questions**
- 4.5 Self Check Exercise**
- 4.6 Answer Key**
- 4.7 Suggested Readings**

4.1 INTRODUCTION

Arms and the Man is a comedy by G.B. Shaw whose title comes from the opening words of Virgil's Aeneid in Latin: *Arma Virumque Cano*. *Arms and the man* is a humorous play that shows the fertility of war and deals comedically with the hypocrisies of human nature.

4.2 OBJECTIVES

After going through this lesson,

- a) you will be able to acquaint yourself with major and minor

characters that figure in the play *Arms and the Man*.

- b) Comment briefly on the significance of the dialogues and incidents in the play.
- c) Identify the speaker, who, whom dialogue is addressed.

4.3 REFERENCE TO THE CONTEXT

1. **‘e defied our Russian commanders – acted without orders-led a charge on his own responsibility – headed it himself was the first man to sweep through their guns: Our gallant splendid Bulgarians with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and the dandified Austrian officers like Chaff’**

Reference: These lines occur in Act I of GB Shaw’s play ‘Arms and the Man’.

Context: Raina’s mother, Catherine Petkoff has received the news about the heroic victory recorded over the Serbian army by the Bulgarian officer, Sergius. Raina who is standing on the balcony of her bed chamber, enjoying the romantic beauty of the night is informed by her mother that Sergius has won a victory at Slivnitsa. Raina is excited to hear the news. She asks her mother to tell her about the victory.

Explanation: In these lines under reference, Catherine tells Raina how Sergius won the day. Defying the orders of his superiors, he led the cavalry charge against the Serbian artillery on his own responsibility. With eyes red with anger, Sergius and his soldiers pounced upon the enemy inflicting heavy casualties on the opponents. Their shining sharp swords took heavy toll of their lives. In no time they scattered the unfortunate Serbs and their smartly dressed Austrian Officers. Catherine compares the Bulgarian attack with a rolling mass of frozen

snow sweeping everything along with it. She also compares the Austrian officers and soldiers with chaff which is blown off by the wind in the process of winnowing. Thus, showers praise on the Bulgarian soldiers and belittles the glory of the enemy.

2. **“Well, it came into my head, just as he was holding me in his arms and looking into my eyes, that perhaps we only had our heroic ideas because we are so fond of reading Byron and Pushkin, and because we were so delighted with the opera that season at Bucharest. Real life is so seldom like that! I indeed never, as far as I know it then.**

Reference: These lines form a part of the speech of Raina, the heroine in G.B. Shaw’s comedy ‘Arms and the Man’.

Context: Raina is talking to her mother, Catherine who has informed her of the heroism of Sergius, Raina’s betrothed, who, by defying the orders of his officers charged the Serbian army and defeated them. Raina had never believed that Sergius would be able to do a brave deed on the battle field. She had always doubted whether Sergius was as brave and noble as he looked.

Explanation: In these lines under reference, Raina tells her mother that Sergius, before leaving for the battle-front, had held her in his embrace and looked into her eyes. She had doubted his courage and bravery at that time since her love for Sergius was based on romance. The romantic poems of Byron (English Poet) and Pushkin (Russian poet) were very favourite with the young readers in those days. She had seen operas at Bucharest, the capital of Romania. They reflected her romantic temperament. She had a doubt in her mind about the capability of Sergius in coming up to her expectation of a romantic hero. But when she learns of the spectacular victory of Sergius, she feels ashamed of herself.

3. **A good idea! I’ll keep the cloak; and you’ll take care that nobody comes I and sees you without it. This is a better weapon than revolver:**

Reference: These lines occur in G.B.Shaw's Play 'Arms and the Man' and are spoke by the fugitive, Bluntschli, to Raina in her bedchamber.

Context: Bluntschli tells Raina that he does not want to be killed. He frankly expresses his desire to live. He knows well that he will be killed like a pig if once the Bulgarian soldiers enter Raina's bed room to conduct search for him. He feels sure that Raina will desist from opening the door, for she is in a state of undress. She is in her night gown which is not proper dress for receiving strangers.

Explanation: In these lines under reference, we see how the realist, Bluntschli snatches the cloak of Raina to use it as a shield for his defence. He is sure that cloak will be much better than the revolver. In the state of undress she (Raina) will raise no alarm, leaving no chance for the search officer to enter her bedroom. This will make his life safe. The cloak comes handy to him. It proves better source of defence as compared to the pistol. He feels no need of frightening or killing Raina as long as he has the weapon of cloak in his hands.

4. **Do you hear? If you are going to bring those blackguards in in me you shall receive them as you are.**

Reference: These lines are taken from G.B.Shaw's anti-romantic comedy 'Arms and the man'

Context: Bluntschli keeps Raina's cloak in his possession. His idea is that the lady would not like the intruder's pursuers or anybody else to enter the room and see her in present state of undress.

Explanation: In these lines under reference Bluntschli speaks disparagingly of the Bulgarian Soldiers. He warns Raina against allowing the Bulgarian soldiers' entry into the room. She is told that she being in a state of undress, will not find it easy to receive the soldiers in her chamber. Her cloak is in his possession and he uses it cleverly to ensure his safety.

5. **A Narrow shave; but a miss is as good as a mile. Young lady; your servant to the death. I wish for your sake I had joined the Bulgarian army instead of the other one. I am not a native of Serb.**

Reference: These lines are taken from the play ‘Arms and the Man’ written by G.B. Shaw. These lines are a part of Act I of the play, Bluntschli, the hero, speaks the given words to Raina.

Context: The fugitive Swiss soldier takes shelter in the bed chamber of Raina. The Bulgarian soldiers search her room to locate him. Failing to locate him, they give up their search and go away. Catherine and Louka follow the Bulgarian officer. Raina is left alone in the room. Bluntschli comes out from behind the curtain where he was hidden. He goes gently to Raina.

Explanation: In these lines under reference, Bluntschli tells that he has a narrow escape from death. But escape is an escape however, narrow the margin may be. To escape by an inch is the same thing as to escape by a mile. He addressed Raina as dear young lady and is grateful to her for saving his life. He pledges to serve her till his last breath. He tells her that he is not a Serb but a Swiss soldier. He wishes he had not joined the Serbian army. In that event he would have a better opportunity to serve her by joining the Bulgarian Army. This is intended to soften her attitude towards him and to placate her.

6. **Austrian! Not I. Don’t hate me, dear young lady. I am a Swiss, fighting merely as a professional soldier. I joined the Serbs because they came first on the road from Switzerland. Be generous you’ve beaten us hollow.**

Reference: These lines occur in Shaw’s anti-romantic comedy ‘Arms and the Man’.

Context: After making a vain attempt at capturing Bluntschli in the bed-chamber of Raina, the Bulgarian soldiers go away. Bluntschli now emerges from behind the curtain where he had been hidden cleverly by Raina. He thanks Raina for saving his life. He pledges loyalty and devotion to her.

Explanation: In these lines under reference, he tells Raina that he is not a Serb but a Swiss soldier. It is a matter of Sheer chance that he has joined the Serbian army. Raina takes him to task for having helped the enemy of her country. Bluntschli tries to pacify her by telling her that he has joined the Serbian army not out of love but compulsion. Since he is a professional soldier and earns his living by soldiering, he needs employment. Bulgarians were not first in meeting him. It is the customary habit of a mercenary soldier to join the side that approaches him first. Since the Bulgarians have own an outright victory over the Serbs, Bluntschli requests her not to hate him, a Swiss national. He expects her to be more kind and forgiving.

7. I've no ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that hours ago.

Reference: These lines have been taken from G.B. Shaw's play. 'Arms and the Man'.

Contest: They are spoken by Bluntschli (the fugitive) to Raina in whose bed-chamber he has got shelter against the pursuing Bulgarian soldiers. When the danger is over. Bluntschli thanks Raina for her help in saving his life.

Explanation: In these lines under reference, Bluntschli gives a cold reply to her challenge to him to use his pistol in his defence against her. To her utter surprise he tells us that he has no ammunition with him nor does he feel the necessity of carrying it to the battle-front. He makes a realistic revelation about soldiering. He thinks that Cartridges are of no use in the battle front. Instead

food is of great value to soldiers there. That is why he fills his pockets with chocolates left in his pocket, for he has eaten the last for them hours ago. Raina's concept of heroism of soldiers stands shattered. She has the romantic ideas of soldiership and war.

8. **Bless you, dear lady! You can always tell an old soldier by the inside of his holsters and cartridge boxes. They young ones carry pistols and cartridges: the old ones, grub.**

Reference: These lines occur in the first Act of G.B. Shaw's play 'Arms and the Man'.

Context: These lines are spoken by Bluntschli, a Swiss soldier who fights not for the love of his country but for earning his livelihood. Raina, the young daughter of the Petkoffs saves him from the pursuing Bulgarian soldiers by hiding him behind the curtain in her-room. The present situation occurs when the search officer leaves her house without success. Bluntschli explains to his savior (Raina) what actually soldiership is.

Explanation: In these lines under reference, Bluntschli tells Raina that the experienced soldiers who have come to realize what war actually is, and of how little use ammunition can be, cynically avoid keeping weapons on their body. Instead they keep food, which is vital necessity, in their pistol case and cartridges boxes. Young and inexperienced soldiers who come with high ideals of heroism, keep pistols and cartridges in their holsters and cartridges boxes. He, being an experienced hand, prefers carrying chocolate with him to carrying bullets. Thus Bluntschli, in his blunt manner, shocks Raina's cherished ideas of war and heroism

9. **Oh yes they are. These are only two sorts of soldiers old ones and young ones. I've served fourteen years: half of your fellows never smelt powder before. Why, how is it that you've just beaten us? Sheer**

ignorance of the art of war, nothing else.

Reference: These lines occur in G.B. Shaw's anti-romantic comedy 'Arms and the Man'. They are spoken by Bluntschli, a Swiss soldier, to Raina who has saved his life from the jaws of death by hiding him in her bed-room against the searching Bulgarian soldiers.

Context: Raina calls Bluntschli a coward like a mouse and praises the Bulgarian soldiers for their bravery.

Explanation: In these lines under reference, Bluntschli tells Raina that the distinction between soldiers with reference to bravery and cowardice is wrong. According to him there are two kinds of soldiers—the experienced one and the inexperienced ones. On the basis of his experience in the army for 14 years, he claims to be more experienced than half of the Bulgarian army. He then comments on the recent cavalry charge led by Sergius. He says the charge has shown the lack of knowledge of the Bulgarians about the skill and rules of the profession of war. He considers the leading of a cavalry charge by Sergius an act of rashness and foolishness.

10. Well, it's a funny sight. It's like slinging a handful of peas against a window pane; first one comes; then two or three close behind him; and then all the rest in a lump.

Reference: These lines occur in G.B. Shaw's play 'Arms and the Man'. They are spoken by Bluntschli, a down-to-earth realist, to Raina, a young girl.

Context: Raina is a young girl with a highly romantic bent of mind. Bluntschli tells her what a cavalry charge is while referring to the foolish act of Sergius in leading the cavalry charge against the Serbian artillery.

Explanation: In these lines under reference, Bluntschli tells Raina that a cavalry charge can be compared to the throwing of some peas against a window pane. One of the peas comes and hits the glass. The first pea is followed by two or three closely and they too hit the glass. Then come to rest to hit the glass suddenly. Similarly in a cavalry charge the leader marches first of all. Two or three other horsemen come together in a group to pounce on the enemy. According to Bluntschli, a cavalry charge is quite a funny spectacle. It makes one laugh and enjoy it.

11. He did it like an operative tenor: A regular handsome fellow, with flashing eyes and lovely moustache shouting his war cry and charging like Don Quixote at the windmills

Reference: These lines occur in G.B. Shaw's anti-romantic comedy, 'Arms and the Man'.

Context; Bluntschli was present on the battle field when the Bluntschli Bulgarians made a cavalry charge. Raina was eager to hear about it since it was led by Sergius, her lover. She has her romantic ideas about war, courage and bravery. She wants to know in details about the heroic deed of her betrothed, her romantic hero, her idol of worship. Bluntschli gives a humorous but realistic description of Sergius's charge.

Explanation: In these lines under reference, Bluntschli compares Sergius to an opera tenor. A tenor is a male charactering an opera (drama full of music and song). He is a handsome man. He sings at the highest pitch of his voice. So was the case with Sergius. He looked much like the hero of an opera while leading the Bulgarian cavalry. Next Bluntschli compares Sergius to Don Quixote (=the principal character in a Spanish roman of the 16th century) who attacked the windmills imagining them to be giants to kill whom was the duty of a hero like

him. The action of Sergius in leading cavalry charge is as rash and foolish as that of Don Quixote in attacking the windmills. His foolish action makes the Serbian soldiers laugh. He rushes forward waving his sword to charge the machine-guns of the Serbs.

12. And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever known whereas he ought to be court martialled for it.

Reference: This passage occurs in George Bernard Shaw's anti-romantic comedy, 'Arms and the Man'. It gives us Bluntschli's assessment of the character of Sergius.

Context: Raina is anxious to know how her lover, Sergius, led the cavalry charge. Bluntschli describes it very humorously. Bluntschli knows nothing about Raina's relations with Sergius and hence, speaks disparagingly of Sergius. He calls his action in leading the charge foolish and rash. He compares his action to the stupid action of Don Quixote in attacking the windmills.

Explanation: In these lines under reference, Bluntschli tells Raina that Don Quixote mistook the windmill for a giant. So he rushed forward to attack it. Similar was the case with Sergius. He rushed on horseback. He was waving his sword just as a drum major (a non-commissioned officer in command of the drummers in a regiment) waves his hand or stick to mark time for the drummers of his regiment. It was a very funny sight. But Sergius know nothing about it. He thought that he was doing the most brilliant thing. His charges was successful only because the Serbia artillery had no ammunition. Had the latter ammunition, Sergius and his cavalry men would have met with disastrous results and Sergius would have paid most dearly for his foolish and suicidal venture. For this foolish act, he should be tried by a military court and punished His indiscreet action deserves no praise but court-martial.

13. I tell you these things to show you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna

Reference and Context: These lines have been extracted from G.B. Shaw's play 'Arms and the Man' and have been spoken by Raina, a young girl of the Bulgarian nobility to a Swiss soldier who has fought in the company of defeated Serbs against Bulgaria. Raina has saved the Swiss soldier from the pursuing Bulgarian soldiers by hiding him behind a curtain in her bed chamber.

Explanation: In these lines under reference, the Swiss soldier, Bluntschli runs down Sergius and the Bulgarians army. Raina is a bit offended. She tells him that he (Bluntschli) is safe in her chamber. She tells him that he is in the house of civilized aristocratic family. It is this civilized nature of hers that has saved him from the sure ignominious (=shameful or humiliating) death. Had he fallen into the hands of the people of countryside and had they seen his Serbian uniform, they would have torn him to pieces. It is the Bulgarian who has saved her arch enemy, a Serb. She proudly tells him that she goes every year to Bucharest during the time when operas are staged there. She further tells him that she lived in Vienna for one month, thereby contracting western ideas also. This, according to her, speaks of the high character of the Civilized people of Bulgaria.

14. I thought you might have remembered the great scene where Ernani, flying from his foes just as you are tonight, takes refuge in the castle of his bitterest enemy, an old Castilian noble. The noble refuses to give him up. His guest is sacred to him.

Reference and context: This passage occurs in G.B. Shaw's anti-romantic comedy, 'Arms and the Man'. Raina had tried to impress Bluntschli with the fact that the Petkoffs are civilized people. She feels inclined towards saving him from the Bulgarian soldiers who are after his blood. She claims to be influenced by western thoughts and fashion. She claims of having been to Bucharest and Vienna to witness operas and to acquaint herself with the latest fashions. She assures him of the hospitality of her family.

Explanation: In these lines under reference, Raina asks him if he has seen the opera, 'Ernani'. When Bluntschli shows his ignorance about it, she relates a particular scene of this operation. Ernani, the hero of the musical comedy falls in love with Elvira, king Charles V has also fallen in love with her. He defeats Ernani. Ernani runs away from his adversaries just as Bluntschli has run away from the battle-field. Ernani is chased by his enemies just as Bluntschli is being chased by the Bulgarians. Ernani in the disguise of a pilgrim goes to a noble man's castle in Castile (Spain). The noble man is already betrothed to Elivra. Ernani tells him who he is. The nobleman of Catilo is quite chivalrous. He assures Ernani of his protection. He (Ernani) is his guest and a guest is given due protection and help by him. Similarly Raina considers Bluntschli her guest and, hence, is determined to save him. She considers it the duty of the civilized people to provide protection to the suppliants.

15. Child' you don't know the power such high people have over the like of you and me when we try to rise out of our poverty against them.

Reference and Context: These words have been spoken by Nicola in G.B. Shaw's anti-romantic comedy, 'Arms and the Man'. Nicola advises Louka not to be disrespectful to Catherine. If she persists in her attitude, she may face dismissal from service. Louka says that it is not possible because she knows some secrets of the Petkoff family. Nicola does not agree with her. He takes her

action and utterances as childish. Louka does not relish his (Nicola's_ talk and to show her protest, she throws away the cigarette she is smoking. Then in her childish anger, she crushes it with her foot.

Explanation: In these lines under reference Nicola addresses Louka as a child. It is because of her childish action of crushing the cigarette with her foot in childish anger and because she is much younger than Nicola. Then he says to Louka that she knows nothing about the rich and the great men. They wield power in the existing social system. They can crush the poor at will. Nicola advises her against leaking out the family secrets to anyone otherwise she will be sent packing for her faithlessness. He advises her that the rich have a very great power over persons like Nicola and Louka and if poor people rise against them, they are crushed.

16. Disgusting! It all comes from the English; their climate makes them so dirty that they have to be perpetually washing themselves. Look at any father!. He never had a bath in his life; and he lived to be ninety eight, the healthiest man in Bulgarian, I don't mind a good wash once a week to keep up my position; but once a day in carrying the thing to a ridiculous extreme.

Reference and context: These lines occur in the II Act of 'Arms and the Man' written by G.B.Shaw. In his play Shaw presents the reality of love and war, and incidentally satirizes the Bulgarian customs. The family of Major Petkoff, especially the female members, are trying to imitate western fashion for example the habit of washing hands daily. Major Petkoff, however, prefers to remain uncivilized.

Explanation: In these lines under reference, Major Petkoff says that the habit of washing and bathing originated in England because the climate of England is such that people are required to keep washing all the time. According

to him, the Bulgarian climate is better than that of England, and hence, he finds no justification for following the English habit in Bulgaria. To support his contention he cites the example of his father who remained perfectly alright and healthy till the age of ninety eight though he never had bath all through his life. Major Petkoff is ready to bathe once a week in order to maintain his prestige in society. He, however, thinks it absurd to have a regular daily bath. These lies are quite humorous in thought and content.

17. I won the battle the wrong way when our worthy Russian Generals were losing it the right way. IN short, I upset the plans and wounded their self-esteem. Two Cossack Colonels had their regiments routed on the most correct principles of scientific warfare. Two Major general got killed strictly according to military etiquette. The two Colonels are now Major generals; and I am still a simple Major.

Reference and Context: These lines occur in Act II of the play ‘Arms and the Man’ written by G.B. Shaw. Shaw debunks in this play the contemporary concepts of war and heroism. When Catherine Petkoff talks highly of the heroism of Sergius, betrothed to her daughter Raina, Sergius ironically replies that the cavalry charge marks the beginning as well as the end of his military career. Non-recognition of his glorious deed in bringing victory to Bulgaria leaves him sad and disappointed.

Explanation: In these lines under reference, Sergius says that there are some Russian officers who have got promotions because they have stuck to rules even though they have lost the battles. His leading the cavalry charge upset their plans and hurt their feeling of self respect. He has been accused of defying the orders of the Russian officers and of acting against accepted military rules and principles. He won the battle while they lost one battle after another. While other officers get promotion by acting according to rules. Sergius fails to get

promotion because he violated them. Sergius is complaining and grumbling against injustice meted out to him. He is deprived of promotion. He still remains a mere Major.

18. Soldiering, my dear Madam's the coward's act of attacking mercilessly when you are strong, and keeping out of harm's way when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms.

Reference and Context: This passage has been taken from G.B. Shaw's anti romantic comedy, 'Arms and the Man'. Sergius returns from the war. He goes to Petkoff's house. He is welcomed by Catherine Petkoff, the wife of Major Petkoff. She is proud of the cavalry charge made by him. But Sergius is sad that the victory brought by him through his successful cavalry charge has not been appreciated by his officers. He is disgusted and in despair sends in his resignation from army, service. He is quite disillusioned in his attitude towards war.

Explanation: In these lines under reference, Catherine is shocked to hear that his future son-in-law is not a soldier. Sergius tries to satisfy her by giving his reasons why he does not want to be a soldier. He says that in modern times the work of a soldier is not to fight the enemy at equal odds when one can show one's skill in fighting. Now-a-days war is the work of cowards because the rule of the fighting is that the enemy should always be attacked when they are at their weakest. Soldiers now do not risk their life in war; they attack only when they are sure to win. In other words he feels that there is no valour or courage involved in present day fighting and that all soldiers are cowards at heart, loving their lives as much as the civilians do. Sergius is back on the plane of realities.

19. Of Course he over-reached us. His father was a hotel and lively stable keeper; and he owed his first step to his knowledge of horse –dealing.

Reference and Context: These lines figure in Act II of G.B. Shaw's comedy 'Arms and the man'. Sergius in the course of his talk with Petkoff refers to a Swiss captain who has outwitted the Bulgarians in the matter of exchange of prisoners. He has given them exhausted and old horses in exchange for fifty able-bodied men. The fact is known to Major Petkoff also.

Explanation” IN these lines under reference, both Sergius and Major Petkoff hold the view that the Swiss Captain, Bluntschli has cheated them. They know that Swiss captain is the son of a hotelier who also owns a number of horses and has stables for keeping them. They believe that the Swiss captain got the knowledge of the horses from his father and this knowledge enabled him to deceive them. Sergius remarks, though ironically, that the Swiss captain was a perfect soldier. He was every inch a soldier who knew everything about his profession.

20. The young lady was enchanted by his persuasive commercial travellers' manner. She very modesty entertained him for an hour or so, and then called in her mother lest her conduct should appear unmaidenly.

Reference and Context: These lines occur in Shaw's anti-romantic comedy 'Arms and the Man' They are spoken by Sergius in Second Act. In this play G.B. Shaw exposes the absurdity of the romantic conception of love, war and heroism. Major Petkoff asks Sergius to narrate to Raina and Catherine the interesting story of how the Swiss captain could make good his escape with the help of the active help of the two Bulgarian women. The story was narrated to them by one of the friends of the fugitive Swiss. Petkoff and Sergius little know that the women under reference are before them.

Explanation: In these lines under reference, Sergius narrates the story of the Swiss captain who made good his escape with the active help of the two Bulgarian women. He says that the young lady was bewitched by the common sense and the glib tongue of the fugitive Swiss soldier and she kept him in her bed-room for one hour. She then called her mother so that her moral conduct might not be doubted.

21. B The glimpses I have had of the seamy side of life during the last few months have made me cynical but I should not have brought my cynicism here; least of all into your presence.

Reference and Context: These lines occur in Act II of G.B. Shaw's anti-romantic comedy, 'Arms and the Man' and have been spoken by Sergius to Catherine and Raina, the two ladies of the Petkoff family. The ladies do not relish the narration of a story by Sergius regarding the escape of a Swiss soldier and the role played by the two Bulgarian ladies in helping the fugitive in his attempt at escaping because they were the ladies under reference. They get up from their seats and are about to depart.

Explanation: In these lines under reference, Sergius senses the mood of Catherine and Raina and turns apologetic. He tells them his life in the military has made him coarse and vulgar. He has been cut off from the society of cultured and polished people. ON many occasions he had to face the seamy and dark side of life and this unpleasant experience has made him a cynic. His faith in the goodness of human beings has been shaken. He expresses his regret for being coarse and Vulgar in the presence of Raina.

22. What would Sergius, the hero of Slivnitsa, say if he saw me now. What would Sergius the apostle of the higher love, say if he saw me now. What would the half dozen Sergiuses who keep popping in and out of

his handsome figure of mine say if they caught us here?

Reference and context: These lines occur in act II of George Bernard Shaw's anti-romantic comedy 'Arms and the Man'. They are spoken by Sergius to Louka, the maid servant. They are the very essence of the character of Sergius in particular; and of people with romantic views in general. A few months back Sergius had been making love with his fiancée, Raina and declaring her to be his 'lady', 'saint', 'queen', and the sole possessor of his mind and thought. She too had been responding with an equal effusion of romantic sentiments. Both are great pretenders. The moment Raina goes into fetch her hat, this vower of higher love to Raina starts flirting with Louka.

Explanation: In these lines under reference, Sergius says to Louka that he is a split personality, pretending to be different at different occasions. In the war he pretended to be a romantic hero; in front of Raina he posed to be the worshipper of ideal love. He has, indeed, half a-dozen faces to be presented to the world. Out of them there is no pose in which he is his real self. He is not steadfast in love. His attitude towards Louka presents him as a common young man with his sensual itch. Sergius, the idealist, he fears, will laugh at Sergius, the sensualist.

23. Which of the six is the real man? That's the question that torments me. One of them is a hero, another a buffoon, another humbug, another perhaps a bit of a background.

Reference and Context: These lines occur in Act II of George Bernard Shaw's anti-romantic comedy 'Arms and the Man'. These words spoken by Sergius to Raina's maid servant, Louka, cause surprise to him. He looks within himself and subjects himself to a searching process of self-examination. He tries

to understand his own self. He realizes that his personality is complex and many sided.

Explanation: IN these lines under reference, Sergius says that his personality has at least six facets, opposite and self-contradictory, and that is why he behaves differently at different occasions. Sometimes his actions are heroic, while at other times he acts a jester. At still other times, he acts as a hypocrite and a debauch. His cowardice and jealous nature also find expression from time to time. He is a puzzle to himself.

24. And I tell you that if that gentleman ever comes here again, Miss Raina will marry him, whether he likes it or not. I know the difference between the sort of manner you and she put on before one another and the real manner.

Reference and context: These words are spoken by Louka to Sergius in the Second act of ‘Arms and the Man’, Shaw’s satire on the idealistic views of love, war and heroism. Louka, the maid servant of the Petkoffs, knows vital secrets of the family. She knows that Raina, Sergius’s betrothed, had hidden a soldier in her bed-chamber and saved his life. She has also overheard what transpired between them during his night-stay in her bed-chamber. This secret is exploited by Louka to her advantage. She wants to create a cleavage between Raina and her betrothed. She works on the plan of driving a wedge quite cleverly and systematically with a view to winning Sergius over to her side.

Explanation: In these given lines Louka says that when Sergius and Raina are in front of each other, they behave in an unnatural manner. Their vows of higher love are pretended and not genuine. On the basis of her knowledge of Raina’s secret, Louka is sure about the fact that Raina’s love for Sergius is a mere pretension and that she is in love with the Swiss Soldier. Louka, therefore

concludes that if the Swiss soldier were to return, Raina would readily marry him whether he likes it or not, so madly she is in love with him. By making this revelation, Louka wants to arouse the jealousy of Sergius and to clear the way for herself. She is ambitious of marrying Sergius.

25. That doesn't matter. You have stained my honour by making me a party to your eaves-dropping. And you have betrayed your mistress.

Reference and Context: These words taken from the second Act of Shaw's 'Arms and the Man' have been spoken by Sergius to Louka, Raina's maid servant. When Louka tells Sergius that his betrothed, Raina, is actually in love with Swiss soldier whose name she does not know and that she had overheard their conversation, Sergius takes it ill.

Explanation: In these lines under reference, Sergius tells Louka angrily that by eaves dropping the conversation between Raina and Swiss soldier, she has betrayed her mistress and that by making known the secret to him she has made him a share in her guilt and meanness.

26. What an army! They make cannons out of cheery trees; and the officers send for their wives to keep discipline!.

Reference and Context: These lines occur in Act III of Shaw's anti-romantic comedy 'Arms and the Man'. Bluntschli's words reveal his contempt for the amateurish soldiership of the Bulgarian army led by pompous and inefficient officers, like Petkoff and Sergius.

Explanation: In these lines under reference, Bluntschli laughs at the inefficiency and incompetence of the Bulgarian army and its officers. Officers like Major Petkoff and Sergius Saranoff do not know how to control their men. He thinks that this army is liable to any sort of ridiculous conduct. Cherry trees

are very soft and cannons can never be made out of them. But the Bulgarian army may foolishly even run after such an impossible effort. The officers of the Bulgarian army seek the help of their wives to maintain discipline among their men. They are not fit for their posts. He (Bluntschli) considers the Bulgarian army, mainly composed of misfits, as utterly worthless.

27. Ah, it is natural that you should forget it first. It cost you nothing it cost me a lie! A lie!.

Reference and Context: These words spoken by Raina to Bluntschli occur in Act III of Shaw's 'Arms and the Man'. They are alone. Raina pretends to be idealistic in what she says or does. Bluntschli is not moved at all at her words.

Explanation: In these lines under reference; Raina registers indignation and pointedly reminds him of the fact that she had to lie for his sake. She thinks that perhaps he (Bluntschli) has forgotten how she lied before the Russian officer to save him from certain death. Bluntschli, she feels, has taken this act of her lightly but to her it matters seriously. She asserts that she cannot forget that she uttered a falsehood and deviated herself from the path of truth. She had to forsake her ideal of truth for rescuing his life from the clutches of death. The words of Raina are the revelation of her assumed air of idealism. She appears to be a little imposter who lies but takes pride in her truthfulness.

28. If you are incapable of gratitude, you are incapable of any noble sentiment. Even animals are grateful. Oh, I see now what you think exactly of me. You were not surprised to hear me lie. To you it was something I probably did every day!. Every hour! That is how men think of women.

Reference and Context: These words are spoken by Raina to Bluntschli when they are by themselves in the library of the house of the Petkoffs. The situation occurs in act III of 'Arms and the Man', an anti-romantic comedy written by George Bernard Shaw to remove the veil from the reality of love and war. Only four months back Raina had saved the life of Bluntschli from the pursuing Bulgarian soldiers by hiding him behind a curtain in her bed-chamber and by telling a lie to the search officer with regard to the presence of Bluntschli in her house. Bluntschli has now come to return the coat which Raina had given him to disguise himself at the time of his departure from the house. Raina likes him and loves him but he takes her for a child. Raina pretends to be an idealistic girl. She tells Bluntschli that for his sake she had to tell two lies which were the only two she had told all her life. When he refuses to believe her, she poses, though ineffectively, to be a truthful girl. She thinks that he must be thinking very low of her. In a contemptuous tone she talks of his belief that she is used to telling lies at all times and on all occasions.

Explanation: In these lines under reference, Raina says to Bluntschli that it is very mean and stupid of him to think like that of such a truthful girl as she is. She mocks at the tendency of men like Bluntschli to think that all women are born liars. She tells him that if he does not thank a person who has helped him, it means that he is incapable of having any noble feeling. It means that he is worse than animals. It means that he is a beast in human shape.

29. There reason in everything. You said, you'd told only two lies in your whole life. Dear young lady, isn't that rather a short allowance ? I'm quite straight forward man myself; but it wouldn't last me a whole morning.

Reference and context: These lines form a part of the dialogue between Raina and Bluntschli in the third Act of Shaw's 'Arms and the Man'. Raina tells

the Swiss soldier that she has told only two lies in her life and those too for his sake. He should be thankful to her for saving his life.

Explanation: In these lines under reference, Bluntschli tells Raina that he is not inclined to believe her when she says that she has resorted to telling lies on just two occasions. Claiming himself to be an honest man he tells that he does and says what he feels at a particular moment. Even he tells more than two lies on a single morning. He, therefore, takes her for a liar and a hypocrite.

30. I can't help it. When you strike that noble attitude and speak in that thrilling voice, I admire, you; but I find it impossible to believe a single word you say.

Reference and context: These lines are from the third Act of G.B. Shaw's 'Arms and the Man', a play in which are debunked the contemporary notions of love, war and soldiership. Raina, the heroine of the play, says that she had told two lies in all her life and those too for the sake of saving the life of Bluntschli, the Swiss soldier from the pursuing Bulgarian soldiers. She has resorted to telling those two lies when warranted by the situation. Bluntschli's life was in great danger at that time. But Bluntschli refuses to believe that she has told lies on just two occasions. He believes in the proverb 'Once a liar, always a liar'. The attitude of his is quite insulting and unbearable for Raina.

Explanation: In these lines under reference, Raina strikes a noble majestic pose and speaks in a voice charged with emotion. This tone of hers impresses him and he cannot help praising her. But he is not in a mood to believe even a single word spoken by her at such moment. The fact is that the tussle is on between the realist and the idealist.

**31. I mean the noble attitude and the thrilling voice (They laugh together)
I did it when I was a tiny child to my nurse, she believed in it. I do it**

before my parents, they believe in it. I do it before Sergius. He believes in it.

Reference and Context: These lines occur in Act III of ‘Arms and the Man’, an anti-romantic comedy written by George Bernard Shaw. These words are spoken by Raina to Bluntschli when they are by themselves in the library. Bluntschli has impressed Raina by his matter-of-fact attitude and makes her cast away her romantic mark.

Explanation: In the given lines Raina candidly confesses that she has been bluffing others by her affected airs and lofty expressions since her childhood. She says that she has always been successful in deceiving others. In her childhood she played this trick with her nurse and she was successful in deceiving her. Her parents are still deceived by her poses and attitudes. Sergius too falls a prey to her tricks. In fact, Raina has become so much used to this hypocrisy that it has become a part of her character. Only Bluntschli sees through her game and real self.

32. No, my dear young lady, no, no, no a thousand times. It’s part of your youth: part of your charm I’m, like all the rest of them; the nurse, your parents, Sergius, I’m infatuated admirer.

Reference and context: These lines are extract from Act III of Shaw’s anti-romantic comedy ‘Arms and the Man’. When Bluntschli is not deceived by the poses and airs of Raina, Raina surrenders her humbug to the clever Bluntschli. He removes the romantic veil and exposes the real self of Raina. Raina feels ashamed of her conduct in assuming airs. She thinks that by knowing her tricks Bluntschli must be hating her instead of loving her. To this feeling of her Bluntschli reacts differently.

Explanation: In the lines under reference, Bluntschli tells Raina that he doesn't hate her. Her romantic attitude, her poses are a part of her youth and beauty. When she speaks in a thrilling voice and strikes a noble attitude, she looks even more beautiful and attractive. Just as her nurses, her parents and Sergius admire her, he also admires her, and loves her most devotedly.

33. See! A twenty leva bill! Sergius gave me that, out of pure Swagger. A fool and his money are parted soon. There's ten levas more. The Swiss gave me that for backing up the mistress and Raina's lies about him. He's no fool, he isn't.

Reference and Context: These words have been spoken by Nicola to Louka in the third Act of Shaw's 'Arms and the Man', a play in which Shaw ridicules the contemporary notions of war and love. Nicola and Louka are the servant and maid-servant to the Petkoff's. They are alone in the library of the Petkoffs. Being her (Louka's) Senior, Nicola continues guiding her in respect of her conduct as a servant. She does not appreciate his conduct in advising her day in and day out.

Explanation: In these lines under reference, Nicola tries to bring home to Louka the fact that a servant stands to gain provided he or she acts politely and faithfully. He quotes his own example and tells her how he got thirty levas that day. Twenty levas came from Sergius. IN order to display his richness he gave the money out of pride. He calls Sergius a fool who knows not how to keep his money for long. Bluntschli, too, gave him, though on other occasion, ten levas as a reward for supporting the lies which Catherine and Raina told about his visit. He is an intelligent man who knows the value of money. He does not waste it. He is not a fool like Sergius who fritters away money in making a vain show of his riches and superior position.

34. I've often thought that if Raina were out of way; and you just a little less of a fool and Sergius just a little more of one, you might come to be one of my grandest customers, instead of only being my wife and costing me money.

Reference and Context: These words are a part of Nicola's speech to Louka in the last Act of Shaw's anti-romantic comedy 'Arms and the Man'. Nicola and Louka are respectively the man-servant and maid-servant of the Petkoss. They pretend that they are engaged to be married but in reality Nicola is helping Louka to realize her ambition of marrying in the Bulgarian nobility. Sergius is being tempted and explored by Louka. She is keen to ensnare him in her love-net. He is engaged to Raina, Louka's mistress. She attracts him through her physical charms.

Explanation: In the lines under reference. Nicola says that he is not interested in marrying Louka but in setting up shop of his own. He wants her to marry in the nobility so that she may patronize his shop after her marriage. He is helping her now in expectation of her help after marriage in nobility. Only Raina stands as a stumbling block in Louka's way because Raina is already engaged to Sergius. Nicola does not know that Louka has already initiated moves to remove Raina from Sergius's heart and dislodge her from her way. Nicola advises her to behave more nicely and wisely than before. He also wishes that Sergius should be less intelligent than he is. If this wish gets fulfilled, Louka's dream of marrying Sergius will be realized.

35. Don't trifle with me, please. An officer should not trifle with a servant.

Reference and Context: These words are spoken by the Petkoff's maid-servant, Louka, to Sergius a Bulgarian noble in the Final Act of Shaw's anti-romantic comedy, 'Arms and the Man', Sergius is engaged to Raina, the only

daughter of the Petkoffs. Luka has a strong ambition to marry in the Bulgarian nobility. She is keen to ensnare Sergius in her love-net but Raina, her mistress, is the hurdle in her way. She is bent on realizing her ambition. She fascinates Sergius by her physical charms. She encourages him without allowing him to come too near.

Explanation: In these lines under reference, Louka makes a show of anger and disapproves of Sergius's love making to her. She tauntingly tells him that it does not behave an officer of the Bulgarian army to play with a poor maid-servant like her. Her protest is not genuine but feigned one. In reality her intention is to entrap him. She uses her physical charms to captivate his heart. Talk of maintaining a distance is just an excuse to fan the flame of love in the worshipper of her bodily charms.

36. Psha! The courage to rage and kill is cheap. I have an English Bull-terrier who has as much of that sort of courage as the whole Bulgarian nation, and the whole Russian Nation at its back. But he lets my groom thrash him, all the same. That's your soldier all over!.

Reference and context: These lines have been extracted from the third Act of Shaw's anti-romantic comedy 'Arms and the Man', in which Shaw debunks the popular romantic notions of love, war and soldiership. Louka, the maid-servant, has expressed doubt about the genuineness of Sergius's claim of being a brave man. When he (Sergius) cites the cavalry charge as a proof of his bravery, Louka asks him if the poor are less brave than the rich. Sergius immediately replies that there exists a lot of difference between the two classes of people in this respect.

Explanation: In these lines under reference, Sergius says that the courage to behave wisely and kill the enemy is not wanting in soldiers, rich or poor.

Soldiers of ordinary class may be skilled in brandishing their swords using unbecoming language and in liquidating their enemies as if they were real heroes. He does not consider them better than his dog. His dog, a bull terrier, is capable of attacking and biting others more fiercely than them. In the manner of his dog, the common soldiers are under the tight control of their masters or officers. They may fret or fume, rage and storm in the battle but they are in constant fear of their officers. Sergius is proud of being such an officer.

37. I would marry the many I loved, which no other queen in Europe has the courage to do. If I loved you, though you would be as far beneath me as I am beneath you, I would dare to be the equal of my inferior. Would you dare as much if you loved me? No, if you felt the beginning of love for me you would not let it grow.

Reference and context: These lines have been extracted from the third Act of Shaw's anti-romantic comedy 'Arms and the Man', in which Shaw debunks the popular romantic notions of love, war and soldiership. Louka, the maid-servant, has expressed doubt about the genuineness of Sergius's claim of being a brave man. When he (Sergius) cites the cavalry charge as a proof of his bravery, Louka asks him if the poor are less brave than the rich. Sergius immediately replies that there exists a lot of difference between the two classes of people in this respect.

Explanation: In these lines under reference, Sergius says that the courage to behave wisely and kill the enemy is not wanting in soldiers, rich or poor. Soldiers of ordinary class may be skilled in brandishing their swords using unbecoming language and in liquidating their enemies as if they were real heroes. He does not consider them better than his dog. His dog, a bull terrier, is capable of attacking and biting others more fiercely than them. In the manner of his dog, the common soldiers are under the tight control of their masters or officers. They

may fret or fume, rage and storm in the battle but they are in constant fear of their officers. Sergius is proud of being such an officer.

37. I would marry the man I loved, which no other queen in Europe has the courage to do. If I loved you, though you would be as far beneath me as I am beneath you, I would dare to be the equal of my interior. Would you dare as such if you loved me? NO; if you felt the beginning of love for me you would not let it grow.

Reference and context: These lines occur in Act III of Shaw's anti-romantic comedy 'Arms and the Man'. These are spoken by Louka, the maid-servant of the Petkoffs and are addressed to Sergius Saranoff, Raina's fiancé. Louka who wants to marry in nobility tries to enmesh her mistress' fiancé into the tangle of her design. Sergius has been boasting her mistress' fiancé into the tangle of her design. Sergius has been boasting of his courage as a military officer, Louka tells him that he does not even know what courage actually is.

Explanation: In these lines under reference. Louka tells Sergius that if she were the Empress of Russia she would show real courage by marrying the man she loved, even if he were much below her social status. She claims that no other queen in the whole of Europe dares do such thing. She would raise her lover to her level without bothering for what others say about it. This, according to her, is what may be called courage. Judged by this standard, she concludes that Sergius is not courageous because even though he loves Louka he has not the guts to marry her for fear of adverse public reaction. Indirectly she suggests that Sergius can be considered courageous only if he leaves Rain and marries her.

38. he Swiss will kill you, perhaps . He has beaten you in love. He may beat you in war.

Reference and context: These lines are spoken by Louka, Raina's maid-servant, to Sergius, a Bulgarian army officer, in the final act of (Act III) of G.B. Shaw's 'Arms and the Man', a play in which Shaw satirizes romantic conceptions of love, war and soldiering. Louka, who has been much wounded by Sergius's remarks that Raina is as high above her as 'heaven is above the earth', emphatically points out to him that Raina will marry the Swiss not him.

Explanation: In these lines under reference, Sergius is terribly annoyed at this bold comment of Louka. He flies into rage and resolves to remove the Swiss from the scene of the world. Louka ridicules his bravery, saying that he is no equal of the Swiss in tact and intelligence. She further tells him and adds insult to injury that the Swiss (Bluntschli) has already defeated him in the matter of love by winning the affection of Raina secretly. And now, if Sergius goes to fight a duel with him, Louka mockingly says, there is every possibility that the Swiss will defeat him again.

39. I will not be coward and a trifle. If I choose to love you, I dare marry you, inspite of all Bulgaria. If these hands ever touch you again, they shall touch my affianced bride.

Reference and Context: These lines occur in Act III of Shaw's anti-romantic comedy 'Arms and the Man'. Sergius comes on the plain of reality and realizes that he has all along been behaving like a fool and a coward and has made himself an object of ridicule. He resolves to mend fences and set everything right.

Explanation: In these lines under reference, Sergius frankly tells Louka that she belongs to him and that he would marry her soon. He also says that in future he will not act like a coward or a man of base and mean temperament. He will be serious in what he says or does. In an emotional manner, he assures

Louka that if he likes her and loves her, he would marry her unmindful of what others says about him. He will not care for what all the people of Bulgaria say about his marriage with Louka. He promises to Louka that if ever he touched her again, he would hence forth consider Louka as his betrothed.

**40. And how ridiculous! Oh, War! War! The dream of patriots and heroes !
A fraud, Bluntschli. A hollow sham, like love.**

Reference and Context: These lines occur in the act III of GB Shaw's anti-romantic comedy 'Arms and the Man'. These lines tell us that the disillusionment of the Bulgarian officer Sergius, in the field of love, war and soldiering is complete. Romantic veil over realities of love and war stands removed from the eyes of Sergius. He is brought down on the plain of reality by Bluntschli as well as Louka.

Explanation: In these lines under reference, Sergius, the Bulgarian officer, who has failed to get promotion even after his successful cavalry charge, starts looking at war as an empty show- a big hoax. He admits before Bluntschli that the idealization of war is a romantic lie- a Sham. The disappointed youth tells that war has been the dram of many romantic heroes, the ideal of many patriots, he realizes that there is nothing glorious either in love or in war and both of them are mere illusions or deceptions. He feels the 'bollow sham' of war and romantic love.

**41. No, but if doesn't matter, I didn't ask the reason when you cried on;
and I don't ask the reason now that you cry off. I'm a professional
soldier, I fight when I have to and am very glad to get out of it when I
haven't to. You're only an amateur. You think fighting's an amusement.**

Reference and context: These lines are culled from the Act III of G.B. Shaw's anti romantic comedy 'Arms and the Man'. The words are addressed by

Bluntschli to Sergius. Bluntschli, a realist, purges the notions of Sergius of romantic glamour and brings him down to the plane of reality. Irritated by the taunts of Louka, Sergius challenges Bluntschli to a duel but later on he withdraws the challenge and explains the reason for its withdrawal.

Explanation: In these lines under reference, Bluntschli tells Sergius that he needs no explanation from Sergius for withdrawing the challenge. Since he did not ask for the reason when the challenge was thrown, he sees no reason in seeking explanation after it is called off. He says that he is a soldier who fights for money and is absolutely uncovered with any cause, sentimental and moral. He fights when he has no other alternative, and becomes very glad, when he has not to fight. He contends that Sergius takes fighting in an amateurish way. He has an amateurish idea about war and takes it as a sort of romantic game. He himself is a professional soldier out and out and fights for money, not for any cause.

42. You shall hear the reason all the same, my professional. The reason is that it takes two men-real men-men of heart, blood and honor- to make a genuine combat. I could no more fight with you than I could make love to an ugly woman. You've no magnetism, you're not a man, you're a machine.

Reference and context: These lines occur in the act III of G.B. Shaw's anti romantic comedy 'Arms and the Man'. The words are addressed by Sergius to Bluntschli. Sergius has thrown a challenge to Bluntschli to a duel and withdraws it subsequently (9-later on) for reasons known to him. Bluntschli does not ask for the reason when he is challenged, nor does he want to ask for it when it is withdrawn. However, Sergius insists that Bluntschli must listen to his weighty reason.

Explanation: In these lines under reference, Sergius, after expressing his unwillingness to fight with Bluntschli supports his decision by contending that a real duel can take place between two real rivals – two men of flesh and blood. A real fight can take place between the two only when both have feelings, noble ancestry and respect in society. If any of the two lacks these qualities, the duel becomes fight among unequals. He considers Bluntschli inferior to him in all respects. So far as he is concerned, there is no real man but a cold, lifeless machine. Sergius considers it below his dignity to fight with him who is a machine, just as it is impossible for him to marry an ugly woman.

4.4 EXAMINATION ORIENTED QUESTIONS

Q.1 Give a character sketch of Raina Petkoff.

Ans. Raina is a Romantic young girl- She is the heroine of the play, Arms and the Man, as well as the most romantic character of the play. She is full of romantic ideas about war, life and the world. She comes before us as soon as the play opens. She is standing on the balcony of her bed-room, gazing at the Snowy Balkans. She is intensely conscious of the beauty of night and of the fact that her own youth and beauty are a part of it. She is in her night gown well covered by a long mantle of furs, She is young and lady of considerable physical charms.

She loves Sergius—She is in love with Sergius, a handsome army officer. She considers him a hero. She thinks that this world is full of glory and that life is full of thrills, adventures, heroism and joy. She represents romantic views on war. To her, war is full of military glory. She is thoroughly romantic and lives in a world of unreality. She does not know Sergius as man. She is in with her own idea of Sergius, ‘the romantic hero.’ She has read books in which are described the romances of medieval type. The impact of such reading is that she lives in a

world of romance. Her love-affairs with Sergius is purely romantic. She thinks that Sergius is a knight who has performed a wonderful deed by leading a cavalry charge against the battery of his enemy and putting it to flight.

She has aristocratic habits- She has aristocratic habits and views. She is the only daughter of her parents. Her father is Major Petkoff and her mother is Catherine Petkoff. This is an aristocratic family of Bulgaria. Raina enjoys a good deal of parental affection. In fact her parents have allowed her full freedom to do whatever she likes to do. She is proud of her noble and civilized family and her culture. She thinks that theirs is one of the privileged families.

She is tender and gentle- Raina is a simple and honest girl. She is tender and gentle. She shows great kindness to Bluntschli when he enters her bed room to seek refuge. She is moved to pity and love. Her love for him is in the form of compassion in the beginning as she says to her mother, 'The poor darling is worn out. Let him sleep'. She loves him not because he is the Emperor of Switzerland, but because he is her chocolate cream Soldier.

She represents romantic views on war-To her, war is full of military glory. She cries with delight when Catherine informs her a great battle at Slivnitza has been won by Sergius. She is overjoyed to her. Her Romanticism about war is based on literature and opera etc. She takes out the portrait of Sergius and adores it with the feelings that are beyond all expression.

She is a great pretender- Affectation and pretentiousness are as much an ingredient of her love as of her life. Both she and Sergius feel satisfied in pretending before each other that their life is higher than that of other beings. Each claims the other to be the object of worship. Both of them flatter each other. Actually, they do not mean anything except the expression of unfelt noble sentiments. Raina has been born and bred in an atmosphere of artificiality. She

thinks that she has roots in nobility and she is intoxicated with the feelings of superiority. Her craze for western manners is the consequence of this feeling. This affectation of superiority is the water mark of her life.

She has a strong Common sense- She is girl of strong commonsense and intelligence. That is why she at once realizes the logic of what Bluntschli tells us. She is much impressed by his view that it is the duty of a soldier to live as long as he can, and that food is more important on the battle field than ammunition. She is also a brave girl who is not afraid of the nocturnal intruder (Bluntschli) who threatens her with a pistol in his hand. She keeps her head and doesn't show any nervousness when the soldiers enter her room to search.

She is disillusioned with Sergius. The higher love of Raina dies in her. She sees Sergius's and Louka together in privacy but owing to her implicit faith in Sergius constancy I love – in her higher love she does not live way to any serious misgivings. It is only when secrets are brought to light, she casts off her romantic cloak. She comes to know of Sergius's love-making to Louka and her break with Sergius is complete.

She is essential feminine- In spite of the predominance of the intellectual element in Raina, she is essentially feminine. She possesses all the qualities and weaknesses of a woman. She is jealous of to hers. She wants that the claim of other young girls on Sergius should not match with that of hers when her mother repeatedly speaks high of Sergius, she smells a rat. She speaks some words which smack of her jealous nature. In regard to Louka's affairs, she is again jealous. She, like other women, is tender-hearted. She is generous and hospitable. She gives shelter and protection to a member of the enemy camp and saves his life. According to her, the victor should not take away the life of the vanquished.

In spite of her weaknesses, Raina retains grandeur and dignity. She

maintains her status of a heroine. Besides womanly graces and tenderness of heart, she is gifted with flashing wit and capacity for brilliant repartees which add additional charm to her character. In short, she is the heroine of the traditional 'romantic' type, beautiful, wealthy, and spoiled, being the only child. So long as the play is charged with the atmosphere of romanticism, she maintains her profile. When romanticism is replaced by realism, she acts as a realist.

Q.2 Attempt a character-sketch of Bluntschli.

Ans. Bluntschli is the hero of the play 'Arms and the man' written by G.B. Shaw. He ranks among the most impressive characters created by Shaw. He is a Swiss who has joined the Serbian army in the capacity of a professional soldier. He hasn't joined the army with any sense of patriotism or nationalism. He has become a soldier only to eke out his living. He is a typical Shawian hero who occupies the central position in the play. The whole theme revolves round him. He is the mouth piece of Shaw. Through him, Shaw holds up to ridicule the conceptions of war and love.

He is a man of common place features- Bluntschli is a man of about 35 years, of a middle stature and undistinguished appearance, with strong neck and shoulders, round obstinate looking head, covered with short crisp bronze curls, clear quick eyes, good brows and mouth, prosaic nose, soldier like carriage and energetic manners. If he is not very handsome, he is not ugly-looking either. When we first meet him, he is in wretched condition because of fatigue, restlessness and hunger for days together due to war. But when we meet him after war, he appears quite attractive. This fact is borne out even by Raina.

He is a professional soldier- He fights for money and not for patriotism. He is a Swiss but has joined the Serbs for no other reason but that Serbia came first on the road from Switzerland. As a professional soldier, he looks at everything

from professional point of view. He is a realist through and through and has no romantic notions either about love or war. He regards the cavalry charge of Sergius in the battle of Slivnitsa as sheer madness. It was unsoldierly and unprofessional on the part of Sergius to lead a cavalry charge against the machine guns of the foe. All of them had been killed if the enemy had powder.

He is a practical man – He is superior to Sergius and Petkoff in sheer practical common sense. He outwits them in the settlement regarding the prisoners of war. Again, the demobilization of forces after the war, which Petkoff and Sergius cannot solve, he drafts the orders and even helps in their execution after these are signed. He has the capability of rising up to any situation. He is wise, clever and intelligent. This fact is borne out even by his adversaries.

He is sincere and steadfast in love – Bluntschli is sincere and steadfast in love. Once he takes fancy for Raina, he keeps it up to the last. He remains faithfully attached to her. He stands a bold contrast to Sergius who, though engaged to Raina flirts with her maid servant.

He has a lovely wit and fine sense of humour- IN a very light and humorous way he tells Raina that an old experienced soldier can be known from a young and inexperienced one by looking into his cartridge boxes. Younger soldiers carry cartridges but the old ones carry grub (=something to eat) In a very humorous way he tells Raina how Sergius attacked the Serbian artillery like Don Quixote attacking the windmills.

He is not a coward- We should not run away with the idea that Bluntschli fights shy of facing awkward situations. He is ready to fight whenever situation warrants so. Earlier in the play, when he is sure that the Bulgarian soldiers are about to enter Raina's room, he returns her gown and prepares to fight the soldiers to death. He is also ready to fight a combat with Sergius when the latter challenges him to a combat.

He is led by reason and common sense – He keeps his calm even in the most trying situations. He never gets excited. He does not lose temper or patience even when Raina speaks to him in a highly taunting tone. Any emotional reaction would have made him go out of her room and meet the tragic end at the hands of human vultures waiting outside. He is always led by reason and common sense.

He is unchivalrous and ungallant- Bluntschli is no match for Sergius in the fields of chivalry and gallantry. His behavior in the earlier part of the play is really unchivalrous. He doesn't mind the indecency of entering a women's bedroom and frightening her into submission with his pistol. He even goes to the extent of making use of Raina's weakness, her state of undress, and of using her gown as a shield so that she may not call the soldiers in. In the latter part he, however, shows signs of chivalrous spirit. The visit for returning the coat is just an excuse for having another glimpse of his sweet heart, Raina.

He is a clever judge of men and things- Bluntschli is a man of keen insight and understanding. He is shrewd judge of men, characters, situations and things. He knows that Raina is a lady of rank so she will not appear before the people in her undress. Due to this reason he uses her cloak as a shield. His estimate of Sergius' character and also that of Raina's is correct. This power of judgement stands him in good stead on many occasions.

He is frank and outspoken- Bluntschli is frank and out-spoken. He does not know how to mince matters and to express himself in round-about phrases. His very name suggests that he is frank to the extent of bluntness. Without any circumlocution he makes a reference to Raina's age and to Sergius' charge even when he comes to know that Raina is Sergius's betrothed.

He is a foil to Sergius – His character is just the opposite of Sergius's. Whereas Sergius is the very incarnation of roman and chivalry, Bluntschli is the personification of prosaic realism and frank bluntness.

Shaw has obviously portrayed this character sympathetically. Most of the time he represents Shaw's own attitude. He is the mouth piece of the dramatist. Like a typical Shivan hero, he is anti romantic anti conventional and rational and logical in his views. He is anti hero a man of ordinary flesh and blood the matter of fact man . He has Shavian gifts of discussion and argumentations., He is an expert soldier, a practical realist, a shrewd judge of human character and a romantic hero.

Q.3. Attempt a character-sketch of Sergius Saranoff.

Ans. Sergius Saranoff is one of the main characters in the play 'Arms and the Man'. It is in his character that Shaw has satirized the romantic conceptions of love and war.

He is a Major in Bulgarian Cavalry-The dramatist doesn't tell us about his parentage. He has only told us that he is a Major in Bulgarian cavalry. He possesses magnetic personality. With a robust and hard physique, curved eye brows, penetrating eyes, thin and keen nose and assertive chin, he is romantically handsome young man.

He is not promoted in the army – He had joined the Bulgarian army with great hopes. He wanted to distinguished himself as a brave soldier and as an able military officer. But the wrong strategy adopted by him lowers him in the judgement of the higher officers; and he is not promoted in the army. He returns at the end of the war with a feeling of frustration. He himself tells Catherine Petkoff that the cavalry charge that he had led against the Serbians had proved to be 'the cradle and grave of his military reputation.'" Bluntschli says that the

offensive launched by him would have proved suicidal for his regiment if the Serbian artillery men had ammunition in their machine guns.

He is a romantic lover – To him Raina is his goddess, his queen and his heroine. He has a romantic attitude towards love. He talks of higher love time and gain. He imagines that making love to a girl of equal status is equivalent to posing and speaking soft and high-sounding words to her. In front of Raina he affects true, ideal love to her. He tells her that at the time of charging he had Raina in his mind. By higher love he means that one should not have physical relation with the lady – love till marriage. He is of the view that the expression of sentiments constitutes love. There is not even a grain of truth in what he says. He professes to worship Raina, his betrothed, but is attracted towards Louka, her maid servant, as soon as Raina is out of sight. The sentiments expressed by him are unfelt noble sentiments. The apostle of higher love takes not much time to come on the plane of reality. He himself says that pursuing higher love for any length of time is fatiguing affairs and hence, he needs some relief. The mask of higher love is shattered when he is completely entrapped by Louka. “Till then he continues to bow and apologize to Raina in the chivalric manner of the middle ages. He even challenges Bluntschli to a duel for having courted his betrothed. He has the Roman sense of honour and the medieval way of preserving it. His romanticizing of love is corrected by Louka. Slowly and steadily she brain washes him. He realizes the reality of his love to Louka as against the profession of the higher love to Raina.

He is a great pretender – He rules out his marriage with a girl of inferior status. He strikes a pose of impeccability on the score. But his claims and vows prove hollow when Louka succeeds in penetrating his defence and in reaching the corridors of his heart. Sergius starts with loving Raina and ends with marrying Louka. By the end of the play Sergius is stripped of his poses and pretences.

He is a foolish, self-conceited man- He lacks understanding and power of judgement. He fails to work out of plan for sending the regiments. Bluntschli does the whole work while he merely signs the papers. In order to cover his inefficiency and incompetence he says, ‘This hand is more accustomed to the sword than to the pen’. He is a vain fellow having a false sense of honour. This weakness of Sergius is fully exploited by Louka. He is foolish enough not to see through the designs and tricks of Louka. He allows himself to be trapped completely by her. He often takes recourse to telling lies to hide facts.

His nature is gentlemanly – He cannot tolerate any insult of his lady love Raina at the hands of Louka. Hence he says to her, ‘take care Louka, I may be worthless enough to betray the higher love, but don’t you insult it’. On another occasion, he says to Louka, ‘A gentleman has no right to hurt a woman under any circumstances. He expresses regret for being party to Louka in eaves-dropping. Eaves-dropping is, according to him, an ungentlemanly act.

He is a mixture of opposite features – He is a component of opposite features like Romanticism Idealism self importance, folly and some good sense. These different and sometimes opposite features lead him to act differently on different occasions. He says about himself, ‘which of the six is the real man. That is the question that torments me. One of them is a hero, another a buffoon, another a humbug, another perhaps a bit of black guard, and one at least is a coward; jealous like all cowards’.

He is a foil to Bluntschli-Sergius is a foil to Bluntschli. His character has been conditioned by the anti-romantic intentions of the dramatist. Just as Bluntschli typifies anti-romanticism, Sergius stands for romanticism. His character is just the opposite of Bluntschli’s.

Q4. Attempt a character-sketch of Major Petkoff.

Ans. Major Petkoff is a major in the army of Bulgaria. He is the father of the heroine of the play. He is described as a cheerful, excitable, insignificant, unpolished man of about fifty. He is un-ambitious except with regard to his income and his importance in local society. He is totally unimpressive in his appearance. He seems to be a crude and not a refined person.

He is coarse and unrefined- Major Petkoff is an unsophisticated simple man who is ignorant of the development that science has made. He is amazed at the ingenuity involved in the installation of an electric bell. Ease loving and simple as he is, he prefers calling the servant aloud to ringing the bell. He cuts jokes even with his maid-servant, Louka. He does not approve of his wife's habit of washing hands daily. He speaks highly of his father who never had a bath in his life, and yet lived for ninety eight years. He prefers a weekly bath to daily bath. He considers Catherine's (his wife's) sore throat as the direct consequence of her habits. He has to try to become westernized because in Bulgaria it is an essential requisite for the nobility. He apes the western manners grudgingly. He boasts of having set up a library of his own even if it is an apology of it. He is essentially a coarse and unrefined man and his life in the army has only increased his vulgarity. He is an old-fashioned person who is not prepared to learn new things.

He is a self-satisfied home –loving person – He is glad to be back home from the war and tells his wife that he returned earlier because he could not live away from her. Such is his love and affection for her that he wants her to come with him, when he has to go out to deliver instructions to some messengers. He is equally fond of his daughter. He does not like Sergius but he is interested in him because he is a rich man of high social standing and is likely to provide his daughter with the comforts to which she is used. He is willing to

marry her to Bluntschli since the latter is a rich person and Raina loves him.

He is a comfort-loving and ease-loving man- He does not want to exert even on crucial matters. When he is confronted with the problem of sending soldiers, he seeks the help of Bluntschli. It was an important matter and should have handled it himself. In fact he is a simpleton. Even his wife and his daughter exploit his simplicity. He likes an easy going life. He orders a cup of tea as soon as he returns from the battle front. Thereafter, he finds a cozy seat in the library.

He is proud and self-conceited- He is eager to let others know about his social status. He wants to impress upon others that he is a man of much worth. When Catherine asks him if he behaved properly before the Russian officer he says, 'I did my best. I took care to let them know that I have a library'. He is sometimes too particular about minute things. He says to his wife in Act II, 'Civilized people don't hang out their washing to dry where visitors can see it; so you'd better have all that put somewhere else'. He doesn't want to lose an opportunity of displaying his pride and self-conceit.

He suffers for want of intelligence-He is unable to understand the mystery shrouding coat and the photograph. He is easily taken in by the tricks of his wife and daughter. He easily gets excited and so he flies into rage. But he is pacified and pleased like a child. In military matters during peace time he proves quite incompetent. He cannot plan out the demobilization of the forces and, thus, has to seek the help of others Catherine, Sergius and Bluntschli. When it comes to the executing of the task, he cannot do it alone because he senses defiance of his orders by his sub-ordinates. So he takes the help of his wife in this job. This betrays his incompetence and lack of understanding.

He has a sense of humour-He can make amusing remarks though sometimes he himself becomes an object of our mirth. He provides light humour

and fun in the play. He amuses us greatly by his views about a daily bath. He provides to himself as well as to us laughter through his jokes. There is, no doubt, that one is inclined to laugh at his pride in his library, his aversion to bathing, and at the way he is duped by the tricks of his wife and daughter.

To conclude, Major Petkoff is a comic figure in the play. He shows his sense of humour when he refuses to believe that Raina had learned the art of cookery and had been practicing it during his absence from home. He says that, if Raina has been practicing cookery, then Louka must have learnt how to drink. And he becomes an object of mirth when he takes his wife with him thinking that his soldiers will care more for his wife's words than his orders.

Q.5 Attempt a character sketch of Catherine Petkoff.

Ans. Catherine is the wife of Major Petkoff: She belongs to the Bulgarian nobility. She is over forty but she looks quite healthy and attractive. She has magnificent black hair and eyes. From her very looks, she seems to be the daughter of a farmer. She dresses herself in her own way and maintains herself pretty well. This is indicative of her desire and determination to grow into a lady. With polished and sophisticated tastes. She wears fashionable gown on all occasions. She looks astonishing handsome and majestic.

She is a loving wife: She wants to keep her husband as happy as she can. She has due regard for him and is afraid of Bluntschli's stay in Raina's room being known to him. She knows how to manage her domestic affairs. She keeps her servants under control. Her husband is somewhat henpecked. She tells him that he is still a barbarian at heart. She keeps her watchful eye on everything concerning the welfare of her house. It is she who gets an electric bell installed in her house in the absence of her husband. This she manages her household affairs competently.

She is an affectionate mother: She is fond of her daughter. She is quite accommodating towards her. Even when her daughter's behavior is impertinent towards her, she tolerates it. She sides with her in keeping Bluntschli's intrusion into their house a guarded secret. She even has to concoct lies for the purpose.

Her attitude towards life and war is similar to that of her daughter: She feels very jubilant on learning that the Bulgarians have won a great victory over the Serbs, and that Sergius has distinguished himself greatly by his bravery and his initiative in the latest battle which was fought. She is in a state of ecstasy when she tells Raina this good news. She describes Sergius at this time as hero of the hour and the idol of his regiment. She attaches much importance to ideal heroism of war. She, too, sees life surrounded by a halo of romance. She is overwhelmingly in favour of Sergius's marriage with her daughter. Thus she has formed the same romantic image of Sergius which now Raina forms on the basis of this latest piece of news.

She is proud of her family: She is proud of her wealth and culture. She is dignified in her behaviour and always stately in her manners. When the army officer comes to search her house, she boastfully reminds him that the house belongs to the Petkoffs. The officer thereafter shows due courtesy to her. She is also patriotic and proud of her country. She is proud of her library in the house and the new electric bell. We feel amused at the vanity of this simple woman.

She has no knowledge of human character: If Catherine has good qualities, she has her weaknesses too. One such glaring defect in her is that she is a poor judge of human character. She has no insight into human nature. She fails to have a correct reading of the minds of Sergius as well as of Louka. It is not surprising that most of the characters speak ill of her on her back.

She shows much attachment with wealth; Like most women of her stage and standing, Catherine considers wealth to be the most important thing. First she says that her daughter is accustomed to first-rate stable. But Bluntschli tells her that he has two hundred horses and good many big carriages and some seven big hotels. Now she is carried away. She is glad that her daughter is going to be married to such a rich man.

To conclude. Mrs Catherine Petkoff is a clever lady. She knows how to act on the spur of the moment. She takes no time to guess that Bluntschli has come to return the coat and he can create complications because her husband and Sergius too are present in the home. Hence she wants Bluntschli to go as early as possible. His two qualities – patriotism and sense of discipline need a mention. This middle aged woman is not very honest and faithful wife of her husband. She is a competent manager of household affairs who has more control over the servants than her husband himself has. She has the womanly tact of leading her husband by the nose.

Q.6 Give the character sketch of Louka , the maid servant

Ans. Louka is one of the important female characters of the play ‘Arms and the Man’ .She is the maid servant of major and Mrs Petkoff. She comes before us in the beginning of the play to advise Raina to close the windows and shutters. She plays prominent role in Act II as well as Act III. In the end of the play, Bluntschli asks Sergius to get married with her on his return only.

She is young and has considerably physical charms. She has a beautiful bewitching face. She is a maid-servant with the Petkoffs, a rich Bulgarian family. When she joined the Petkoffs, she was rustic in her appearance. Her fellow servant and betrothed, Nicola taught her how to present herself in a fashionable society. Though in appearance she looks quite attractive having

considerable physical charms, yet in conversation she is even now Bulgarian peasant. She is quite smart and good looking. This fact is borne out by others also. Moreover, she is conscious of her physical charms. She exploits them to her advantage. She succeeds in ensnaring Sergius in her love –net.

‘She has a soul have her station. Though engaged to Nicola, she has no intention of marrying him. They have announced their engagement only in order to protect her in the household. She is highly ambitious. She is not contented with her lot. She is ambitious of marrying into the nobility. For realizing this ambition she is ready to go to any extent without caring for moral scruples. She exploits the charm of her beautiful face to entice Sergius. According to her everything is fair in love and war.

She has contemptuous attitude towards Nicola: She is betrothed to Nicola but there exists a world of difference between their thoughts. If they had been married to each other, they wouldn’t have lived happily as husband and wife. Nicola wants to set up a shop whereas she wants to get into the nobility. She ultimately succeeds in marrying Major Saranoff Sergius while Nicola remains a servant that he is. From the very beginning she treats Nicola contemptuously. She taunts him for having the soul of a servant.

She is intelligent and clever: She is known for her intelligence and cleverness. She has a keen insight into the psychology of men and women, and of this she makes the fullest use to further her designs upon Sergius. She makes Sergius dance to her tunes. She knows him inside out. She is aware of the weakness of this hero and she works on them. She very rightly judges the inclination of Raina for Bluntschli. She successfully exploits the secret of Bluntschli’s stay in Raina’s bed chamber to poison the ears of Sergius. Every move of her is calculated and well-planned. She knows when to strike and how to strike against her rival in love. Very systematically she brainwashes Sergius. She arouses jealousy of

Bluntschli and makes him realize that his love for Raina is a farce and that her own love for him is a reality. Very cleverly she conveys to him that Raina's heart is not for Sergius but for Bluntschli. Thus she drives a wedge between Raina and Sergius. Her behaviour in this affair reveals her intriguing, maneuvering nature on the one hand and her strong determination on the other hand.

She acts as a coquette in wooing Sergius: Louka succeeds in winning over Sergius by playing a Coquette(= a woman who flirts, flirtatious act) she delivers her physical charms and attractions in a way that Sergius falls a prey to them. She puts on fashionable dress and uses aids to beautify her face. She even smokes cigarette so as to present the looks of a fashionable lady.

She is an Eaves-Dropper: She is mean enough to eavesdrop on Raina and others. She gets suspicious on seeing the pistol on the ottoman in Raina's chamber, that she is hiding someone. When she goes out and Raina shuts the door, she listens to the whole conversation between Raina and Bluntschli through the keyhole. Later on in Act III, when Raina and Bluntschli and Sergius are discussing something in the library, she is found overhearing the entire conversation outside.

To conclude Louka is a highly intelligent girl with a sharp mind. She reveals here true character in her dealings with Sergius. She does not have the soul of a servant in her She has ambition and she has confidence in herself. Her confidence is nourished by her observation of the weakness and faults of her superiors. She succeeds in her aim to marry into the nobility by making Nicola her tool, Raina her victim and Sergius her target.

Q.7 Give the character sketch of Nicola.

Ans. Nicola is the man servant of the Petkoff family: He is a middle aged man of cool temperament but clear and keen intelligence. He has been in

the service of the Petkoff family for the last ten years. During this period he has served them faithfully and loyally. As he is the only man servant in the family, he performs various duties. He announces his engagement to Louka whom he brings as a maid servant in the family and whom he protects.

He has the soul of a loyal servant: He is the man with the soul of a loyal servant. He is presented in the play as a foil to Louka, the maid servant in the family of Petkoffs. The latter is insolent, treacherous, proud and unfaithful whereas he is a man with the soul of a loyal servant. Both know many secrets of the different members of the family⁷. Louka leaks them out of gain her selfish ends but Nicola keeps them to himself. He cannot think of betraying his master's or mistress' secrets.

He is clear-headed and calculating realist: There is a close similarity between Bluntschli and Nicola. Both are clear-headed and calculating realists. Nicola knows his position. He knows when to speak, what to speak and how to speak. He gives Louka the right advice. He says that to know one's position and behave properly is the secret of success in life. He knows many secrets of his mistress but he is wise enough not to disclose them. Wise Bluntschli rightly says that Nicola is the ablest Bulgarian he has ever met.

He is a practical man: He practices what he preaches. He helps Louka a lot in winning Sergius over as a husband. He trains her to behave like a lady. He does not feel jealous of Sergius for taking away his betrothed.

He is not able to gain upper hand over Louka: In Act III, he reminds her about the favours done to her by him. It was he who made her give up wearing false black hair. It was he who made her give up the habit of reddening her lips and cheeks like any other Bulgarian girl. He taught her to trim her nails and keep her hands clean. Instead of feeling grateful, she tells him point blank: 'I believe you would rather be my servant than my husband'.

He does not believe in equality: Just as he remembers his position as compared with his master's, similarly he wants the servants lower than him to remember their position. As he shows due regard to his superiors, he expects those inferior or junior to him to give him respect. Nevertheless, he believes that the servants should have a fellow feeling and that they should help each other.

He cares more for money: He is a man of low shop keeping mind. He cares more for money than for any other thing. His ambition is to establish a shop and for that he needs money. In order to get money, he is as ready to back his mistress's lies as his master's. He does not give out the secret of the one to the other. He would like to be a confederate (=accomplice) of both of them. His intention is to receive favours from each. He would rather like to see Louka in rich lady patronizing his shop, rather than make her his wife who will cost him money. He considers it advisable to humour his masters and thus to please them and get money from them by way of tips.

He is shrewd judge of human nature: He has a keen insight into human nature. His estimate of the characters of Sergius and Bluntschli are quite correct. He is tactful. He waves many situations when these are about to go wrong. He was about to rebuke Louka but the moment Sergius enters the library he at once says to him, "I was only speaking to this foolish girl about her habit of running up here to the library whenever she gets a chance to look at the books. That's the worst of her education, Sir; it gives her habits about her station". Thus on the spur of the moment, he devises an answer calculated to impress Sergius regarding the polished tastes of the servant girl.

To conclude, Nicola is portrayed as a conscientious servant throughout the play. He wants to marry a woman whose nature is simple like his own. He understands the futility of marrying a girl like Louka.

Q.8 Who is the hero of the play ‘Arms and the Man’?

Ans . A hero of a play is one who dominates the action from the beginning to the end. The main incidents are related to him directly or indirectly. In fact the whole theme revolves around him. During classical age of drama, a hero was of eminent stature. With the advent of modern drama, the concept of drama as well as of the hero underwent a change. The hero now may have certain weaknesses. He may not have roots in nobility. But what is expected of him is that he should present the ideals that are good for the society. Shaw believed in the Shavian concept of life. His concept about characters of the drama was governed by this way of life. From this point of view, a hero of the play is one who may suffer from several weaknesses and may have some virtues or ideals that are good for the society. In other words a Shavian hero embodies the good qualities and weaknesses of an ordinary human being.

There are two characters, Sergius and Bluntschli, who can stake claim to the title of hero. Let us examine their claims. First let us take up the case of Sergius and see whether he fulfills the qualifications of a Shavian hero. He is neither an ordinary man nor does he present any idea conducive for the health of the society. He enters the play physically or in person in latter half of Act II and remains before us till the end of the play. He is Major in Bulgarian Cavalry. He possesses magnetic personality. He is deeply loved by Raina, the heroine of the play. He has brought name and fame to the country. He led the cavalry charge at Serbian Cannons. He is an apostle of higher love. But in spite of all these qualities he cannot stake claim to be the hero of this play. He is a reckless and foolish commander. If the Serbian cannons had been supplied with proper ammunition, the entire cavalry would have been destroyed. His act of flirtation is a blot on his face. A hero must be a man of high moral character but he degrades himself. Moreover he belongs to the world of romance and thus has lost touch with the

realities of life. His romantic views on love and war are in no way useful for the society. He has many weaknesses but very few good points. His claims for being called the hero are ruled out. Then comes the turn of Bluntschli. He enters the play in its very beginning. The Act I closes with his falling asleep. He appears again in the act II and remains on stage till the end of the play. Thus like a hero, he remains before us from the beginning to its end. His presence, his personality his balanced mind, his real bravery, his shrewdness, his sharp insight and quick understanding and cleverness, his wit are all the heroic qualities possessed by him. He is a true soldier, a shrewd judge of human nature.

He has no roots in nobility. He is the son of a businessman. He is an incarnation of robust realism. He has all the weaknesses and the qualities of an ordinary human being. He does not live in the world of imagination or idealism. He is practical man of the world. His views on war, soldiering and love are based on reason and facts. He exposes the absurdity and futility of war. According to him war is not to be glorified. He also ridicules the romantic view of love.

Bluntschli's views are no doubt the view of the dramatist. His philosophy is of practical utility to the society of the time. He may be clumsy or indecent on certain occasions but his good points outnumber his weaknesses. Again it is he who brings Raina and Sergius down to the plane of reality. His victory over Raina symbolizes the victory of realism over sentimentalism. He is bold, straightforward and truthful. He possesses all the heroic qualities. To conclude, he is the mouthpiece of Shaw. He shows the presence of all the qualities expected of a Shavian hero. He can rightly be called the real hero of the play 'Arms and the Man'. The strongest point in his favour is that Raina, the heroine of the play, chooses him to be her husband.

4.5. SELF CHECK EXERCISE.

Fill in the blanks:

1. Raina gives war as full of _____
2. _____ is the very incarnation of romance and Chivalry.
3. _____ is the personification of prosaic _____ and frank _____
4. _____ is the wife of Major Petkoff.
5. Shaw's play *Arms and the Man* is _____ comedy
6. Virgil's phrase _____ was translated by _____ as *Arms and the Man*.

4.6 ANSWER KEY TO SELF CHECK EXERCISE.

1. Military Glory
2. Sergius
3. Realism and Bluntness
4. Catherine
5. Anti romantic
6. *Arma Virumque*, Dryden

4.7 SUGGESTED READINGS

Arms and the Man – G.B. Shaw prescribed by University of Jammu.

Arms and the Man – by G.B. Shaw edited by A.C Ward (Orient Longman

Edition)

Bentley, Eric, Bernard Shaw, 1856-1950, amended edition, New Directions, 1957.

Compton and Rickett. A short history of English Literature.

5.2 OBJECTIVES

The objectives of this lesson are:-

- a) to acquaint you with the author's life.
- b) to acquaint you with literary contributions made by Ernest Hemingway.

5.3 INTRODUCTION TO THE NOVELIST

Ernest Hemingway was one of the most celebrated and influential literary stylists of the twentieth century. He was born in Oak Park, Illinois, on July 21, 1898. His father was a country physician who taught his son hunting and fishing; his mother was a religious woman, active in church affairs, who led her son to play the cello and sing in the choir. Most of his early years were spent in fighting the feminine influence of his mother. His summers were spent with his family in the woods of northern Michigan, where he often accompanied his father on professional calls.

He derived pleasure from outside life and was a popular high school scholar and athlete. Despite all this, he ran away from his house twice. His first real chance for escape came in 1917, when United States entered World War I. He volunteered for active service in the infantry but was rejected because of eye trouble. He then enlisted in the Red Cross Medical Service driving an ambulance on the Italian front. Despite of badly wounded in the knee, he still carried a wounded man in his back a considerable distance. He was then enlisted in Italian infantry, served there and was decorated for bravery by the Italian Government. He was hailed as a hero when he returned home.

After serving in army Hemingway worked as a foreign correspondent in the Near East for the Toronto State. By the time he returned to Michigan he had

already decided to commit himself to fiction writing. Hemingway published his first book, *Three Stories and Ten Poems*.

Hemingway produced most of his works from mid 1920s and mid 1950s and won Nobel Prize in Literature in 1954. He published seven novels, six short stories collections and two non-fiction works.

5.4 FAMOUS WORKS OF THE NOVELIST

His famous works are:

For Whom the Bell Tolls

Hemingway's greatest novel, *For Whom the Bell Tolls*, is another war-story about an American, Robert Jordan, and is again based on Hemingway's real-life experiences during the Spanish Civil War, where he was a journalist and war reporter. Robert Jordan is an experienced explosives expert in the International Brigade, fighting for republican guerillas against the fascists, and is assigned the task of destroying a strategically-important bridge before an attack on the city of Segovia. But it is also a love story between Robert and Maria, as well as an ode to Spain and Spanish culture (especially bullfighting), which Hemingway clearly loved. *For Whom the Bell Tolls* explores themes of honor, death, duty, love, nature, camaraderie, innocence, war, modernity, salvation, the value of human life and man's motivation. The juxtaposition of themes of death and suicide against camaraderie and sacrifice is of major importance in this novel, giving it a huge literary significance. It is widely agreed to be one of Hemingway's best works.

The Garden of Eden

This uncompleted novel was published in 1986 about 25 years after Hemingway's death and follows an American writer named David Bourne and

his wife, Catherine, during their time in France and Spain. During their honeymoon the Bournes meet a young woman named Marita with whom they both fall in love, causing the deterioration of their relationship. This book deals with the exploration of gender-roles and androgyny as well as the contempt and hatred that is felt between the newly-wed couple.

A Farewell to Arms

The title to Hemingway's third book, *A Farewell to Arms*, is taken from the poem by George Peele, a 16th century poet and dramatist. *A Farewell to Arms* follows the first-person account of an American lieutenant in the ambulance corps of the Italian Army, during the First World War. Henry's fictional experiences in this story are similar to those that Hemingway himself experienced during the conflict, including being wounded by a mortar shell and falling in love. Hemingway provides insight on the pains caused by a war-ravaged world and challenges perceptions of war.

The Sun Also Rises

The publication of *The Sun Also Rises* (published under the title *Fiesta* in the UK) saw Hemingway's fame and standing as author grow considerably. The story follows a group of American and British men and women who travel from Paris to Pamplona to watch the running of the bulls (*encierro*) and bullfighting at the festival of San Fermin. It particularly explores the relationship between Jake Barnes, the narrator and central character, and the unpredictable Lady Brett Ashley, who love one another but cannot be together as a war-wound has left Jake impotent. Hemingway invites you to enter the hedonistic lives of the post-First World War European elite, a world of parties, sex and drama. The descriptions of bullfighting and matadors are particularly eloquent and powerful, and you can feel Hemingway's love for and admiration of this sport, which he considers an art form.

To Have and Have Not

To Have and Have Not is Hemingway's fourth published novel. The story's protagonist, Harry Morgan, is a fishing boat captain, who runs illegal importation and exportation between Cuba and Florida. Between the anguish of the Great Depression, and after being swindled by one of his customers, Morgan is forced to make ends meet by taking jobs on the wrong side of the law. While struggling through this tough line of work, Morgan's luck turns against him and things start going badly. *To Have and Have Not* is a great example of Hemingway's simple yet effective prose, his classic strong character development, and his magnificent story-telling ability.

The Old Man and The Sea

The Old Man and The Sea is a novella and was the last literary work published by Hemingway. It depicts a story of Santiago, an old and experienced fisherman whose unlucky 84-day streak of failing to catch a fish comes to an end when he snags an enormous marlin and starts a three-day long battle with his gigantic prize. *The Old Man and The Sea* is known for its multi-layered and multi-textural meanings, themes and motifs, as it explores pride, honor, glory, life, death, redemption, martyrdom and Christ's struggle. It won the Pulitzer Prize for Fiction in 1953 and contributed to Hemingway's Nobel Prize for Literature in 1954.

Hemingway lived in Key-West, Florida and later in Cuba and his years of experience fishing the Gulf stream and the Caribbean provided an essential background for the fisherman's craft in *The Old Man and The Sea*. In 1936, he wrote a piece of *Esquire* about a Cuban fisherman who was dragged out to sea by a great marlin, a fish that weighed hundreds of pounds. Sharks had destroyed the fisherman's catch by the time he was found half-delirious by other fishermen. The story became a seed for Hemingway's *The Old Man and The Sea*.

The Old Man and The Sea was published in 1952, a novella about an extraordinary battle between a tired old Cuban fisherman and a giant marlin. It was hailed masterpiece and was awarded Pulitzer Prize in 1953. In 1954, Hemingway won the Nobel Prize for Literature.

Hemingway's literary output reduced in last years of his life because of declining physical condition and severe mental problems. Hemingway suffered severe mental problems and internal injuries in a plane crash over Belgian Congo. He never fully recovered. He was treated for hypertension and depression. He had to be given electric current which made him bitter and humiliated. He committed suicide on 2nd July, 1961. Many of his unpublished works were published after his death.

5.5 LET US SUM UP

- a) Ernest Hemingway was born in Oak Park, Illinois, in 1898.
- b) Served in Red Cross Medical Service on Italian front.
- c) Decorated for bravery by Italian Government.
- d) *The Old Man and The Sea* was published in 1952.
- e) He was awarded Pulitzer Prize in 1952 and Nobel Prize for Literature in 1953.

5.6 GLOSSARY

- a. **Choir:** group of singers specially one's who take part in Church services.
- b. **Infantry:** soldiers fighting on foot.
- c. **Guerillas:** rebels or revolutionaries.

- d. **Explore:** travel through.
- e. **Camaraderie:** friendship.
- f. **Eloquent:** fluent.
- g. **Swindle:** to deprive someone of money.
- h. **Marlin:** deep sea bill fishes.
- i. **Masthead:** the top part of a ship's mast.
- j. **Allegory:** short story or poem that has a hidden meaning typically a moral one.

5.7 SHORT ANSWER QUESTIONS

- a) Where was Ernest Hemingway born?
- b) Discuss the professions other than writing taken by Ernest Hemingway.
- c) Name a few works of Ernest Hemingway.
- d) List the awards conferred upon Ernest Hemingway.
- e) When was *The Old Man and The Sea* published?

5.8 ANSWER KEY (SAQs)

- a) Ernest Hemingway was born in Oak Park, Illinois, in 1898.
- b) He worked as an ambulance driver in Red Cross Medical Service on the Italian front. He also served on Italian Infantry. Also, he worked as Collier's correspondent during World War II.

- c) Few prominent works of Ernest Hemingway are – *A Farewell to Arms* (1929), *Death in the Afternoon* (1932), *The Green Hills of Africa* (1935), *For Whom he Bell Tolls* (1940), and *The Old Man and The Sea* (1952).
- d) He was awarded Pulitzer Prize in 1953 and Nobel Prize for Literature in 1954.
- e) *The Old Man and The Sea* was Ernest Hemingway’s last literary work and was published in 1952.

5.9 SUGGESTED READING

- 1. *The Old Man and The Sea* by Ernest Hemingway.
- 2. 20th century interpretations of *The Old Man and The Sea* by Katherine T. Jobes.

5.10 REFERENCES

- 1. Online Wikipedia
- 2. Oxford Advance Learners Dictionary of Current English

THE OLD MAN AND THE SEA: ERNEST HEMINGWAY

STRUCTURE

- 6.1 Introduction
- 6.2 Objectives
- 6.3 Introduction to the Novel
 - 6.3.1 Summary
 - 6.3.2 Themes
- 6.4 Let Us Sum Up
- 6.5 Glossary
- 6.6 Short Answer Questions
- 6.7 Answer Key (SAQs)
- 6.8 Examination Oriented Questions
- 6.9 Suggested Reading
- 6.10 References

6.1 INTRODUCTION

In this Lesson you will get to learn about the story of the Novel *The Old Man and The Sea*. The story will be followed by the different themes this novel is enriched with. Look for the meanings of difficult words in the glossary and also consult the dictionary. Then try to solve the SAQs to check your performance.

6.2 OBJECTIVES

The objectives of this lesson are:-

- a) to give an outline summary of the novel.
- b) to familiarize the learner with the novel from examination point of view.

6.3 INTRODUCTION TO THE NOVEL

The Old Man and The Sea tells the story of a battle between an aging, experienced fisherman, Santiago, and a large marlin. The story opens with Santiago having gone 84 days without catching a fish, and now being seen as “Salao”, the worst form of unluckiness. He is so unlucky that his young apprentice, Manolin, has been forbidden by his parents to sail with him and has been told instead to fish with successful fishermen. The boy visits Santiago’s shack each night, hauling his fishing gear, preparing food, talking about American baseball and his favorite player, Joe DiMaggio. Santiago tells Manolin that on the next day, he will venture far out into the Gulf Stream, north of Cuba in the Straits of Florida to fish, confident that his unlucky streak is near its end.

On the eighty-fifth day of his unlucky streak, Santiago takes his skiff into the Gulf Stream, sets his lines and, by noon, has his bait taken by a big fish that he is sure is a marlin. Unable to haul in the great marlin, Santiago is instead pulled by

the marlin, and two days and night pass with Santiago holding onto the line. Though wounded by the struggle and in pain, Santiago expresses a compassionate appreciation for his adversary, often referring to him as a brother. He also determines that, because of the fish's great dignity, no one shall deserve to eat the marlin.

On the third day, the fish begins to circle the skiff. Santiago, worn out and almost delirious, uses all his remaining strength to pull the fish onto its side and stab the marlin with a harpoon. Santiago straps the marlin to the side of his skiff and heads home, thinking about the high price the fish will bring him at the market and how many people he will feed.

A big cut in marlin's flesh allows the fish's blood into the water, attracting packs of shovel nosed sharks. With limited equipment on board, Santiago repeatedly fights off the packs of these scavengers enduring exhaustion and physical pain. By nightfall, the sharks had almost devoured the marlin's entire carcass leaving behind a skeleton. Santiago reaches the shore before the dawn in the next day and struggles to his shoulders. Reaching home, he slumped into his bed and fell asleep.

6.3.1 Summary

On the coast of Cuba near Havana, an old widowed fisherman named Santiago has been unable to catch a fish for 84 days. His apprentice, Manolin, has been forced by his parents to seek another "luckier" employer, although Manolin continues to help Santiago launch and retrieve his boat from the ocean each day. Manolin cares for the aging Santiago, bringing him food and clothing, and in return Santiago tells Manolin stories about baseball legends and his younger days fishing in a boat off of Africa. Every night, Santiago dreams of lions on the beaches of Africa. Early each morning, Santiago walks up the road to Manolin's family's home to wake him up for work.

On the morning of the 85th day, Manolin helps Santiago launch his boat into the sea. Santiago rows over the deep well where he has been trying to catch fish for the past week and decides to try his luck farther out. Finally, in the early afternoon, he catches a ten-pound tuna, which he decides will be his meal for the day. Not long afterward, Santiago feels a hard pull on his line and realizes that a huge marlin has caught his hook.

Because the marlin is so big, however, Santiago cannot pull it in. The marlin pulls Santiago's skiff farther and farther from land. As the sun goes down, Santiago begins to feel a kind of companionship with the marlin. He pities the fish, even loves it, but is still determined to kill it. He decides to cut all his other lines so that nothing will interfere with his great catch.

As the sun comes up on Santiago's second day at sea, the marlin suddenly surges, pulling the line and cutting Santiago's hand. As he nurses his hand, the marlin jumps up out of the water, and Santiago can see the fish is bigger than any marlin he has ever seen, much less caught on his own. He has to hold onto the line with all his might so that the marlin does not break free from the boat. He prays that he will be able to kill the marlin, and wonders what his hero Joe DiMaggio would do if he were in Santiago's situation.

As it grows dark on Santiago's second day at sea, he lets out a small line and catches a dolphin to eat. He rests for a few hours, but is woken by the marlin jumping frantically. Santiago continues holding the line, although it has been cutting into his hand for some time. The marlin tires and begins circling the boat as Santiago grows weaker from lack of sleep and exhaustion. Finally, Santiago uses all his strength to harpoon and kill the marlin.

Santiago ties the marlin to the side of his boat and begins sailing back toward Cuba. During the homeward journey, however—his third day at sea—sharks attack the boat, tearing the flesh from the marlin. Santiago fights desperately, killing or driving off most of the sharks, but eventually the sharks

eat all the flesh off the marlin. When Santiago pulls into the harbor, everyone is sleeping, and Santiago struggles to carry his mast back to his shack, leaving the marlin's skeleton still tied to his boat in the harbor.

The next day, Manolin finds Santiago asleep in his shack. Manolin is overjoyed to see him but cries when he sees the cuts in Santiago's hands. He brings Santiago coffee, passing the crowd of fisherman who are marveling at the marlin's giant skeleton. When Santiago wakes up, Manolin tells him he doesn't care what his parents say—he's going to start fishing with Santiago again. Meanwhile, as a party of tourists watches the marlin's skeleton and mistakes it for a shark, Santiago drifts back to sleep under Manolin's watchful gaze and dreams of lions.

Detailed summary

Day 1

Santiago is an elderly fisherman who has gone 84 days without catching a fish. For the first 40 days, a boy named Manolin worked with Santiago. But Manolin's parents forced him to leave Santiago and start working on a "luckier" boat. Even so, at the end of every day Manolin still helps Santiago carry his empty skiff (boat) in from the water.

Santiago's face and hands are deeply scarred from so many years of handling fishing gear and heavy fish. Everything about him is old, except his eyes, which are the same color as the sea and are "cheerful and undefeated."

After Santiago's 84th unsuccessful day, Manolin once again helps him to bring in his skiff and gear. Manolin tells Santiago that he has made a bit of money working on the "luckier" boat, and offers to rejoin Santiago. He says that his father lacks faith, which is why he forced Manolin to switch to the other boat. Santiago advises him to stay with the luckier boat, but the two agree that they have faith that Santiago will catch something soon.

Manolin offers to buy Santiago a beer on the Terrace, a restaurant near the docks. The other fishermen at the restaurant make fun of Santiago's troubles, but Manolin disregards them. He reminisces with Santiago about the time they first started fishing together, when Manolin was five years old. Manolin says he still wants to help Santiago and offers to get Santiago fresh sardines for bait. Santiago initially refuses, but then finally agrees to accept two pieces of bait.

Over their beers, Santiago tells Manolin that he will be fishing far out in the sea the next day. Manolin says he will try to get the man he is fishing with to go far out as well since the man has bad vision and will follow the boy's recommendations. Manolin wonders how Santiago's vision can be so good after so many years of fishing. Santiago replies, "I am a strange old man."

After they finish the beer, Manolin helps Santiago carry his equipment up the road to Santiago's sparsely furnished shack. On the wall are two paintings: one of the Sacred Heart of Jesus, which belonged to Santiago's wife, and another of the patron saint of Cuba. Santiago has taken down a photograph of his wife that used to hang on the wall because it made him too lonely to see it.

After going through the same dinner ritual they follow every night: Santiago offers Manolin some food, which Manolin declines because Santiago doesn't really have any food at all.

They then sit on the porch and read about baseball in the newspaper. Santiago tells Manolin he will have a good catch the next day, his 85th day without luck, and Manolin jokingly asks why he isn't holding out for 87 days, to break his longest unlucky streak. Santiago replies that such an unlucky streak could not happen twice.

Manolin leaves to get the sardines he promised Santiago. When he returns, it is dark and Santiago is asleep on the porch. Manolin covers him with a blanket, noticing that with the old man's eyes closed there is no life in his face. Soon

Santiago wakes, and Manolin gives him some food that Martin, the owner of the Terrace, has provided as a gift. Santiago asks if Martin has given them food before, and Manolin says he has. Santiago sleepily says he must thank the owner by giving him the belly meat of a big fish.

Manolin reminds himself to bring Santiago water, soap, and a towel, as well as a new shirt, jacket and shoes.

Santiago then reminisces about his time as a youth on a ship that sailed to Africa, and about the lions he saw on the beaches there.

But Manolin wants to talk more about baseball. They talk about Joe DiMaggio, who is Santiago's favorite player and whose father was a fisherman. They then debate the best manager in baseball.

Manolin breaks in to say that he thinks Santiago is the best fisherman. Santiago humbly disagrees, but acknowledges that although he is no longer strong he has "tricks" and "resolution."

When Manolin leaves, Santiago wraps himself in the blanket and lies down on the newspapers that cover the springs of his bed. He no longer dreams of storms, women, fish, fights, or his wife. He dreams only "of places now and of the lions on the beach" in Africa.

Day 2

When Santiago wakes the next morning, he goes up the road to Manolin's house to wake him, as he does every morning. Santiago apologizes for disturbing Manolin's sleep, but Manolin responds, "It is what a man must do."

Santiago drinks his coffee, thinking how he will not eat all day because eating has bored him for a long time. Manolin helps Santiago load his boat, and they wish each other luck. As he rows into the water, Santiago hears the splashes in

the dark of other boats nearby, but no voices. Fishermen rarely speak to each other in their boats.

Santiago rows over “the great well,” where the ocean suddenly drops to 700 fathoms and where many fish congregate. He hears flying fish flapping around him. He thinks of these fish as his friends. He feels sorry for the birds trying to catch the fish and failing, knowing how hard these birds must work to survive.

Santiago thinks of the sea as “la mar,” as a woman who can give or withhold great favors and changes with the moon. He doesn’t understand the younger fishermen. They use motorboats instead of skiffs and call the sea “el mar,” using the masculine noun as if the sea is their enemy.

Santiago decides to fish past the deep wells, because he caught nothing in the wells the previous week. By the time the sun comes out, he has found a good spot and has his bait in the water, on lines pre-measured to fall to different specific depths. He is proud that he keeps his lines straighter than any other fisherman and does not let them drift with the current. As the sun rises, he marvels at how his eyes are still good despite years of strong sun.

Santiago sees a sea bird diving into the sea in the distance. He rows toward it, farther out into the ocean, knowing the dipping means the bird has seen fish. He sees a school of dolphins chasing flying fish nearby, another sign of fish, but arrives too late. He knows his big fish is out there somewhere.

In the late morning, one of Santiago’s lines suddenly tightens and Santiago pulls in a silver, 10-pound tuna. He observes out loud that the tuna will make a beautiful piece of bait, then wonders when he began talking to himself. He concludes that it must have been when Manolin left, and thinks that if the other fisherman heard him they would think he was crazy, though he knows they would be wrong.

Around noon, Santiago feels a tentative pull on one of his lines. He thinks it must be a marlin eating the sardine bait, 600 feet below. The marlin leaves, and then comes back, and Santiago becomes more and more excited, judging from the strength of the pull that the marlin must be a huge fish. Finally, when he thinks the marlin has gotten hold of the hook, Santiago tries to pull the marlin up. The fish doesn't budge.

The marlin starts to move away, pulling Santiago's skiff with it. The marlin pulls the skiff all day, as Santiago braces in his skiff and holds tight to the line. The marlin continues to tow the skiff until Santiago can no longer see the shoreline of Cuba anymore. He is confident, however, that when the sun goes down he will be able to find his way back by following the glowing lights of Havana.

When the sun goes down, Santiago wishes Manolin could see his big catch and help him drag the marlin out of the water. But then he begins to pity the marlin, wondering if the fish is old, like him. He can tell by the way marlin took hold of the bait that it is a male fish. He realizes that he and the marlin are "joined together" far out in the ocean, "beyond all people in the world," with no one who can help either one of them.

Santiago remembers when he and Manolin caught a female marlin, one of a pair. She fought desperately, and the entire time she was fighting the male fish never left her side. When Santiago dragged the female into the boat, the male marlin followed the boat.

Day 3

Before daylight, something takes hold of one of Santiago's other baits, which are still in the water. Santiago quickly cuts all of his other lines so that nothing interferes with the marlin's line.

After Santiago cuts the other lines, the marlin makes a sudden, surging dive

that pulls Santiago downward. He cuts his face, just below the eye, on the line. Santiago tells the marlin he will never give in, and will fight until one of them dies.

The marlin continues to pull the boat to the northeast. Santiago senses that while the fish doesn't seem to be tiring, it is swimming at a shallower depth. Santiago hopes the fish will jump, so that its air sacs will fill, stopping it from diving so deeply. If the fish died while deep underwater, Santiago knows he would not be strong enough to pull it up. Santiago holds tight to the line but he is fearful to pull on it because the line might snap or the hook might pull free from the marlin. He tells the marlin that he loves and respects it, but vows to kill it before the end of the day.

A warbler (small song bird) flying south lands on the marlin's line. Santiago talks to the bird, wondering why it is so tired. When he considers the hawks that the bird will have to escape when it comes near land, though, he tells it to take a nice rest and then go "take your chance like any man or bird or fish."

As Santiago is talking to the bird, the marlin lurches again and the bird flies away. Santiago notices that there is blood on the line—the pull of the line has cut his left hand. He thinks that the marlin must itself have been injured to lurch in that way. He berates himself for letting the bird distract him, and vows not to lose focus again. Santiago washes his cut hand in the salt water, then carefully positions himself and eats the tuna he caught earlier in order to keep his strength up. Even so, his left hand soon cramps.

As he tries to nurse his cramped hand, Santiago sees a flock of wild ducks in the sky and realizes that no man is ever alone on the sea. He continues to try to uncramp his hand, and thinks of the cramp as a betrayal by his own body. He wishes that Manolin was there to rub his hand for him.

Suddenly, the marlin jumps out of the water. The magnificent fish is dark purple

and huge, two feet longer than the length of the skiff with a sword as long as a baseball bat.

Santiago holds the line with both hands to keep the fish from breaking the line. He thinks that if he were the marlin he would give a final pull on the line until something broke. He thinks that fish are not as intelligent as men, although he thinks that they are “more noble and more able.”

Santiago has seen many fish over 1000 pounds and caught two fish of that size in his life, but never when he was alone and out of sight of land. And this marlin is bigger than any he had ever heard of or seen. He thinks that to catch this fish will be a great accomplishment.

Although Santiago is not religious, he promises to say 10 Hail Mary’s and 10 Our Fathers if he catches the marlin. He says the prayers, and feels better, though the pain in his back and cramped hand is just as strong.

Realizing it will be dark soon, Santiago decides to rebait a small line to catch some more food. He thinks about why he wants to catch and kill the marlin: To show “what a man can do and what a man endures” and to prove to Manolin that he is indeed a “strange old man.”

As the day approaches its end, Santiago wishes he could sleep and dream of the lions again. Then he wonders why the lions are the only things left for him to dream about.

Eventually Santiago’s hand uncramps, but he feels tired. He hopes that the marlin also feels tired. If it isn’t, he thinks, then it is a very strange fish.

To distract himself, Santiago thinks about baseball. He tells himself that he must try to be worthy of the great DiMaggio, “who does all things perfectly even with the pain of the bone spur in his heel.” He wonders if DiMaggio would stay with the marlin as long as he will stay with it, and knows that DiMaggio would.

It occurs to Santiago then that men may be inferior to the “great birds and beasts.” For a moment, Santiago wishes that he were the marlin. That is, unless sharks were to come. If the sharks come, Santiago thinks, both he and the marlin would be in trouble.

To prop up his own confidence, Santiago remembers when, as a young man in Casablanca, he arm-wrestled a great “negro” who was the strongest man on the docks. The battle lasted an entire day, and finally Santiago won. For a long time after that he was known as “The Champion.”

Just before dark, Santiago’s small line is taken by a dolphin. He pulls the dolphin into the boat and clubs it to death. It seems to Santiago that the marlin has begun to pull with a bit less strength. He positions himself so that the line puts less stress on his back. He feels confident because he’s learned how to handle the line and because he has recently eaten and will eat again soon, while the marlin hasn’t eaten anything.

When it becomes completely dark, the stars come out. Santiago thinks of the stars as his friends. The marlin is also his friend, he thinks, but he must kill it. Santiago is glad that men do not have to kill the sun, the moon or the stars as they do to their fellow creatures. He feels sorry for the fish, and thinks there is no one worthy of eating him.

Santiago rests for two hours, after which he decides to eat the dolphin he caught. When he cuts the dolphin open to fillet it, he finds two fresh flying fish in its belly. He eats half the dolphin and one of the fish. When he runs his hand through the water after skinning the fish, he notices that his hand has left a trail of phosphorescence in the water.

Finally Santiago falls asleep. He dreams at first of a vast school of mating porpoises leaping in the water. Then he dreams of sleeping in his bed in the village, with a north wind blowing coldly over him and his hand asleep from

having slept on it. Finally, his dreams turn to the lions walking along the long yellow beach in the early dark, and he is happy.

Day 4

The marlin suddenly surges, waking Santiago. In the darkness, he sees the marlin jump from the water, again and again. The jumps jerk the line, pulling Santiago face-first into the leftover dolphin meat from his meal. Santiago desperately holds onto the line with his back and hand. His left hand is cut open again, and Santiago wishes that Manolin was with him to wet the lines to reduce their friction.

Desperate not to lose his strength from nausea, Santiago wipes the dolphin meat from his face. He examines his hands, which look almost like raw meat, and tells himself that “pain does not matter to a man.” He eats the second flying fish to regain his strength.

As the sun rises, the marlin begins circling the skiff. Santiago now slowly fights the fish for line, pulling it closer to the boat inch by inch. The struggle takes hours. Santiago begins to faint and black spots appear before his eyes. As the marlin passes beneath the skiff, Santiago gets a glimpse of its full size and is awed by how big the marlin is. He pulls the fish in closer and closer in order to harpoon it. The effort is immense, and it seems to Santiago that the fish is killing him. He tells the fish, “Come on and kill me. I do not care who kills who.”

As the marlin comes in closer, Santiago takes out his harpoon. He tries several times to harpoon the marlin, but misses, growing weaker and weaker. Finally Santiago draws all his strength, pain, and pride together and plunges the harpoon one last time, driving it into the marlin’s heart. The marlin makes a final leap, glistening in the light, then falls into the water, dead. The marlin’s blood stains the water red.

Santiago estimates the marlin weighs about 1500 pounds, too big for Santiago to pull inside the boat. Santiago lashes the marlin alongside the boat.

As he works, Santiago thinks about how much money the marlin will bring, then imagines how proud of him DiMaggio would be. He wonders if his injured hands are comparable to DiMaggio's bone spur.

Santiago begins sailing southwest, toward Cuba. He is hungry, and eats some tiny shrimp he finds living in a patch of yellow Gulf weed floating in the water. He takes the second-to-last gulp of water from his water bottle. Nonetheless, he becomes light-headed and wonders if he is bringing in the marlin or if it is bringing in *him*. He keeps glancing at the marlin as he sails. His injured hands prove that his struggle with the marlin was no dream.

An hour after Santiago killed the Marlin, a big Mako shark appears, having caught the scent of the marlin's blood. As the shark bites the dead marlin, Santiago rams his harpoon into the shark's head. The shark thrashes, dies, and sinks, but the harpoon rope breaks and Santiago's harpoon is lost with the shark.

The shark's bite took a 40-pound hunk of flesh from the marlin. More blood now pours from the marlin into the water, which Santiago knows will only attract more sharks. It seems to Santiago that his battle with the marlin was worthless, since the sharks will just come and eat the marlin. But Santiago quickly reminds himself that "a man can be destroyed but not defeated."

Santiago tries to remain hopeful. He considers it silly, or even sinful, to not be hopeful. But he begins to wonder whether it was a sin for him to kill the marlin. He knows that he did not kill the marlin just to feed himself and others, but also out of pride and love. He wonders whether it is more or less of a sin to kill something you love. He feels no guilt, however, for killing the shark, because he acted in self-defense. It occurs to him that "everything kills everything else in some way," but then he reminds himself that it is Manolin who keeps him alive.

Santiago leans over, strips off a piece of the marlin from where the shark bit it, and eats it. The meat is of the highest quality and would have fetched a good price. He sails on, eating pieces of the marlin in order to remain strong.

Two hours later, two shovel-nosed sharks approach. When he sees them, Santiago makes a noise that the narrator describes as a sound a man might make as he felt a “nail go through his hands and into the wood.”

Santiago kills the sharks using a knife that he’s lashed to an oar, but not before the sharks have eaten a quarter of the marlin. He feels no pride in killing the shovel-nosed sharks, which he considers dirty scavengers. The marlin is now drained of blood and completely silver in color. Santiago wishes that he had not killed the marlin, and apologizes to the marlin for having gone out so far from land. He can’t bear to look at the marlin’s body, only half of which remains.

A lone shovel-nose shark attacks. Santiago kills it with his knife, but loses the knife in the process. Two more sharks attack just before sunset. Santiago fights them off with the club he uses to kill bait fish. Exhausted and sore, he dares to dream that he might make it back with the half of the marlin that remains, and he believes that when darkness falls he will see the glow of Havana. He wonders if Manolin has been worried about him.

When it finally gets dark, however, Santiago can’t see Havana. He tells God he still owes him many prayers that he will say when he’s not too tired, and he wonders if he “violated” his luck when he went too far out to sea. He again apologizes to the marlin for killing it, and promises to fight off the sharks even if it kills him. Around 10 pm, he sees the glow of the harbor.

Around midnight, a pack of sharks attacks the skiff. Santiago uses all his strength to fight them off with his oar and club, and finally, when those have been lost, he breaks off the tiller of his skiff and uses that to club the sharks. But by the time he kills or drives off all the sharks, no meat remains on the marlin.

Santiago spits blood into the water and tells the sharks to dream that they ate a man. He checks his skiff, and sees that only the rudder is damaged, and can be fixed. He sails toward the harbor, thinking that the sea contains both enemies and friends. Utterly exhausted, he wonders for a moment what it was that defeated him. He decides that nothing beat him. He just went out too far.

It is still dark when Santiago sails into the harbor. The lights on the Terrace are out, and he knows everyone is in bed. As he steps out onto the rocks, he looks at his boat and sees the giant white skeletal tail of the marlin lit by the reflection from the streetlight.

Santiago removes the mast of his skiff and wraps the sail around it. He rests the mast on his shoulders and drags it back up to his shack. It is so heavy that he is forced to stop and rest several times. When he reaches his home, he falls asleep on his bed facedown with his arms out straight and the palms of his hands up.

Day 5

Santiago is asleep when Manolin comes to his shack in the morning. Though relieved to see that Santiago is breathing, Manolin cries when he sees Santiago's cut hands. He goes outside to get Santiago some coffee.

Near the water, many fisherman have gathered to look at the marlin's skeleton attached to Santiago's skiff. They estimate its length at 18 feet. When they see Manolin, they ask him how Santiago is doing, feeling guilty for all the times they laughed at Santiago.

When Santiago wakes up, Manolin is at his side with the coffee. Santiago tells Manolin to give the head of the marlin to Pedrico to use in the fish traps, and offers the spear to Manolin.

Manolin tells Santiago that the coast guard and search planes looked for him for days. Manolin then says that he will return to fish with Santiago, no matter what his family says. Manolin asks Santiago how much he suffered while he was at sea, and Santiago responds, "Plenty." Manolin then goes out to bring Santiago food and the daily papers.

A group of tourists notices the giant skeleton of the marlin in the water. They ask a waiter at the Terrace what it is. Attempting to explain what happened, the waiter says "Tiburón" (shark). The tourists think that he meant that the skeleton is that of a shark.

When Manolin returns to Santiago's shack, Santiago is sleeping, Manolin watches over Santiago as Santiago dreams of playing lions.

6.3.2 Themes

1. Resistance to Defeat

As a fisherman who has caught nothing for the last 84 days, Santiago is a man fighting against defeat. Yet Santiago never gives in to defeat: he sails further into the ocean than he ever has before in hopes of landing a fish, struggles with the marlin for three days and nights despite immense physical pain and exhaustion, and, after catching the marlin, fights off the sharks even when it's clear that the battle against them is hopeless. Whenever the situation gets particularly difficult and despair threatens to overwhelm Santiago, he turns to a number of tactics to fuel his resistance to defeat: he recalls memories of his youthful strength; he relies on his pride by demanding that he prove himself a worthy role model for Manolin or by comparing himself to his hero Joe DiMaggio; and he prays to God, even though his prayers do nothing to ease his physical suffering.

Ultimately, Santiago represents every man's struggle to survive. And just as

Santiago's effort to bring the marlin back to land intact is doomed, no man can ever escape death. Yet through Santiago's struggle, Hemingway makes the case that escape from death is not the issue. As Santiago observes near the end of his struggle with the marlin, "a man can be destroyed but not defeated." In other words, victory over the inevitable is not what defines a man. Rather, it is a man's struggle against the inevitable, even when he knows it is inevitable, that defines him. And the more difficult the struggle, the more worthy the opponent, the more powerfully a man can prove himself.

2. Pride

Pride is often depicted as a negative attribute that causes people to reach for too much and, as a result, suffer a terrible fall. After he kills the first shark, Santiago, who knows he killed the marlin "for pride", wonders if the sin of pride was responsible for the shark attack because pride caused him to go out into the ocean beyond the usual boundaries that fishermen observe. Santiago immediately dismisses the idea, however, and the events of *The Old Man and The Sea* support his conviction that pride is not the cause of his difficulties.

In fact, Santiago's pride is portrayed as the single motivating force that spurs him to greatness. It is his pride that pushes him to survive three grueling days at sea, battling the marlin and then the sharks. Yet it is important to recognize that Santiago's pride is of a particular, limited sort. Pride never pushes him to try to be more than he is. For instance, when Manolin tells him, "The best fisherman is you," early in the story, Santiago humbly disagrees. Rather, Santiago takes pride in being *exactly* what he is, a man and a fisherman, and his struggle can be seen as an effort to be the best man and fisherman that he can be. As he thinks in the middle of his struggle with the marlin, he must kill the marlin to show Manolin "what a man can do and what a man endures." Santiago achieves the crucial

balance between pride and humility—that “[humility] was not disgraceful and it carried no true loss of pride.”

3. Friendship

The friendship between Santiago and Manolin plays a critical part in Santiago’s victory over the marlin. In return for Santiago’s mentorship and company, Manolin provides physical support to Santiago in the village, bringing him food and clothing and helping him load his skiff. He also provides emotional support, encouraging Santiago throughout his unlucky streak. Although Santiago’s “hope and confidence had never gone,” when Manolin was present, “they were freshening as when the breeze rises.” And once he encounters the marlin, Santiago refuses to accept defeat because he knows Manolin would be disappointed in him.

Yet most of the novella takes place when Santiago is alone. Except for Manolin’s friendship in the evenings, Santiago is characterized by his isolation. His wife has died, and he lives and fishes alone. Even so, just as he refuses to give in to death, he refuses to give in to loneliness. Santiago finds friends in other creatures. The flying fish are “his principal friends on the ocean,” and the marlin, through their shared struggle, becomes his “brother.” He calls the stars his “distant friends,” and thinks of the ocean as a woman he loves. Santiago talks to himself, talks to his weakened left hand, and imagines Manolin sitting next to him. In the end, these friendships—both real and imagined—prevent Santiago from pitying himself. As a result, he has the support to achieve what seems physically impossible for an old man.

4. Youth and Age

The title of the novella, *The Old Man and The Sea*, suggests the critical thematic role that age plays in the story. The book’s two principal characters, Santiago and Manolin, represent the old and the young, and a beautiful

harmony develops between them. What one lacks, the other provides. Manolin, for example, has energy and enthusiasm. He finds food and clothing for Santiago, and encourages him despite his bad luck. Santiago, in turn, has wisdom and experience. He tells Manolin stories about baseball and teaches him to fish. Santiago's determination to be a good role model for Manolin is one of his main motivations in battling the marlin for three days—he wants to show Manolin “what a man can do.”

Santiago's age is also important to the novella because it has made him physically weak. Without this weakness, his triumph would not be so meaningful to him. As Santiago says, he “had seen many [fish] that weighed more than a thousand pounds and had caught two of that size in his life, but never alone” and never as an old man. Santiago finds solace and strength in remembering his youth, which is symbolized by the lions on the beach that he sees in his dreams. He recalls these lions—slow, graceful but fierce creatures—from the perspective of an old man. In doing so, he realizes that he too, although slow, can still be a formidable opponent.

5. Man and Nature

Since *The Old Man and The Sea* is the story of a man's struggle against a marlin, it is tempting to see the novella as depicting man's struggle against nature. In fact, through Santiago, the novella explores man's relationship *with* nature. He thinks of the flying fish as his friends, and speaks with a warbler to pass the time. The sea is dangerous, with its sharks and potentially treacherous weather, but it also sustains him by providing food in the form of dolphins and shrimp. Finally, Santiago does not just see the marlin as an adversary, he loves it as a brother. In the middle of their struggle, Santiago says to the marlin, “Come on and kill me. I do not care who kills who.” Santiago's statement shows the depth of his admiration for the marlin and hints at the fundamental law of nature that

unites man and animal: all beings must die, must kill or be killed. In this way, man and nature are joined in a circular system, in which death is necessary and fosters new life.

6. Christian Allegory

The Old Man and The Sea is an allegory. It denotes moral and religious ideas before reader. This novel is the best example of parable. We cannot ignore the hidden meaning of *The Old Man and The Sea*. At first the novel seems about sea, fisherman and fish.

When the reader goes on the novel, he feels that it presents the struggle against suffering and uneven happenings of life. The hero introduces himself the moral truth Santiago declares, "But man is not made for defeat, a man can be destroyed but not defeated" when he fights against the sharks.

The giant marlin stands for a distant goal of life for human being. The journey towards the goal causes much distress and much pain. His wounded hands symbolize the rebuffs suffered by a man in the course of his efforts. The long and strong resistance shows that it is easy to get high ideals of life. The old man wins a victory over the marlin by means of will power, technique and strategy. The memories, the thoughts of DiMaggio and Manolin, African beaches and his own wrestling defeating a Negro have symbolic significance. All these represent that man is ever alone and he has to fight the battle of life alone. As the old man is alone he has not caught fish for 84 days. He is still hopeful and optimist. He behaves in his own abilities. He thinks that 85 is the lucky number. He knows that he is not strong for fishing. But he believes in his own tricks and resolutions. He never thinks about dreams or defeat. He dreams of youth and lions. In the worst moment of misery, he remembers his heroic fight against the Negro. He looks for spiritual help and promises to say "our fathers and Hail Mary's". Several

times he invoke the help of Virgin. He remembers his heroic fight against the Negro in the moments of his own suffering.

During his fight against marlin or sharks, he speaks many times, “I wish the boy was here and I wish I had the boy”. The boy is a source of youth’s courage. He also remembers the help of boy. He is compelled to hang on the line after hooking the marlin. He thinks no one should be alone in the old age. It seems that sharks have defeated the old man. Santiago has filed to save his huge marlin from sharks. But the writer wants to clarify that there is a lot of “gain” in the “loss” of big fish. The old man is winner against the hostile forces. He comes out of his conflict with human dignity and un-ended courage. He fights undauntedly and saves his honour. He is not defeated by the big fish. He fights like a warrior. He does well with his energy, strength and courage.

For Santiago, the image of the lions is source of strength in his old age. Before his ordeal when the boy had left him, he dreamt of Africa when he was a boy. He heard the roars of lions in his dreams. He only dreamt of places now and of lions playing like young cats in dusk and loving them like he loved the boy. Santiago in his difficult time is supported by the memories of the lions and the boy which are symbols of his youth times. Through the double vision of the boy and the lions he recollects the golden time of his youth and strength. This story when viewed in this way can be called as a parable of youth and age.

6.4 LET US SUM UP

- a) *The Old Man and The Sea* is a story of aging fisherman Santiago and a large fish Marlin.
- b) For 84 long days, Santiago is without a catch.
- c) He plans to go on the Gulf Stream on 85th day.

- d) He spends two days and two nights on the Gulf Stream.
- e) On 3rd day, a fish begins to become his catch.
- f) After tough fight and almost exhausted, he stabs a Marlin with his harpoon and kills it.
- g) On his way back, sharks are attracted to Marlin's blood.
- h) Only the skeleton of Marlin reaches the shore

6.5 GLOSSARY

1. **Adolpho Luque** - pitcher for the Reds and Giants and a native of Havana, Cuba.
2. **Agua mala** - (Spanish) jellyfish; Portuguese man-of-war.
3. **Albacore** - a tuna with unusually long pectoral fins, important as a game and food fish in all warm seas.
4. **Barracuda** - any of a family of fierce, pike like tropical fish: some species are edible.
5. **Big blue runner** - any of various edible jack fishes of warm seas, as a bluish species and a striped bluish species.
6. **Bonito** - any of a genus of marine game and food scombroid fishes.
7. **Brisa** - (Spanish) breeze.
8. **Calambre** - (Spanish) cramp (muscular).
9. **Canary Islands** - group of islands in the Atlantic, off northwest Africa, forming a region of Spain.

10. **Carapace** - the horny, protective covering over all or part of the back of certain animals, as the upper shell of the turtle, armadillo, crab, etc.
11. **Casablanca** - seaport in northwest Morocco, on the Atlantic.
12. **Cienfuegos** - seaport on the south coast of Cuba.
13. **Dentuso** - (Spanish) big-toothed; (in Cuba) a particularly voracious and frightening species of shark with rows of large, sharp teeth; here, a descriptive term for the Mako shark.
14. **Dick Sisler** - famous baseball player and coach on numerous baseball teams, including the Cardinals, the Reds, and the Yankees.
15. **Dolphin** - a game fish with colors that brighten and change when the fish is taken out of the water.
16. **Dorado** - (Spanish) gilding or gilt (literally); here a descriptive term for the golden dolphin.
17. **El Campeón** - (Spanish) The Champion.
18. **Flying fish** - a warm-sea fish with wing like pectoral fins that enable it to glide through the air.
19. **Gaff** - a large, strong hook on a pole, or a barbed spear, used in landing large fish.
20. **Galanos** - (Spanish) mottled ones (literally); here a descriptive term for the shovel-nosed sharks.
21. **Gelatinous** - like gelatin or jelly; having the consistency of gelatin or jelly; viscous.

22. **Gran Ligas** - (Spanish) the two main leagues of professional baseball clubs in the U.S., the National League and the American League: also the Major Leagues.
23. **Guanabacoa** - one of the oldest European settlements in Cuba; now part of the urban conglomerate of present-day Havana.
24. **Joe DiMaggio** - famous baseball player who played for the Yankees and is widely regarded as the best all-around player in baseball history.
25. **John J. McGraw** - manager of the Giants from 1902 to 1932.
26. **Juegos** - (Spanish) games.\
27. **La mar, el mar** - sea (Spanish feminine noun, Spanish masculine noun).
28. **Leo Durocher** - manager of the Brooklyn Dodgers from 1939 to 1946 and 1948.
29. **Man-of-war bird** - a large, tropical bird with extremely long wings and tail and a hooked beak.
30. **Marlin** - any of several large, slender, deep-sea billfishes.
31. **Masthead** - the top part of a ship's mast.
32. **Mike Gonzalez** - catcher for the Cardinals (1916-1918, 1924) and a native of Cuba.
33. **Mosquito Coast** - region on the Caribbean coast of Honduras and Nicaragua.
34. **Oakum** - loose, stringy hemp fiber gotten by taking apart old ropes and treated with tar, used as a caulking material.

- 35. Plankton** - the usually microscopic animal and plant life found floating or drifting in the ocean or in bodies of fresh water, used as food by nearly all aquatic animals.
- 36. Portuguese man-of-war** - a large, warm-sea jellyfish that floats on the water and has long, dangling tentacles with powerful stinging cells.
- 37. Que va** - (Spanish) No way.
- 38. Rapier** - a slender, two-edged sword with a large, cupped hilt.
- 39. Rigel** - a supergiant, multiple star, usually the brightest star in the constellation Orion.
- 40. Sargasso weed** - floating brown algae found in tropical seas and having a main stem with flattened outgrowths like leaves, and branches with berry-like air sacs.
- 41. Scythe** - a tool with a long, single-edged blade set at an angle on a long, curved handle, used in cutting long grass, grain, and so on, by hand.
- 42. Shovel-nosed** - having a broad, flattened nose, head, or bill.
- 43. Spring leaf** - curved plate that supports the vehicle above the suspension components and allows vertical suspension movement: also leaf spring; here the words are probably presented in reverse order as they would be in Spanish.
- 44. Tiburon** - (Spanish) shark.
- 45. Tigres** - (Spanish) reference to the Detroit Tigers.
- 46. Un espuela de hueso** - a bone spur.

- 47. Virgin of Cobre** - reference to the statue of Our Lady of La Caridad de Cobre (Our Lady of Charity at Cobre), the most venerated in all of Cuba.
- 48. Yellow jack** - an edible, gold-and-silver marine jack fish found near Florida and the West Indies.

6.6 SHORT ANSWER QUESTIONS

- a) In *The Old Man and The Sea*, Santiago is a _____.
- b) The big fish that Santiago catches is called _____.
- c) How many days have gone without catching a fish by Santiago?
- d) Who has been forbidden by his parents to sail with Santiago?
- e) Where did Santiago go on 85th day to catch fish?
- f) For how many days did Santiago stay in the sea to catch Marlin?
- g) Who was attracted to Marlin's blood on way back to shore?
- h) Did the Marlin reach the shore in full?
- i) How long was the Marlin?
- j) What did Santiago do after returning to the shore?

6.7 ANSWER KEY (SAQs)

- a) Fisherman.
- b) Marlin.
- c) 84 days.

- d) A young boy Manolin.
- e) Gulf Stream, north of Cuba.
- f) 3 days and 2 nights.
- g) Sharks.
- h) No. Only the skeleton reached.
- i) 18 feet.
- j) Slumped into bed and went to deep sleep.

6.8 EXAMINATION ORIENTED QUESTIONS

- a) What is *The Old Man and The Sea* about?
- b) What is the main theme of *The Old Man and The Sea*?
- c) Discuss the allegory in *The Old Man and The Sea*.
- d) Justify the title of the novel *The Old Man and The Sea*.
- e) “A man can be destroyed but not defeated”. Discuss.
- f) Write an essay on use of Christian Imagery in *The Old Man and The Sea*.

6.9 SUGGESTED READING

1. *The Old Man and The Sea* by Ernest Hemingway.
2. 20th century interpretation of *The Old Man and The Sea* by Katherine T. Jobs.

6.10 REFERENCES

1. Online Wikipedia
2. *The Old Man and The Sea* by Ernest Hemingway

THE OLD MAN AND THE SEA: ERNEST HEMINGWAY

STRUCTURE

- 7.1 Introduction
- 7.2 Objectives
- 7.3 Characters in the Novel
 - 7.3.1 Major Characters
 - 7.3.2 Minor Characters
- 7.4 Let Us Sum Up
- 7.5 Glossary
- 7.6 Short Answer Questions
- 7.7 Examination Oriented Questions
- 7.8 Important Long Answer Questions
- 7.9 Answer Key (SAQs)
- 7.10 Suggested Reading
- 7.11 References

7.1 INTRODUCTION

In the previous Lesson, you have learnt about the summary of the novel and various themes in the novel. Now in Lesson 3, you will learn about the characters in the novel. The characters are further divided into major and minor ones. You can check your performance by solving the SAQs. Further some very important questions have also been given in the end for you.

7.2 OBJECTIVES

The objectives of this lesson are:-

- a) to give an insight into the characters of the novel.
- b) to acquaint you with all major and minor characters in the novel.

7.3 CHARACTERS IN THE NOVEL

The characters in the novel are:

- | | |
|--------------|------------------|
| (a) Santiago | (b) Manolin |
| (c) Marlin | (d) Joe DiMaggio |
| (e) Pedrico | (f) Martin |

The characters are further divided into

7.3.1 Major ones

7.3.2 Minor ones.

7.3.1 The major characters in the Novel are:

- a) **Santiago** – Santiago is an aged Cuban man, a skilled fisherman by

profession. His neck is wrinkled from the sun, and his hands bear the scars of many fishing battles; only his blue eyes remain bright and cheerful. By personality, Santiago is brave, confident, cheerful, determined and optimistic not letting anything in life rattle him. Even when he does not catch a single fish for 84 days, he refuses to be discouraged. He has had streaks of bad luck in the past and he is hopeful that the next day will bring him better luck. In fact, he makes up his mind to go far out to sea and try his luck, optimistic that he may catch a really large fish.

Santiago is alone in the world. His wife has passed away, and he refuses to have a photograph of her in his hut for it makes him feel lonely. His constant companion has been Manolin, a young boy that he has tutored in the ways of fishing and the sea since he was a small lad of five. The boy is devoted to the old man bringing him coffee and making sure that he has something to eat; he also helps him with his fishing gear. Unfortunately, Manolin's parents have forbidden the boy to go out on the boat with Santiago any longer. After not catching fish for 44 days, they have decided the old man is bad and they do not want it to rub off on their son. Santiago misses Manolin's company, for he thinks of the boy as a son.

Santiago is an expert fisherman, skilled and meticulous. He makes careful preparations for each outing on his boat and is always prepared, when he makes a catch. He is in sync with the natural environment, watching the weather, the currents, birds and fish to help him know the best spot for fishing.

Physically, Santiago is a tough man. When he was younger, he would arm wrestle for sport and always win. One time a match lasted for more than 24 hours and even though his hands were bleeding, he refused to give up. He finally won the match and was called the Champion. This basic sense of determination is what makes him continue to fight the giant for three long and grueling days.

Even though his hands bleed, cramp and bleed, his shoulders burn with pain, he does not feel defeated.

Although Santiago is not an extremely religious man, he is a Christian. A picture of Jesus and Virgin hangs in his hut. He also prays to God for help several times during his three day ordeal. Most importantly Santiago is Christ like, constantly displaying the Christian virtues of love, kindness, patience and humility. At the end of his journey, he feels shame and humiliation much like Christ before his crucifixion. When he arrives home, he carries his mast across his shoulders, much like Christ carried his cross. Finally when he lays down to sleep, his arms are stretched out straight and his hands are bleeding much like the image of Christ on the cross. Santiago is not just a fisherman but an example of Christian caring to Manolin and a symbol of grace.

b) Manolin – A boy presumably in his adolescence, Manolin is Santiago's apprentice and devoted attendant. The old man first took him out on a boat when he was merely five years old. Due to Santiago's recent bad luck, Manolin's parents have forced the boy to go out on a different fishing boat. Manolin, however, still cares deeply for the old man, to whom he continues to look as a mentor. His love for Santiago is unmistakable as the two discuss baseball and as the young boy recruits help from villagers to improve the old man's impoverished conditions. Manolin demonstrates his love for Santiago openly. He makes sure that the old man has food, blankets, and can rest without being bothered. Despite Hemingway's insistence that his characters were a real old man and a real boy, Manolin's purity and singleness of purpose elevate him to the level of symbolic character. Manolin's actions are not tainted by the confusion, ambivalence, or willfulness that typify adolescence. Instead, he is a companion who feels nothing but love and devotion.

Hemingway does hint at the boy's resentment for his father, whose wishes Manolin obeys by abandoning the old man after forty days without catching a fish. This fact helps to establish the boy as a real human being – a person with conflicted loyalties who faces difficult decisions. By the end of the book, however, the boy abandons his duty to his father, swearing that he will sail with the old man regardless of the consequences. He stands, in the novella's final pages, as a symbol of uncompromised love and fidelity. As the old man's apprentice, he also represents the life that will follow from death. His dedication to learning from the old man ensures that Santiago will live on.

c) The marlin – The marlin is the giant, 18-foot fish that battles with Santiago in the middle of the ocean for three days and three nights. Although Santiago hooks the marlin on his first afternoon at sea, the marlin refuses to come to the surface and instead pulls Santiago farther and farther from land. Santiago admires the marlin's beauty and endurance, and considers it a "noble" adversary, telling the fish repeatedly that though he loves it, he must kill it. Ultimately, the marlin is presented as Santiago's worthy opponent. Struggling against such an opponent brings out the best in an individual—courage, endurance, and love. At the same time, because Santiago comes to see the marlin as an alter-ego—he identifies the marlin as male and imagines the fish is old—the marlin comes to represent Santiago himself as well. In other words, Santiago's struggle with the marlin is in fact a struggle with himself. It is not a struggle of strength but rather of endurance, and a refusal to accept defeat. Santiago's struggle with the marlin is a struggle to face and overcome his own weaknesses as much as it is a struggle to subdue the great fish. In the process, by refusing to give in to the fish or the weakness of his mind and body, Santiago transcends those weaknesses.

7.3.2 The minor characters in the novel are:

a) Joe DiMaggio – Although DiMaggio never appears in the novel, he plays

a significant role nonetheless. Santiago worships him as a model of strength and commitment, and his thoughts turn toward DiMaggio whenever he needs to reassure himself of his own strength. Despite a painful bone spur that might have cripple another player, DiMaggio went on to secure a triumphant career. He was a center fielder for the New York Yankees from 1936 to 1951, and is often considered the best all-around player ever at that position.

b) Pedrico - Pedrico, the reader assumes, owns the bodega in Santiago's village. He never appears in the novel, but he serves an important role in the fisherman's life by providing him with newspapers that report the baseball scores. This act establishes him as a kind man who helps the aging Santiago.

c) Martin – Like Pedrico, Martin, a café owner in Santiago's village, does not appear in the story. The reader learns of him through Manolin, who often goes to Martin for Santiago's supper. As the old man says, Martin is a man of frequent kindness who deserves to be repaid.

7.4 LET US SUM UP

Santiago suffers terribly throughout *The Old Man and The Sea*. In the opening pages of the book, he has gone eighty-four days without catching a fish and has become the laughing stock of his small village. He then endures a long and grueling struggle with the marlin only to see his trophy catch destroyed by sharks. Yet, the destruction enables the old man to undergo a remarkable transformation, and he wrests triumph and renewed life from his seeming defeat. After all, Santiago is an old man whose physical existence is almost over, but the reader is assured that Santiago will persist through Manolin, who, like a disciple, awaits the old man's teachings and will make use of those lessons long after his teacher has died. Thus, Santiago manages, perhaps, the most miraculous feat of all: he finds a way to prolong his life after death.

Santiago's commitment to sailing out farther than any fisherman has before, to where the big fish promise to be, testifies to the depth of his pride. Yet, it also shows his determination to change his luck. Later, after the sharks have destroyed his prize marlin, Santiago chastises himself for his hubris (exaggerated pride), claiming that it has ruined both the marlin and himself. True as this might be, it is only half the picture, for Santiago's pride also enables him to achieve his most true and complete self. Furthermore, it helps him earn the deeper respect of the village fishermen and secures him the prized companionship of the boy – he knows that he will never have to endure such an epic struggle again.

Santiago's pride is what enables him to endure, and it is perhaps endurance that matters most in Hemingway's conception of the world – a world in which death and destruction, as part of the natural order of things, are unavoidable. Hemingway seems to believe that there are only two options: defeat or endurance until destruction; Santiago clearly chooses the latter. His stoic determination is mythic, nearly Christ-like in proportion. For three days, he holds fast to the line that links him to the fish, even though it cuts deeply into his palms, causes a crippling cramp in his left hand, and ruins his back. This physical pain allows Santiago to forge a connection with the marlin that goes beyond the literal link of the line: his bodily aches attest to the fact that he is well matched, that the fish is a worthy opponent, and that he himself, because he is able to fight so hard, is a worthy fisherman. This connectedness to the world around him eventually elevates Santiago beyond what would otherwise be his defeat. Like Christ, to whom Santiago is unashamedly compared at the end of the novella, the old man's physical suffering leads to a more significant spiritual triumph.

Manolin is present only in the beginning and at the end of *The Old Man and The Sea*, but his presence is important because Manolin's devotion to Santiago highlights Santiago's value as a person and as a fisherman.

7.5 GLOSSARY

1. **Barracuda** - any of a family of fierce, pike like tropical fish: some species are edible.
2. **Big blue runner** - any of various edible jack fishes of warm seas, as a bluish species and a striped bluish species.
3. **Bonito** - any of a genus of marine game and food scombroid fishes.
4. **Brisa** - (Spanish) breeze.
5. **Calambre** - (Spanish) cramp (muscular).
6. **Canary Islands** - group of islands in the Atlantic, off northwest Africa, forming a region of Spain.
7. **Cienfuegos** - seaport on the south coast of Cuba.
8. **Dentuso** - (Spanish) big-toothed; (in Cuba) a particularly voracious and frightening species of shark with rows of large, sharp teeth; here, a descriptive term for the Mako shark.
9. **Dolphin** - a game fish with colors that brighten and change when the fish is taken out of the water.
10. **Dorado** - (Spanish) gilding or gilt (literally); here a descriptive term for the golden dolphin.
11. **El Campeón** - (Spanish) The Champion.
12. **Flying fish** - a warm-sea fish with wing like pectoral fins that enable it to glide through the air.

13. **Galanos** - (Spanish) mottled ones (literally); here a descriptive term for the shovel-nosed sharks.
14. **Gelatinous** - like gelatin or jelly; having the consistency of gelatin or jelly; viscous.
15. **Gran Ligas** - (Spanish) the two main leagues of professional baseball clubs in the U.S., the National League and the American League: also the Major Leagues.
16. **Juegos** - (Spanish) games.
17. **Man-of-war bird** - a large, tropical bird with extremely long wings and tail and a hooked beak.
18. **Masthead** - the top part of a ship's mast.
19. **Mosquito Coast** - region on the Caribbean coast of Honduras and Nicaragua.
20. **Oakum** - loose, stringy hemp fiber gotten by taking apart old ropes and treated with tar, used as a caulking material.
21. **Plankton** - the usually microscopic animal and plant life found floating or drifting in the ocean or in bodies of fresh water, used as food by nearly all aquatic animals.
22. **Portuguese man-of-war** - a large, warm-sea jellyfish that floats on the water and has long, dangling tentacles with powerful stinging cells.
23. **Rapier** - a slender, two-edged sword with a large, cupped hilt.
24. **Rigel** - a supergiant, multiple star, usually the brightest star in the constellation Orion.

- 25. Sargasso weed** - floating brown algae found in tropical seas and having a main stem with flattened outgrowths like leaves, and branches with berry-like air sacs.
- 26. Scythe** - a tool with a long, single-edged blade set at an angle on a long, curved handle, used in cutting long grass, grain, and so on, by hand.
- 27. Shovel-nosed** - having a broad, flattened nose, head, or bill.
- 28. Spring leaf** - curved plate that supports the vehicle above the suspension components and allows vertical suspension movement: also leaf spring; here the words are probably presented in reverse order as they would be in Spanish.
- 29. Tiburon** - (Spanish) shark.
- 30. Virgin of Cobre** - reference to the statue of Our Lady of La Caridad de Cobre (Our Lady of Charity at Cobre), the most venerated in all of Cuba.
- 31. Yellow jack** - an edible, gold-and-silver marine jack fish found near Florida and the West Indies.

7.6 SHORT ANSWER QUESTIONS

- a) Santiago is an _____.
- b) Does Santiago have a family?
- c) Who is Manolin?
- d) Did Manolin go for fishing to the Gulf Stream with Santiago?
- e) What did Santiago catch after 85 days?
- f) Is Santiago close to Manolin?

g) Who is the owner of a café in Santiago's village?

h) Who is Pedrico?

7.7 EXAMINATION ORIENTED QUESTIONS

a) Discuss the qualities of Santiago that make him a hero.

b) Describe the role and character of Manolin in the novel.

c) Marlin in *The Old Man and The Sea* symbolizes challenges and risks in human life. Discuss.

d) "A man can be destroyed but not defeated". Discuss Santiago's struggle in the light of this statement.

e) Trace the autobiographical elements in Hemingway's *The Old Man and The Sea*.

f) Discuss the relationship between Santiago and Manolin.

7.8 IMPORTANT LONG ANSWER QUESTIONS

Q.1. "A man can be destroyed but not defeated". Discuss in reference with Santiago.

Ans. The title of the novel contains two important characters – the old man and the sea. The sea is as important as man. The sea is the very basis of the novel. Without it, it would lose much of its charm. The novel is struggling between an old man of heroic will and the marlin.

The sea is strange and whimsical like a lady. She sometimes shows her favours and sometimes her frowns. At first, Santiago the old fisherman calls her la mar, a loving beautiful lady. He regards her to be very kind and charming. But next moment she sends the sharks, the evil forces that

eat away his hard-won prize (the marlin).

The sea represents Nature where Santiago goes to prove his courage, fortitude and resourcefulness. The novel is the story of the struggle of an old fisherman with the deep and mysterious forces of Nature, symbolized by the sea. It is not only the individual struggle of Santiago. It is the universal struggle of human spirit against the mysterious and powerful forces of Nature.

The sea is eternal. It will continue to exist even after the great empires and kings have vanished. Even the eighty-four days of failure do not prevent Santiago from going to the sea again. He undergoes the severest ordeal in catching the marlin and saving it from the sharks. He is broken physically, but he plans with the boy for further trips. This is his spiritual victory.

The sea with all its denizens attracts the old man to try his luck and catch a giant fish of his dreams. The sea did not favour the old man for 84 days even with a single fish. The sea acts as a wall between Santiago and his catch (the marlin) for a long time. It hides the latter in its depth and thus increases the former's anxiety. The old man prays to God to let the giant fish jump out of water so that he may examine its size and judge his own strength.

In a sense the sea represents the mainstream of life. Hemingway presents the struggle of a man with the sea. It is the price that he has to pay for his struggle for existence. It is a constant struggle. Life is a vast and limitless sea. It is beyond the power of a man to measure its depths. That is why the old man goes to the sea again and again to catch the fish of reality.

The sea contains the marlin as well as the sharks, the forces of good as well as evil. The good has to be acquired with no less heroic struggle than

what is needed to crush evil. It is a painful though glorious struggle. When the marlin appears on the surface of the sea, it is so bright and glorious. It is a spiritual vision. It is an embodiment of goodness and truth. The old man has hooked it and secured it after putting his life in danger.

The sharks overpower and destroy the marlin just as evil often overpowers good. This is the most puzzling mystery of life. Why should evil destroy good? There seems to be no solution of the baffling riddle of life. All that we can say is that both good and evil are a part of the sea of life and like Santiago we have to live heroically with both. In the end Santiago realizes that both the killers and the killed are parts of the same Nature. To talk of what is sin and what is not sin is, therefore, useless.

The sea plays an important part in the novel. The sea forms its background. It has vast symbolic and spiritual meanings. It forms the stage on which the great drama of man's heroism: endurance and fortitude is enacted in search of the fish of reality or rather of dreams. *The Old Man and The Sea* is therefore, a saga of the sea because man displays his heroism and courage on the sea and he is inspired, attracted and influenced by the sea.

Thus the novel is not simply the story of a heroic adventure of a superhuman Santiago. It has a deeper meaning or significance. It tells us that a man may be destroyed but he cannot be defeated. Santiago bore all the risks and hardships single-handed. He won a reward in the form of the biggest fish in living memory. But it was eaten away by the sharks. He had, however, the satisfaction that he had struggled to the best of his ability and courage.

In a sense the novel brings out the hidden heroic capabilities of man. It shows how a man with firm determination can face great ordeals and hardships.

Hemingway teaches us that there is nothing disgraceful if a man loses after a good fight and hard struggle. So Santiago is right when he says that “a man can be destroyed but he cannot be defeated”. He may face hardships and ill luck. But the real thing is his morale, courage and endurance. What a man does and what he endures.

Q.2. Bring out the autobiographical elements in the novel.

OR

What lights does the novel, *The Old Man and The Sea* throw on the personal life and views of the writer.

Ans. *The Old Man and The Sea* brings out in it personal symbolism. The novel tells us of what a man of courage and strong will can do and endure. The story has a clear and definite bearing on the life and literary career of the writer himself. The experience of Hemingway’s youth specially, those of wars are contained in many of his works written between 1920 and 1930. *The Old Man and The Sea* has been widely interpreted as Hemingway’s vision about himself. The novel was written in an atmosphere which had been vitiated by the hostile criticism of his earlier works. The story is about an old, expert fisherman named Santiago who was once the champion fisherman and had caught many big fishes in the past. But now for last 84 days he has not been able to catch any fish. His reputation is at stake and he is considered unlucky. He makes up his mind to go into far sea where no other fisherman had ever been. He is at last, successful in catching an unbelievably big fish. But as ill luck would have it, the sharks deprived him of his hard-won prize and he has to return empty-handed.

All this applies to Hemingway's literary career as well after having written his famous novel *For Whom the Bell Tolls* in 1940. He did not write any other novel which could be called his masterpiece. His experiences of World War I had inspired him to write a masterpiece like *A Farewell to Arms*. But his experiences of World War II did not result in anything significant till 1950. He then published his next book *Across the River And Into The Trees*. This book talks about growing old and death. Like the sharks attack the Marlin, this book was mercilessly attacked by critics. The sharks in the novel, stand for all the internal and external forces that work as the enemy of the writer. The critics tried to destroy Hemingway but he remained undefeated and won the Nobel Prize. The novel also illustrates Hemingway's personal faith that one's old age can be enjoyed by remembering one's youth days. Santiago, the old champion fisherman regains his lost strength and confidence. Similarly Hemingway also returns to the scenes of his great triumph in fact and fiction.

Hemingway like hero Santiago is a man of heroic will. Both have courage, ambition and fortitude. Both are self-reliant and try to overcome adverse circumstances single-handed. Like Santiago, Hemingway has faith in human fellowship and oneness in nature. Nature offers danger as well as vitality and freedom.

The Old Man and The Sea is a great work of art reflecting Hemingway's life, art and his views. Like Hemingway, Santiago accepts pain and violence as a part of nature. Even while feeling kinship with the Marlin, Santiago feels that everything pursues everything else. There is a struggle for existence everywhere – in the novel and in life of Hemingway.

Q.3. Discuss the use of Christian Allegory in ‘The Old Man and The Sea’.

Ans. *The Old Man and The Sea* is an allegory. It denotes moral and religious ideas before reader. This novel is the best example of parable. We cannot ignore the hidden meaning of *The Old Man and The Sea*. At first the novel seems about sea, fisherman, and fish.

When the reader goes on reading the novel, he feels that it presents the struggle against suffering and uneven happenings of life. The hero introduces himself to the moral truth. Santiago declares, “But man is not made for defeat, a man can be destroyed but not defeated” when he fights against the sharks.

The giant marlin stands for a distant goal of life for human being. The journey towards the goal causes much distress and much pain. His wounded hands symbolize the rebuffs suffered by a man in the course of his efforts. The long and strong resistance shows that it is easy to get high ideals of life. The old man wins a victory over the marlin by means of will power, technique and strategy. The memories, the thoughts of DiMaggio and Manolin, African beaches and his own wrestling defeating a Negro have symbolic significance. All these represent that man is ever alone and he has to fight the battle of life alone. As the old man is alone he has not caught fish for 84 days. He is still hopeful and optimist. He believes in his own abilities. He thinks that 85 is the lucky number. He knows that he is not strong for fishing. But he believes in his own tricks and resolutions. He never thinks about dreams or defeat. He dreams of youth and lions. In the worst moment of misery, he remembers his heroic fight against the Negro. He looks for spiritual help and promises to say “our fathers and Hail Mary’s”. Several times he invoke the help of Virgin. He remembers

his heroic fight against the Negro in the moments of his own suffering.

During his fight against Marlin or sharks, he speaks many times, “I wish the boy was here and I wish I had the boy”. The boy is a source of youth’s courage. He also remembers the help of boy. He is compelled to hang on the line after hooking the Marlin. He thinks no one should be alone in the old age. It seems that sharks have defeated the old man. Santiago has failed to save his huge Marlin from sharks. But the writer wants to clarify that there is a lot of “gain” in the “loss” of big fish. The old man is winner against the hostile forces. He comes out of his conflict with human dignity and un-ended courage. He fights undauntedly and saves his honour. He is not defeated by the big fish. He fights like a warrior. He does well with his energy, strength and courage.

For Santiago, the image of the lions is source of strength in his old age. Before his ordeal when the boy had left him, he dreamt of Africa when he was a boy. He heard the roars of lions in his dreams. He no longer dreamt of storms, fights, fish, women an contest of strength. He only dreamt of places now and of lions playing like young cats in dusk and loving them like he loved the boy. Santiago in his difficult time is supported by the memories of the lions and the boy which are symbols of his youth times. Through the double vision of the boy and the lions he recollects the golden time of his youth and strength. This story when viewed in this way can be called as a parable of youth and age.

Q.4. Mention the qualities of Santiago that make him a hero.

Ans. Santiago is an aged Cuban man, a skilled fisherman by profession. His neck is wrinkled from the sun, and his hands bear the scars of many fishing battles; only his blue eyes remain bright and cheerful. By personality,

Santiago is brave, confident, cheerful, determined and optimistic, not letting anything in life rattle him. Even when he does not catch a single fish for 84 days, he refuses to be discouraged. He has had streaks of bad luck in the past and he is hopeful that the next day will bring him better luck. In fact, he makes up his mind to go far out to sea and try his luck, optimistic that he may catch a really large fish.

Santiago is alone in the world. His wife has passed away, and he refuses to have a photograph of her in his hut for it makes him feel lonely. His constant companion has been Manolin, a young boy that he has tutored in the ways of fishing and the sea since he was a small lad of five. The boy is devoted to the old man bringing him coffee and making sure that he has something to eat; he also helps him with his fishing gear. Unfortunately, Manolin's parents have forbidden the boy to go out on the boat with Santiago any longer. After not catching fish for 44 days, they have decided the old man is bad luck and they do not want it to rub off on their son. Santiago misses Manolin's company, for he thinks of the boy as a son.

Santiago is an expert fisherman, skilled and meticulous. He makes careful preparations for each outing on his boat and is always prepared, when he makes a catch. He is in sync with the natural environment, watching the weather, the currents, birds and fish to help him know the best spot for fishing.

Physically, Santiago is a tough man. When he was younger, he would arm wrestle for sport and always win. One time a match lasted for more than 24 hours and even though his hands were bleeding, he refused to give up. He finally won the match and was called the Champion. This basic sense of determination is what makes him continue to fight the giant for three

long and grueling days. Even though his hands cramp and bleed, his shoulders burn with pain, he does not feel defeated.

Although Santiago is not an extremely religious man, he is a Christian. A picture of Jesus and Virgin hangs in his hut. He also prays to God for help several times during his three day ordeal. Most importantly Santiago is Christ like, constantly displaying the Christian virtues of love, kindness, patience and humility. At the end of his journey, he feels shame and humiliation much like Christ before his crucifixion. When he arrives home, he carries his mast across his shoulders, much like Christ carried his cross. Finally when he lays down to sleep, his arms are stretched out straight and his hands are bleeding much like the image of Christ on the cross. Santiago is not just a fisherman but an example of Christian caring to Manolin and a symbol of grace.

7.9 ANSWER KEY (SAQs)

- a) Aged Cuban fisherman.
- b) No, he is all alone.
- c) Manolin is a young boy whom Santiago teaches to fish.
- d) No.
- e) Marlin, a giant fish.
- f) Yes.
- g) Martin.
- h) Pedrico is Santiago's friend who provides him with newspapers that report the baseball scores.

7.10 SUGGESTED READING

1. *The Old Man and The Sea* by Ernest Hemingway.
2. 20th century interpretations of *The Old Man and The Sea* by Katherine T. Jobes.

7.11 REFERENCES

1. Wikipedia
2. *Hemingway : a biography* by Meyers, Jeffrey (1985)

**THE LUNATIC, THE LOVER AND THE POET
- WILLIAM SHAKESPEARE**

STRUCTURE

- 8.1 Introduction
- 8.2 Objectives
- 8.3 Introduction to the Poet
- 8.4 Background to the Poem
- 8.5 The Lunatic, The Lover and The Poet (Text)
- 8.6 Paraphrase of the Poem
- 8.7 Central Idea of the Poem
- 8.8 Theme of the Poem
- 8.9 Let Us Sum Up
- 8.10 Glossary
- 8.11 Self-Assessment Questions
- 8.12 Multiple Choice Questions
- 8.13 Examination Oriented Questions

8.14 Answer Key (MCQs)

8.15 Reference and Suggested Reading

8.1 INTRODUCTION

Dear learner, in this lesson we will read a short summary of life and works of William Shakespeare and try to understand the theme and the central idea of the prescribed poem “The Lunatic, The Lover and The Poet”. It is an excerpt of a paragraph taken from Shakespeare’s famous comedy *A Midsummer Night’s Dream*. The selected paragraph is a statement from Act V Scene I made by Theseus; duke of Athens, to Hippolyta; the queen of the Amazone, after they had found a bunch of lovers fallen asleep in the middle of forest. The lovers to the duke’s amazement were two couples who had run away to the forest due to the fear of persecution and misunderstanding finally to be united forever with each other and ending all the confusion. The selected paragraph or poem is a view expressed by Theseus who tries to make his queen understand that the lover, the lunatic and the poet have a different imaginative power and how this power transform and change their view of things surrounding them.

8.2 OBJECTIVES

The objective of this lesson is to

- a) Familiarise the learner with William Shakespeare
- b) Familiarise the learner with the poem The Lunatic, The Lover and The Poet

8.3 INTRODUCTION TO THE POET

William Shakespeare (1564-1616) is one of the most famous English playwright, actor and poet and has been universally acknowledged as one of the greatest figures in the world of letters. Born on 23rd April 1564 at Stratford-

upon-Avon, a town in Warwickshire, England, Shakespeare became the most popular playwright of the Elizabethan Age. He is often regarded as England's national poet and the 'Bard of Avon'. His contribution to English literature consists of 39 plays (including collaboration), 154 Sonnets, two long narrative poems and few other verses. The plethora of Shakespeare's dramatic work includes Historical Dramas, Tragedies, Comedies, and Problem Plays. Shakespeare produced most of his best-known works between 1589 and 1613. He started his career as an actor and later started writing plays and his early plays were primarily Historical Play and Comedies, which were then preferred form of drama by the dramatists of the time. However, the best of Shakespeare as a refined dramatist exhibited with staging of his Tragedies like *Hamlet*, *King Lear*, *Othello*, and *Macbeth*.

From histories written in the late 1580s to the early 1590s, Shakespeare moved into comedies, which were described as such for their comic sequences and pairs of plots that intertwined with each other. This sort of drama became more successful when both comedy and romance were mixed together to form a romantic-comedy. The witty romantic comedy *A Midsummer Night's Dream*, the romance *Merchant of Venice*, the wit and wordplay of *Much Ado About Nothing*, the charming *As You Like It*, and *Twelfth Night* have never failed to enthrall the audiences and readers. His plays as well as his sonnets exhibit an exceptional understanding of life and a remarkable insight into the complexities of human nature. Shakespeare was a gifted poet and a dramatist who possessed, as Dryden rightly remarked, 'the largest and most comprehensive soul'. Some of his plays also contain poems, which will continue to give pleasure to the readers through all ages,

8.4 BACKGROUND TO THE POEM

The prescribed poem "The Lunatic, The Lover and The Poet" is an excerpt from the comedy *A Midsummer Night's Dream* with blend of romance written

by William Shakespeare. Justly regarded as Shakespeare's comic masterpiece, the play enchants audiences with a brilliant mix of hilarious comedy and beautiful poetry. The whole play consists of four parallel stories linked simultaneously together to give a fantastic amalgamation of comedy and romance. The play opens with Hermia, who is in love with Lysander, resistant to her father Egeus' demand that she wed Demetrius, whom he has arranged for her to marry. Meanwhile another girl Helena pines unrequitedly for Demetrius who also wishes to marry Hermia. Enraged, Egeus invokes an ancient Athenian law before the court of Theseus, the Duke of Athens, whereby a daughter needs to marry a suitor chosen by her father, or else face death. The fear of persecution and losing of their beloved, Hermia and Lysander plans and elopes to find a place where Athenian laws do not threaten them. Meanwhile Helena who knew about this plan in effort to win Demetrius' love discloses this secret to him, Demetrius, when finds about this plan decides to follow them and bring back Hermia. Helpless Helena with no option left follows Demetrius with a hope that she will be able to convince him and win his love.

The couple, Hermia and Lysander, reaches a forest on the outskirts of Athens on their way and decides to take rest for the night. Demetrius and Helena follow them. The forest is also visited by fairies the same night and there is a quarrel between the king of fairies Oberon and the queen Titania over a changeling (a small boy). Since the queen do not agree to the wish of king Oberon, the king orders one of his most mischievous spirit Robin Goodfellow 'Puck' to help him concoct a magical juice derived from a flower called "love-in-idleness," which has a magical power to highly influence a person's heart and turns from white to purple when struck by Cupid's arrow. When the concoction is applied to the eyelids of a sleeping person, that person, upon waking, falls in love with the first living thing he sees. He instructs Puck to retrieve the flower with the hope that he might make Titania fall in love with an animal of the forest and thereby shame her into giving up the little boy. The mischievous spirit is also instructed by king

*But by some power it is,—my love to Hermia,
Melted as the snow, seems to me now
As the remembrance of an idle gaud
Which in my childhood I did dote upon;
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betroth'd ere I saw Hermia;
But, like in sickness, did I loathe this food;
But, as in health, come to my natural taste,
Now I do wish it, love it, long for it,
And will for evermore be true to it.*

The king who knew that although Egeus wanted his daughter to marry Demetrius he refuses to comply with his insensitive wish because he finds it wrong since Demetrius loves someone else. The duke asks the couples to follow him to his palace so that they can arrange a grand wedding.

The selected poem is an extract of the statement made by Theseus in response to Hippolyta's curiosity in Act V, Scene I once they have reached back to their palace regarding the strange behavior and change in Demetrius' attitude.

*Theseus: 'Tis strange my Theseus, that these
Lovers speak of.....*

The king tries to justify the change with the strange law of imagination whereby the poet, the lover and the madman perceive things around them. The king says that it is more strange than true and he absolutely does not believe in stories but that these people are governed by such power of imagination that the ordinary man cannot understand it.

The king begins by linking the lovers and madman to imagination, which give each of them the power of seeing things differently that shape their fantasies to

emotionally feel things that a rational or normal mind cannot understand. The king then adds the poet to the category of lunatic and the lover and says that all three of them are composed of imagination. The madman sees more devils around him than the vast hell can even hold; the lover, mad in love, sees beauty even in the most ugly face; the poet's eye mesmerized, by some beautiful thing at sight becomes temporarily insane and pens down the experience through the power of his imagination into things never known to man giving shapes and names to even non-existent things. The duke further says that a strong imaginative mind is so powerful and convincing that if it feels joyous then within no time it understands the reason for it or during night, such a mind imagining fear, envisions a harmless bush into a fearful bear.

8.5 THE LUNATIC, THE LOVER AND THE POET (TEXT)

*Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover and the Poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow, of Egypt.
The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That if it would but apprehend some joy,
It comprehends some bringer of that joy;*

*Or in the night, imagining some fear,
How easy is a bush supposed a bear!*

8.6 PARAPHRASE OF THE POEM

The poem can be divided into three visible paragraph or units. In the first paragraph the poet declares how the lovers and madman are different from other people.

*Lovers and madmen have such seething brains,
Such shaping fantasies as , that apprehend
More than cool reason ever comprehends.*

The poet says that lover and the madman have such a clear brains and such a creative fantasy or imagination that they understand or emotionally feel things more clearly than a rational mind can ever appreciate.

In the second paragraph the poet expands the argument and also includes the third type of category i.e. the Poet and explains how these three types of people possess strong imaginative power

*The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.*

The poet says that a mad man, a lover and a poet are wholly made up of imagination. According to the poet the madman sees more devils than even the vast hell can hold. The lunatic imagines shapes and figures, which do not actually exist. The lover has an equally insane mind whereby he sees Helen's beauty in the face of an ugly looking woman. He thinks his beloved to be the most beautiful woman on earth, though she may be a woman of average beauty. The third category i.e. the poet according to the speaker is little different from the earlier two. His imagination can soar to heights, which even the imagination of a lunatic or a lover cannot reach. With such experience the poet tends to pen down realistically such forms and things, which do not even exist, thereby giving them physical shape and name.

In the third paragraph the poet focuses only on the faculty of imagination and emphasise that a 'strong imagination, has a very strange power of its own

*Such tricks hath strong imagination,
That if it would by apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush supposed a bear!*

The poet explains that such strong imaginative mind has power to invent joy as well as the cause of that joy simultaneously. If such person imagines some frightening object in the darkness of the night, even a harmless bush appears to be a bear to such a person. In these lines the poet tells us about the power of imagination. According to him imagination is very powerful and it can bring joy as well as fear. Thus imagination is the source of both joy and fear to a man and it is upto men like poet, lover and madman who have the power to create one for themselves as to their desire.

8.7 CENTRAL IDEA OF THE POEM

The poem “The Lunatic, The Lover and The Poet” focuses on the power of imagination and how it creates a world of its own for an individual like the poet, the lover and the lunatic. The poet is trying to emphasize that the most creative faculty with human being i.e. the power to imagine is highly active in these three categories of people, hence making them altogether different and sometime even not acceptable to the larger population like the lunatic. The lunatic because of his imagination sees devils everywhere. The lover since he is in love with his beloved does not care as to how she looks and finds in her the most beautiful creature.

However to Shakespeare, this power of imagination is more creative and meaningful with the Poet, when compared to the other two, as the poet is able to create and name things which has neither been seen nor heard of before. The poet, further emphasising the uniqueness and power of imagination says that such is power of a strong imagination that if a person is experiencing joy, he also experiences the source of it simultaneously, or if that same person is scared in the darkness, he is very easily mistakens harmless bush for bear.

8.8 THEME OF THE POEM

The poem does not have a broad theme but to some certain extent one can figure out the theme of ‘love’ and theme of ‘truth’ and how ‘love’ for someone and something can utterly transform an individual making his version the only truth. While reading the poem one has to keep in mind the context of the lines which has been taken from the play. The lines are expressed by Theseus who is trying to make his queen understand nature of love and how a lover is similar to a madman and a poet. If one wished to describe the judgment which informs *A Midsummer Night’s Dream*, one might do so very simply: the play suggests that lovers, like lunatics and poets, have their own “truth” which is established as

they see the beauty of their beloved, and that they are confident in this truth for, although it seems nonsensical to an outsider, to them it is quite reasonable.

At the beginning, Theseus says that lovers and madmen have exciting minds, they are open to imaginative fantasies and can comprehend them more the reasoning and realism every will. Theseus says that because lovers and madmen are able to accept so many things that seem to be impossible, they can understand and be open to different possibilities whereas other people cannot think outside of what they know. Theseus goes on to tell what each of these people sees: the madman sees devils, the lover sees beauty in everything, and the poet can see the heavens and reality and can bring them together to form an entirely new creation on paper.

8.9 LET US SUM UP

The poem is about imagination and how the lovers, poets, and madmen are prejudice from too much of imagination. But according to the poet they use their vast imaginations as a trick to understand the world around them by ‘turning forms of unknown into shapes’. Ultimately, Shakespeare is trying to convey ideas about reality and imagination. Since lovers, madmen, and poets have too much imagination, they are unable to see the truth and reality. However, their realities are much broader, interesting, and creative. While other people look towards the world without much of an imagination, they therefore, see the world more blatantly and more practically.

Before explaining the whole nature of love and lovers, Theseus thinks that the lovers were making up things.

*Theseus: More strange than true; I never may believe
These antique fables, nor these fairy toys,*

However, when Theseus has explained everything, Hippolyta says that they all said the same thing and shows constancy, proving it to be more than just an

imagination and therefore truth.

Hippolyta: *But all the story of the night told over,*

*And all their minds transfigured so together
More witness seth than fancy's images
And grows to something of great constancy,
But howsoever, strange and admirable.*

It seems that Shakespeare is trying to convey that imagination changes people's perspectives about reality, the world, and everything around them. Therefore, it is most likely that he is trying to emphasize that all forms of reality and truth, whether or not influenced by imagination, are true, equal, and constant.

8.10 GLOSSARY

Lunatic:	A person who is mentally ill
Excerpt:	A short extract from a film, broadcast, or piece of music or writing
Persecution:	To pursue with harassing or oppressive treatment
Playwright:	A writer of plays; dramatist
Plethora:	Overabundance; excess
Intertwined:	To twine together
Exceptional:	Rare instance; unusual; extraordinary
Comprehensive:	Covering or involving much; inclusive
Enchants:	To subject to magical influence; bewitch
Parallel:	Extending in the same direction

Simultaneously:	Existing, occurring, or operating at the same time
Amalgamation:	To mix or merge so as to make a combination; blend; unite; combine
Resistant:	To oppose
Pines:	Desperately trying to be with.
Unrequitedly:	Not given
Suitor:	A man who seeks to marry a woman he likes
Discloses:	To make known
Outskirts:	The place where the city ends and the suburbs begin
Fairies:	Supernatural beings, generally, conceived as having a diminutive human form and possessing magical powers with which they intervene in human affairs
Changeling:	A child surreptitiously or unintentionally substituted for another
Mischievous:	Causing annoyance, harm, or trouble
Concoct:	A mixture of something
Retrieve:	To bring back to a former and better state; restore
Fanatically:	Motivated or characterized an extreme, uncritical enthusiasm or zeal
Decidable:	Capable of being decided
Rectify:	To make, put, or set right; remedy; correct

Haste:	A hurry or rush
Mend:	To remove or correct defects or errors in
Duke:	The male ruler of a duchy; the sovereign of a small state
Comply:	To act or be in accordance with wishes, requests, demands, requirements, conditions, etc.
Curiosity:	The desire to learn or know about anything; inquisitiveness.
Mesmerized:	To spellbind; fascinate
Insane:	Not sane; not of sound mind; mentally deranged
Convincing:	Persuading or assuring by argument or evidence
Envisions:	To picture mentally,
Fantasy:	The forming of mental images, especially wondrous or strange fancies
Prejudice:	Preconceived opinion that is not based on reason or actual experience
Soar:	To fly upward, as a bird
Utterly:	In an uttermanner; completely; absolutely
Helen of Troy:	The beautiful daughter of Zeus and Leda, and wife of Menelaus whose abduction by Paris was the cause of the Trojan War

8.11 SELF-ASSESSMENT QUESTIONS

Q.1. In what respect are the lunatic, the poet and the lover alike?

Ans. The lunatic, the poet and the lover have highly intense imagination. The

poet says that the lunatic in his imagination sees so many devils that even hell cannot hold. Likewise the lover's imagination is also very strong and therefore visions his beloved no less than Helen of Troy. With his power of imagination, a lover finds Helen's beauty in every woman. And finally the poet's eye of imagination rolls from heaven to earth and from earth to heaven. His pen gives concrete shape to things that are unknown or completely non-existent. In this way the lunatic, the lover and the poet are alike.

Q.2. Give Shakespeare's account of the power of imagination.

Q.3. Why is the poet different from the lover and the lunatic?

8.12 MULTIPLE CHOICE QUESTIONS

- Q.1. Who gives to airy nothing a local habitation and a name?
- a. The Lunatic b. The Lover
c. The Madman d. The Poet
- Q.2. The poem is an excerpt from William Shakespeare's comic play _____.
- a. *The Merchant of Venice* b. *The Comedy of Errors*
c. *As You Like It* d. *Midsummer Night's Dream*
- Q.3. The poem "The Lunatic, The Lover and The Poet" is a statement made by _____ in the play *A Midsummer Night's Dream*
- a. Theseus b. Hermia
c. Lysander d. Demetrius
- Q.4. Who sees the devil that even hell cannot hold?
- a. The Poet b. The Lunatic
c. The Lover d. None of them

8.13 EXAMINATION ORIENTED QUESTIONS

- Q.1. Discuss the central idea of the poem "The Lunatic, The Lover and The Poet" _____.
- Q.2. Give a critical analysis of the poem "The Lunatic, The Lover and The Poet".
- Q.3. Discuss Shakespeare's view on imagination.
- Q.4. Discuss the background of the poem "The Lunatic, The Lover and The Poet".

8.14 ANSWER KEY(MCQs)

- | | |
|-------------|-------------------------------------|
| 1. The Poet | 2. <i>A Midsummer Night's Dream</i> |
| 3. Theseus | 4. The Lunatic |
-

8.15 REFERENCE AND SUGGESTED READING

1. *A Midsummer Night's Dream* by William Shakespeare.
2. *A Midsummer Night's Dream* by Harold Bloom, Janyce Marson.
3. *A Midsummner Night's Dream : Critical Essays edited* by Dorothea Kehler.

THE TYGER - WILLIAM BLAKE

STRUCTURE

- 9.1. Objectives
- 9.2. Introduction to the Poet
- 9.3. Introduction to the Poem
- 9.4. Summary of the Poem
- 9.5. Self-Check Exercise
- 9.6. Central Idea
- 9.7. Critical Appreciation
- 9.8. Explanation
- 9.9. Blake's Symbolism
- 9.10. Examination Oriented Questions
- 9.11. Answer Key (SCE)
- 9.12. Let Us Sum Up
- 9.13. Suggested Reading

9.1 OBJECTIVES

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

- a) gauge the importance of William Blake as a poet.
- b) appreciate the summary of the poem “The Tyger”.
- c) critically analyse the poem.
- d) prepare the poem from the examination perspective.

9.2 INTRODUCTION TO THE POET

William Blake (28 November 1757- 12 August 1827), born in London in 1757, was the son of a London hosier. He was one of the four children. At the age of nine, he told his parents that he had seen visions, mostly of angels, and he continued to see such visions for the rest of his life. Blake’s artistic ability became evident already as a child, and at the age of ten he was sent to drawing school. At the age of fourteen, he began his seven-year apprenticeship as a copy engraver, after which he began to make his living by working for London book and print publishers. He attended the Royal Academy of Arts for a short period of time, but arguments with his teachers and the lack of interest shown in his work discouraged him from continuing any formal education in painting. Blake’s first collection of poems, *Poetical Sketches*, was published privately by supportive friends in 1783. He married in 1782, and his wife Catherine became his devoted assistant. Soon after, Blake set up a print shop that later failed, but he managed to make a modest living from illustrating books, giving drawing lessons, and engraving designs made by other artists. In 1800 the Blakes moved to Sussex, in the south of England, where he worked for his patron and friend, the landowner and poet William Hayley. This was the first and only time Blake lived outside London. It was during this period that his eyes were opened to the

spiritual revelations of the natural world, and he began work on his two great apocalyptic works *Milton* and *Jerusalem*. However, after three years of work that Blake considered creatively and spiritually restrictive, he returned to London. Blake continued to write and publish his own collections of poems; though toward the end of his life he gave up poetry and devoted himself entirely to painting and engraving. Although many of his contemporaries considered him to be insane, despite his obvious artistic talents, he did win the admiration of a small group of young artists. Although the Blakes experienced periods of commercial success, they also experienced periods when they had difficulty in making ends meet.

In later life Blake began to sell a great number of his works, particularly his Bible illustrations, to Thomas Butts, a patron who saw Blake more as a friend than a man whose work held artistic merit; this was typical of the opinions held of Blake throughout his life.

On the day of his death, Blake worked relentlessly on his Dante series. At six that evening, after promising his wife that he would be with her always, Blake died. Gilchrist reports that a female lodger in the house, present at his expiration, said, "I have been at the death, not of a man, but of a blessed angel."

Blake is recognized as a saint in the Ecclesia Gnostica Catholica. The Blake Prize for Religious Art was established in his honour in Australia in 1949. In 1957 a memorial to Blake and his wife was erected in Westminster Abbey.

HIS FAMOUS WORKS ARE :

Songs of Innocence and of Experience (edited 1794)

Songs of Innocence (edited 1789)

The Book of Thel (written 1788-1790, edited 1789-1793)

The Marriage of Heaven and Hell (written 1790-1793)

Visions of the Daughter of Albion (edition 1793)

America a Prophecy (edited 1793)

Europe a Prophecy (edited 1794-1821)

The Song of Los (edited 1795)

There is No Natural Religion (written 1788, possible edited 1794-1795)

All Religions are one (written 1788, possible edited 1785)

The Book of Los (edited 1795)

Poetical Sketches (written 1769-1777, edited 1783 and 1868 as a volume)

An Island in the Moon (written 1784, unfinished)

The French Revolution (edited 1791)

A Song of Liberty (edited 1792, published in *The Marriage of Heaven and Hell*)

9.3 INTRODUCTION TO THE POEM

Songs of Innocence printed in 1789 were the first to be printed by a process called 'illuminated printing'. It is Blake's original invention which is not at all surprising, when we consider his genius for both writing and engraving, not to speak of drawing and painting.

In *Songs of Innocence* Blake deals with the pure innocence of children and the heavenly, secure and gleeful pastoral world of sport and merry making. Little

children's minds respond to the wonder and miracle of life and Nature around them. They see wonder and miracle even in so ordinary a thing as the smile of a mother or the wool of a lamb. It is this quality that William Blake celebrates in *Songs of Innocence*.

William Blake saw a near paradise in the children's world uncorrupted by experience and innocent of the troubles that await them when they grow up. The childhood with its sports, laughter and instinctive sympathies was the compensation for the loss of Eden. In Blake's poetry, the divine is invariably Jesus who was once an infant like the human infants and who spoke of the kind and father-like God. There are no conflicts in the children's world and they are in harmony with Nature, love and joy. The unity of God and Nature, childhood and innocence, joy and love is the major theme of *Songs of Innocence*.

Songs of Experience, the companion volume, is contrary to *Songs of Innocence*. In *Songs of Experience*, we enter a poetic region of profound seriousness and complexity full of symbolism. The linguistic aspect of poetry does not undergo significant change and on the whole, the language of the poems continues to remain simple without becoming too plain and obvious.

Songs of Experience are poems of despair. Here fate is blind, creation is contradictory, 'God' and priests are in collusion with each other in the conspiracy against the poor, and love is repressed, or distorted by jealousy. Everywhere it is the stone wall of tyranny that we see. Children who were in a state of innocence have now entered, after they have grown up, the world of experience, the world of fallen man, of the 'lapsed soul'.

The poet hears the young harlot's curse at midnight, and the chimney sweeper's cry in the morning; he hears the sigh of the young schoolboys during the day. He sees the palace walls reddened by the soldier's blood. Behind these sights and

sounds of squalid London of his days, William Blake sees the collusion of the church and the king, and the snarl of the repressive fathers and school masters all of whom represent different aspects of tyranny. His poetry raises its voice against authority and establishment.

The Tyger

“The Tyger” is one of the most famous poems of William Blake. It is a contrast to the lamb of *Songs of Innocence*. It is typically representative of the most characteristic features of 'experience' which, in the poetic context of Blake, evolves deep meaning:

THE TYGER

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp

Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

9.4 SUMMARY OF THE POEM

The poet is much impressed by the beauty of the tyger and is awestricken by its ferocity. Its eyes burn like fire when it is seen in the jungle at night. The poet fails to understand what supernatural being with immortal hands and eyes could build its fearful body which is symmetrical and well balanced. The poet is unable to say in which ocean or skies was burning the fire out of which the eyes of tyger are made. The eyes of the tyger are so ferocious and bright that they appear to burn like fire. On what kind of wings did the maker of the tyger dare to fly high up to get that fire from the skies and what kind of hand did the maker possess that he could have the courage to hold fire out of which the tyger's eyes are made.

The tyger is noted for its very strong heart. The poet is unable to understand who laboured hard and what skill he applied to bend the muscles of the heart of the tyger and set them in a proper order. When the heart of the tyger started beating and it became alive, what dreadful hand could mould the tyger's other terrible parts and what dreadful feet could stand before it. With what kind of hammer and anvil and in what kind of furnace was the tyger's head moulded into its shape? What terrible hand and what dreadful grip could catch hold of the

fearful parts of its brain ; to catch hold of its terrible structure means sure death. When the stars throw down their spears of light on earth and shed tears, they question speechlessly the meaning of creating a cruel thing like the tyger. The poet wants to know whether God, who created the tyger, smiled to see His work. Blake challenges the eternal mystery and wants to know whether God takes delight in creating the innocent and the fearful things like the lamb and the tyger together. Is the creator of lamb also the creator of tyger ? Like a true mystic poet Blake wants to prove the mystery of creation. The poem ends by repeating the first stanza, without answering the question raised by the poet himself. To the emotion of awe and wonder is added a sense of bafflement and mystery.

9.5 SELF-CHECK EXERCISE

1. Read para 1 of the poem. Find one word meaning ‘to live forever’
2. In the poem, where can the tyger be found?.....
3. In your own words, what is the poem about?

4. In para 4, Blake suggests that the tiger is made by
5. The poet uses ‘burning bright’ when referring to
6. Is this a modern poem? Explain your answer.

7. Write down two examples of alliteration from the poem?

8. In para 5, the poet write ‘Did he who made the lamb make thee?’ Who is the ‘he’ the poet is referring to?

9.6 CENTRAL IDEA

William Blake is impressed by the beauty and symmetry of the tyger. He is also awe-stricken by its ferocity and strength. In this poem the poet's irrepressible curiosity at the extraordinarily exquisite creation of God finds its vent in small broken questions. After wondering at the mystery of its body and strips, the lustre of its eyes, the strong muscles, elegant paws and its powerful strides, the poet turns to the reaction of the creator when he beholds his own creation. He questions whether the tyger is made by the same God who made the lamb and anxious to understand its meaning, Why did God create together terror and gentleness; cruelty and innocence; the tyger a ferocious and cruel animal and the lamb a gentle and innocent animal. God is really powerful and skilful because he can create such opposite things as the tyger and the lamb. Tyger, for Blake is a symbol representing the strong, reckless and harsher side of human soul. It is a contrast to the soft and smoother aspects represented by the lamb.

9.7 CRITICAL APPRECIATION

“The Tyger” is a contrast to the lamb of *Songs of Innocence* and it is one of the most famous poems of William Blake. The wonder of the poet is conveyed

by the short and successive questions. Some of these questions are left incomplete, as if the poet's awe and admiration were too great to permit him to complete them. The terror the beast produces is evoked through the repetition of such words as 'fearful', 'dare', 'dread', 'terror'. The poet wonders how God dared to create such a beast. The tyger is Blake's symbol of 'abundant life' which Jesus Christ came to bring into the world. The tyger is also Blake's symbol of regeneration and energy.

Another interpretation is that Christ is symbolised by both tyger and lamb. In this poem we can see the reference both to tyger and lamb. Both these creatures are two aspects of the same soul and soul is none but God. Therefore, in the person of Christ an equipoise is achieved between the meekness, simplicity, innocence, and his wrath and harsher side.

Creation and the Creator :- In the poem "The Tyger" a description of the process of creation is given, but no clarification is given about who the creator is. In the beginning the creator is described as having wings by which he may have reached the skies to bring the fire for the lustre of the wild beast. We sense the strong shoulders thrusting forward in the process of forging the body of the carnivore. At the moment of achieving the perfection of his sublime creation the poem grows tense, the questions are broken in midway and the speaker's hundred gasps let out incomplete phrases of exclamation.

A sublime creation :-The poet is struck with surprise and awe to behold the wild animal's majestic elegance and grandeur. Its symmetry is fearful and the glow of its eyes is unearthly. When the process of creation is over, "a terrible beauty is born". The strength of the animal and its wildness are its peculiar features. The tyger beyond its superficial beauty, is a prototype of God whose harsher aspect is present in the wildness of the creature. It is a contrast and counterpart to the innocence of the lamb.

A masterpiece: The poem 'The Tyger' is Blake's masterpiece. It displays the poet's excellence in craftsmanship and descriptive skill. In the forest of experience, Blake finds the bright-eyed tyger which appears to involve all the cosmic forces. The poet's reliance in the cosmic forces is increasingly exemplified and asserted when he describes the creation and the creator of the tyger.

'The Tyger' also deals with the colossal problems of evil. But in Blake, evil does not exist as an abstract quality. Instead, the evil is embodied in the wrath of God. Christ, like all other Gods, has a dual duty. He punishes the sinners and offenders and loves the followers. Thus, Christ or God becomes the God of both love and unkindness. At the close, Blake gives utterance to this dual responsibility of God when he writes:

"Did he who made the lamb make thee"

Blake's symbols and Images :- Blake gets hold of an idea and develops it slowly and gradually. He presents his ideas in the form of concrete suggestions and images. He employs symbols. The tyger is the symbol of brute force and cruelty on the one hand, and of strength and symmetry on the other. It is the tyger which represents and symbolises all creatures who are gifted by God with force, awe, fear, ferocity etc. Another grand image is that of the stars. They are presented as symbols of love and peace. Weeping they question the meaning of creating the cruelty and brute force.

Blake's mysticism :- Blake is a mystic poet and as such seeks unity with the Divine. He also loves to sing in praise of God. He shows that the Almighty's unity lies in diversity and His greatness lies in creating conflicts-the tyger and the lamb, the symbols of terror and gentleness, with the same love and sympathy.

Rhyme-scheme - Each stanza consists of four lines. The rhyme scheme is a b b. There is alliteration in the following phrases :-

Burning bright - the letter b is repeated.

Distant deeps: the letter d is repeated

Dare its deadly terrors clasp - Here the letter d is repeated.

9.8 EXPLANATION

a) Tyger ! Tyger ! burning bright

In the forests of the night,

What immortal hand or eye

Could frame the fearful symmetry.

These lines are taken from the poem “The Tyger” written by William Blake. The poet is much impressed by the beauty of the tyger and is awestricken by its ferocity.

In the lines under reference the poet is really amazed to see a tyger. Its eyes burn like fire when it is seen in the jungle at night. The poet fails to understand what supernatural being with immortal hands and eyes could build its fearful body which is symmetrical and well balanced. Had some mortal being tried to make it, it would have either eaten him up or struck such terror in his heart with its terrible looks that he would have never completed it.

The tyger lives in the forest. Forest of the night symbolises experience. For Blake, tyger is a symbol representing the strong, reckless and harsher side of human soul.

b) In what distant deeps or skies

Burnt the fire of thine eyes?

On what wings dare he aspire?

What the hand dare seize the fire?

In these lines the poet wonders what kind of maker built the body of such a ferocious animal as the tyger and where- from he got the fire in its eyes.

In the lines under reference the poet is unable to say in which oceans or skies was burning the fire out of which the eyes of the tyger are made. The eyes of the tyger are so ferocious and bright that they appear to burn like fire. Such fire could not have been found on the earth. On what kind of the wings did the maker of the tyger dare to fly high up to get that fire from the skies ? What kind of hand did the maker possess that he could have the courage to hold fire out of which the tyger's eyes are made. The wings and the hands must have been very powerful and strong.

The fire of the tyger's eyes is the mighty lustre it evinces. The poet wonders whose hands dared to hold the intense fire. This line can be seen to have an association with the story of Prometheus in Greek mythology, who stole fire from heaven and brought it to the earth.

c) And what shoulder, & what art
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

These lines are taken from “The Tyger” written by William Blake. The poet wonders what kind of maker built the body of such a ferocious animal as the tyger.

The tyger has a very strong heart. That is why it is so brave and energetic. Naturally one who has made it must have been either much stronger than it or

very skilful and diligent. Otherwise the heart of the tyger could not have been made. The poet means to say that the hand that made the heart of the tyger must have been very skilful and diligent. And when the heart of the tyger started beating and it became alive, whose terrible hand was it that could still go on holding it and whose terrible feet were they that could stand before it ?

The poet says that the creator of the tyger must be more awe-inspiring and fearful, otherwise he could not make such a ferocious creature.

- d) What the hammer? What the clain?
In What furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

In these lines the poet wants to know with what kind of hammer and in which kind of furnace the head and heart of the tyger were made.

The poet uses an image of blacksmith who uses the hammer, the anvil, the chain, and the furnace to give shape to a thing. The poet fails to understand how the head and heart of the tyger were created. What type of hammer must have been used to give shape to the head of the tyger? With what chain must have it been bound, while being created? On what type of anvil must have its head been moulded? And when its head and heart started working what terrible hand still held it and had the courage to face such ferocious animal.

The poet wonders at the handiwork of God who, like a blacksmith, set to work on his most amazing creation. The apparatus required to frame the tyger have been a prodigious one. The anvil, the furnace, the chains, and the hammer must have all been wonderful.

- e) When the stars threw down their spears,

And water'd heaven with their tears,
Did He smile His work to see?
Did He who made the lamb made thee?

The creation of the tyger shows the courage and audacity of the creator.

In the lines under reference there is a fine conceit. The stars actually send rays of light to the earth. According to Blake stars throw arrows or spears of light on the earth. Dew drops are the tears shed by the stars. When the stars throw down their spears and shed tears, they become the symbols of peace and love. The poet wants to know whether God, who created the tyger, smiled to see His work and whether the Creator of the tyger is also the Creator of lamb.

The 'stars' are the rebellious angels under Satan. When they failed to defeat God and were beaten they threw down their spears in surrender and moaned for their defeat. It is after this event that God started creating inhabitants for the earth. The poet says that God may have smiled at the surrender of the rebelling angels and at His own master craftsmanship in the creation of the tyger. So, at the time of the defeat of the rebelling angels, God might have just finished the creation of the awesome tyger and smiled on His hidden purpose behind all His acts.

9.9 BLAKE'S SYMBOLISM

William Blake used symbols to express increasingly subtle and complex intellectual distinctions. The use of symbols is one of the most striking feature of Blake's poetry. Many of his poems gain in beauty because of rich symbolism.

There is scarcely any poem of *Songs of Innocence and of Experience* which does not have a symbolic or allegorical or allusive implication. Though these poems are rendered in the simplest possible language, they also have almost

unfathomable meaning. The language of these poems is somewhat scriptural-simple and profound at the same time.

During the period in which Blake wrote his song, he was frustrated by some factors, partly in politics, partly in domestic life. His crisis involves spiritual values, and for this reason he has to speak of it in symbols in *Songs of Innocence*. Blakes' symbols are largely drawn from the Bible, and since he makes use of such familiar figures as the Good Shepherd and the Lamb of God there is not much difficulty in seeing what he means; but in *Songs of Experience*, he often uses symbols of his own making, and his meaning is thus more elusive.

The tyger is Blake's, symbol for the fierce forces in the soul which are needed to break the bonds of experience. The 'forest of the night', in which the tyger lurks are ignorance, repression, and superstition. It has been fashioned by unknown supernatural spirits, prodigious smiths who beat out living worlds with their hammers, and this happened when 'the stars threw down their spears'. From this powerful symbol we construe that Blake was a devotee of energy which, for him, was an aspect of true divinity.

Just as early in *Songs of Innocence* Blake sets his poem about the lamb, with its artless questions.

“Little Lamb, who made thee?
Dost thou know who made thee?”

So early in *Song of Experience* Blake sets his poem about the tyger with its more frightening and more frightened questions. The lamb and the tyger are symbols for two different states of the human soul. When the lamb is destroyed by experience, the tyger is needed to restore the world. The tyger is Blake's symbol of 'abundant life' which Jesus Christ came to bring into the world. The tyger is also Blake's symbol of regeneration and energy.

9.10 EXAMINATION ORIENTED QUESTIONS

1. Describe the theme of the poem.
2. What kind of animal does William Blake consider the tyger?
3. List the traits of the tyger as described by William Blake.
4. What is the main idea of each stanza?
5. How does the poet feel about the tyger?
6. How do you feel about the similarity between the first and final stanza?
7. Discuss Blake as a poet.
8. How far do you judge Blake as a symbolic poet?
9. Give the central idea of the poem.

9.11 ANSWER KEY (SCE)

1. Immortal
2. In the forest (of the night)
3. The poem is about a tyger. The poet is questioning who could have created such a beautiful but fearsome creature.
4. Blacksmith
5. Tyger
6. This is not a modern poem because it uses words that are not used today such as 'thee', 'thy' and 'thine'.

7. Examples may include; ‘Tyger, Tyger’, ‘burning bright’, ‘frame thy fearful’, ‘distant deeps’, ‘began to beat’, ‘on what wings’.
8. The poet is referring to God.

9.12 LET US SUM UP

William Blake (1757-1827) the famous English poet, engraver and mystic illustrated his own works. A rare genius, he created some of the purest lyrics in the English language. Blake believed himself to be guided by visions from the spiritual world; he died signing of the glories of heaven. “The Tyger” (1794)- “Did he who make the Lamb make thee?” illustrated Blake’s belief that the fierce tyger is simply another manifestation of the Divine united of all creation and that each element thereof is valid and necessary.

9.13 SUGGESTED READING

1. Gale, Lengage Learning : A study Guide for William Blake’s “The Tyger”. Gale Research 1998.

CLAUSES, TYPES OF SENTENCES, PARTS OF SPEECH STRUCTURE**STRUCTURE****10.1 Introduction****10.2 Objectives****10.3 Clauses****10.3.1 Types of Clauses****10.4 Types of Sentences****10.4.1 Based on Meaning of Sentences****10.4.2 Based on Structure of Sentences****10.5 Parts of Speech****10.6 Let Us Sum UP****10.7 Examination Oriented Questions****10.8 Answers To Check Your Progress****10.9 Suggested Readings**

10.1 INTRODUCTION:-

A clause is a group of words that forms part of a larger sentence and has a Subject and a Predicate of its own.

e.g. You may go out when you have finished your homework.

Now see the examples below:-

- (a) They slept at midnight (*Slept When?*)
- (b) They slept when midnight came (*Slept When?*)

In sentence (a) the verb slept is modified by ‘*midnight*’, whereas in the sentence (b) ‘*when midnight came*’, also modifies the verb, ‘*slept.*’ But the first one is an Adverb Phrase whereas the second group of words in sentence (b) is an Adverb Clause.

10.2 OBJECTIVES

The objective of this lesson is to acquaint you with the concept of clauses, types of sentences and different part of speech. You will be able to identify different types of clauses. You will also be to recognize the difference between various kind of sentences. You will also be able to use one word as different parts of speech.

10.3.1 Types of Clauses:-

- (a) Adverb Clause
- (b) Adjective Clause
- (c) Noun Clause.

A. **Adverb Clause:** An adverb clause is a group of words that does the function of an adverb. It has a **Subject** and a **Predicate** of its own, and forms part of a sentence. A clause can be independent clause/ main clause or it can be subordinate clause.

An adverb clause answers questions such as why? How? When? Under what circumstances?

See the following examples:-

When the teacher enters the class room, the students become silent.
(Time)

I shall live **where you live**. (Place)

She is as honest **as her father**. (Comparison)

As you sow so shall you reap. (Manner)

I shall help you **as far as I can** (Extent)

You will succeed **if you work hard**. (Condition)

We wanted to **go to the museum early**. (When)

In Goa, we met friends **whom we haven't seen for years**. (Modifies
noun)

I did it because I wanted to. (Reason)

Unless you work harder you will fail. (Condition)

I will do it when I think fit. (Time)

I die that India may live. (Purpose)

She walked quietly so that the baby wouldn't wake. (Purpose)

So hot was it that many died. (Result)

Though he is poor, he is honest. (Supposition)

B. Adjective Clause:- An adjective clause is a group of words that does the work of an adjective. It has a Subject and a Predicate of its own, and forms part of sentence.

See the following examples:-

- a) This chair with straight legs belongs to me. (Which chair?)
- b) This chair **which has straight legs** belongs to me. (Which Chair?)

The group of words, ‘ *which has straight legs,*’ in sentence (b) describes the type of chair and so does the work of an Adjective, therefore it is an example of Adjective clause. It also modifies the quality of a noun or pronoun.

It is also followed by Relative Pronoun or Relative adjective viz; who, which, what, That, Whom, Whose, When, Why & How.

Study the following examples:-

God helps those **who help themselves.**

I like those people **who work hard.**

The people **who are rich** should help the poor.

The student, who **stands first in the examinations,** will be given a gold medal.

The women, **whom you saw yesterday** is my relative.

He lives in the city **where he was born.**

The shepherd found the **sheep which had been lost.**

They never fail **who die in a great cause.**

Here is the picture **that fetched me** first prize.

Here comes the man **who is hailed as a great singer.**

Uneasy lies the head **that wears a crown.**

A man *who has diligent habits* is sure to succeed.

Can you tell me the road *that leads to the Red Fort?*

The girl *who is industrious* will win the medal.

Uneasy lies the head that wears the crown.

The time when the bus leaves is not yet fixed.

She gave me a script which is this.

Give me some snacks which I may eat.

She met a man whose eyes were brown.

The bag which has a broken chain is mine.

This is the mall that Mr. Malhotra built.

(C) **Noun Clause**

A Noun Clause is a group of words that does the work of a Noun.

See the following sentences.

a) *Her passing the entrance exam* has pleased me very much.

(What has pleased?)

b) *That she has passed the entrance* exam has pleased me very

much. (what has pleased?)

In sentence (b) the group of words, ‘that *she has passed the entrance exam,*’ is also the subject to the Verb *pleased* and therefore it does the work of a Noun. It contains a Subject and a Predicate of its own.

Study the following examples:-

The jury declared that he was not guilty.

I do not know where she lives.

Can you tell me who she is?

What you have done is known to me.

It appears that she will not help us.

I hope that I shall reach there in time.

I confess that I am guilty.

He expects that he will get the reward.

When they will arrive no one knows.

I wonder when they will reach the Station.

I know that you have great regard for her.

That he should attempt high jump surprises me.

It is certain that he will win the election this time

I thought that you are going to conduct the examination.

God alone knows that she is quite innocent.

I hope that I shall get the documents.

My belief is that he will not come.

My wish is that I may please you.

This is where I live.

No one knows who he is.

I earn whatever I can.

What he said was true.

Life is what we make it.

They felt sorry that they lost the match.

10.3.2 Check Your Progress

Exercise-1:- Now let us do some practice. Identify the type of clause in the following sentences.

1. When they will arrive no one knows.
2. A man who talks too much is seldom listened to.
3. Though he is rich, he is not happy.
4. When the sun set, they returned home.
5. She sings as if she were a nightingale.
6. We all admire a man of industrious habit.
7. People going to bed late spoil their health.
8. The heat is so intense that I cannot bear it.
9. The time of his arrival will be notified later on.
10. His friends hoped that he would succeed.

Exercise. II:- Add suitable Adverb Clause:-

1. Fools rush in where
2. He talked so loudly

- | | | | |
|----|--------------------|---|--|
| 2. | Interrogative | - | <p>Questions beginning with ‘Wa’ sound e.g. Why, What, who, Whom.....</p> <p>How Questions beginning with a helping verb e.g. Is, am, are, was, were has, have, had, do, does did..... & Modals can, could, will, would.....</p> |
| 3. | Imperative | - | <p>Request, Command, Forbid, Threat, Proposal etc.</p> |
| 4. | Exclamatory | - | <p>Sudden expression of joy or sorrow</p> |
| 5. | Optative Sentences | - | <p>Wish, desire, greeting etc.</p> |

Let us learn through examples.

(A) **Assertive Sentences** are also called Declarative Sentences:- The statements that affirm or deny something are called as Assertive sentences. Assertive Sentences are of two types:-

(i) Affirmative- (that means ‘yes’ it is so)

I am Rahul.

I live in Jammu.

I can swim.

(ii) Negative Sentences-

She did not help me.

I am not going to Delhi.

I don’t know her.

I never go late to college.

(B) Interrogative Sentences

A sentence that asks a question is called an Interrogative Sentence. We use a question mark (?) in the end of the sentence. e.g.

What is your name?

Why are you late for the class?

Who are you?

Where do you live?

When is your interview?

Whose book is this?

Whom do you want to meet?

When was he born?

Are you ok?

Have you finished your work?

(c) Imperative Sentence

A sentence that expresses a command, a request, a desire, a threat, an advice or a proposal is called an imperative sentences e.g.

Shut the door. (command)

Please give me a glass of water. (request)

Let us go to the market. (Proposal)

I'll see you in the court. (Threat)

Take your medicines well in time. (Advise)

(d) **Exclamatory Sentences:-**

A sentence that express some strong or sudden feeling is called an exclamatory sentence. We also use a sign of exclamation (!) at the end of the sentence e.g.

What a beautiful bird!

How sweet this rose smells!

What a fool you are!

How hot it is!

What a clever boy you are!

(e) **Optative Sentence:-**

A sentence that expresses, a wish or desire or greeting is called as Optative Sentence e.g.

May God bless you!

May you live long!

Good morning! sir.

Would that I were a king!

Would that I were a bird!

May you prosper!

God save the king!

Let us study the following examples:-

I. We can change sentences into different types of sentences.

S.No Affirmative

S.No Negative

1 He is ill today.

1 He is not well today

2 We have a holiday tomorrow.

2 We have no holiday
tomorrow

3 Somebody shouted.

3 Nobody shouted

4 Work hard.

4 Do not work hard

5 I can swim.

5 I cannot swim

II. Let us now try to change Affirmative sentences into interrogative sentences (questions).

S.No Assertive

S.No Interrogative

1 I am intelligent.

1 Am I intelligent?

2 He is rich.

2 Is he rich!

3 I was raining.

3 Was it raining?

4 We have done our duty.

4 Have we done our duty?

5 It must be done at once.

5 Must it be done at once?

II. Now see the different pattern of question formation:-

1 He plays cricket.

1 Does he play cricket?

2 Children like sweets.

2 Do children like sweets?

3 He did his duty.

3 Did he do his duty?

4 She went for a walk.

4 Did she go for a walk?

5 Birds Fly.

5 Don't birds fly?

TRANSFORMATION OF SENTENCES WITHOUT CHANGING THE MEANING

Affirmative	Negative
I was doubtful whether it was you.	I was not sure that it was you.
She is greater than I.	I am not so great as she. (is)
Agra is the most beautiful city in India.	No other city in India is as beautiful as Agra.
He is sometimes foolish.	He is not always wise.
This tree is too tall to climb.	This tree is so tall that it cannot be climbed.

TRANSFORMATION OF SENTENCES WITHOUT CHANGING THE MEANING

Interrogative	Assertive
Shall I ever forget those happy days?	I shall never forget those happy days.
When can their glory fade?	Their glory can never fade.
Why waste time in idle gossip?	It is useless to waste time in idle gossip.
Who doesn't want to be rich?	Everyone wants to be rich.
Who wants to be poor?	No one wants to be poor.

Now it's time for self-analysis:-

Exercise I: Identify the type of word from the following sentences.

1. I do not object to it.

2. Who is at the door?
3. I had never seen her before.
4. There is milk in the jug.
5. Ravi sings well.
6. She will come today.
7. Do not make a noise.
8. What a fool you are!
9. May you succeed!
10. Whose book is this?
11. Please give me a pen.
12. Soldiers! March on.

10.4.2 Types of Sentences based on Sentence Structure.

Sentences can be classified on the basis of sentence structure. The number of clauses and kinds of clauses helps in classifying the sentence construction following are the types of sentences on the basis of number of clauses.

1. Simple Sentence.
 2. Compound Sentence.
 3. Complex Sentence.
1. **Simple Sentence**: A simple sentence consists of only one clause. e.g.
I like mangoes.
I am John.

India is a great country.

I can swim.

He is rich.

2. **Compound Sentences**:- A compound sentence consists of two or more independent clauses.

Remember: A compound sentence can be broken into two independent sentences.

e.g. He as well as his friends work hard.

(a) He works hard.

(b) His friends work hard.

e.g. He is rich but miser.

(a) He is rich.

(b) He is miser.

See the following sentences

e.g. The police fired into the air and the people ran away.

(a) _____

(b) _____

e.g. He was not only punished but also dismissed.

(a) _____

(b) _____

e.g. Speak the truth otherwise I shall punish you.

(a) _____

(b) _____

e.g. I like mangoes while my brother is fond of apples.

(a) _____

(b) _____

Remember:- Some important co-ordinate conjunctions are used to add two independent clauses e.g. and, as well as, not only-but also, neither-nor, either-or, otherwise, but, while, therefore, for, etc.

3. **Complex Sentence**: A complex sentence is made up of at least one independent clause (main clause) and one or more subordinate or dependent clauses.

e.g. He is the person on whom you can depend.

If you work hard, you will pass.

They won the match because they had worked very hard.

I do not know where he lives.

Whatever you say is true.

As you sow so shall you reap.

When the teacher enters the class room, the students become silent.

Though he is poor yet he is honest.

TRANSFORMATION OF SENTENCES

Simple: He must work hard to win the first prize.

- Compound:** He must work hard or he will not win the first prize.
- Simple:** He confessed his crime.
- Complex:** He confessed that he was guilty.
- Simple:** He owed his success to his father.
- Complex:** It was owing to his father that he succeeded.
- Simple:** He must not attempt to escape, on pain of death.
- Compound:** He must not attempt to escape, or he will be put to death.
- Simple:** Besides robbing the poor child, he also murdered her.
- Compound:** He not only robbed the poor child but also murdered her.
- Compound:** Do as I tell you, or you will regret it.
- Complex:** Unless you do as I tell you, you will regret it.
- Compound:** He had to sign, or be executed.
- Complex:** If he had not signed, he would have been executed.
- Compound:** She wishes to become learned, therefore she is studying hard.
- Complex:** She is studying hard that she may become learned.

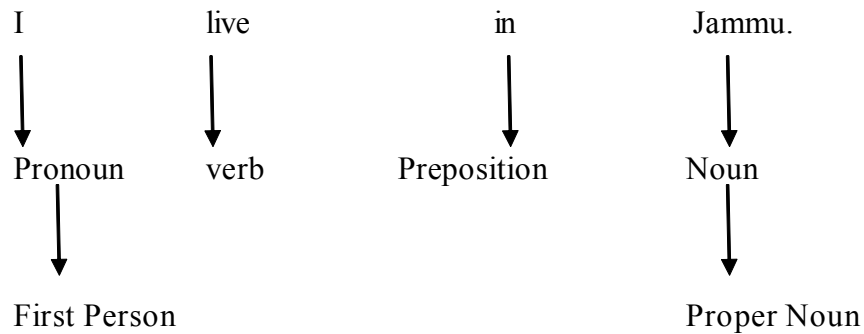
10.5 PARTS OF SPEECH

Same word used as Different Parts of Speech

Before we study the formation of one word as different parts of speech, let us carefully read the following sentence:-

I live in Jammu.

Let us now dissect it into different parts of speech:-



So, there are basically eight parts of speech and articles. You must have studied parts of speech in your previous classes.

When same word is used as a different part, of speech it does the function of a noun, or pronoun, or verb or an adverb or an adjective or a preposition as a conjunction and rarely as interjection.

Now, if we say:-

I have lived in the West end all my life.



Here it acts as a Noun because here lived means have ones home.

We will see the live coverage of IPL match.

Here it is pronounced as /LA IVE/that means live coverage. It is an adverb.

Study the following examples:-

Light

The earth receives the light of the sun. (Noun)

John gathered woods and lit a fire. (Verb)

Please come forward and light the lamp. (Verb)

The room is full of natural light. (Adjective)

Do not take it lightly. (Adverb)

Book

This is a book of selected poems. - Noun

Please book my tickets for tomorrow's flight. - (Verb)

He is a book-worm. - (Adjective)

After

I will see you **after** the break. - (Preposition)

She was apologetic after years. - (Adjective)

The room was filled with water after the taps were left running.
(Conjunction)

Place

Keep a place for my friend also. - (Noun)

Where have you placed my book? - (Verb)

Above

The plane flew **above** the clouds. - (Preposition)

Read the **above** sentences carefully. - (Adjective)

Seen from **above** the house looked small. - (Adverb)

But

- None but the brave deserve the fair. - (Preposition)
- She tried hard **but** failed. - (Conjunction)
- I don't want to hear any **if** and **but's**. - (Noun)

Calm

- The weather is calm now. - (Adjective)
- The leaders appealed for **calm**. - (Noun)
- The teacher calmly answered the questions. - (Adverb)
- I need to listen to some music for calming my nerves . - (Verb)

Down

- She **drowned** coffee hurriedly. - (Verb)
- The lamb ran **down** the hill. - (Preposition)
- She came down from the stage. - (Adverb)
- She lives **down town**. - (Adjective)

Ill

- I have no ill will against anyone . - (Adjective)
- I don't believe in talking ill of others. - (Adverb)
- I hope she is not ill . - (Adjective)
- The department is plagued with many ills . - (Noun)

Long

- I long for my childhood days. - (Verb)
The snake that I saw was six feet long. - (Adjective)
It seems to be long day today. - (Adverb)

Up

- Jack and Jill went up the hill to fetch a pail water. - (Preposition)
One has to face many ups and down in one's life. - (Noun)
Petrol and Diesel prices have gone up. - (Adverb)

As

- He is working as an assistant. - (Preposition)
The thief ran as fast as he could. - (Adverb)
As you sow so shall you reap. - (Conjunction)

Exercise 13.2.3 make sentences with the help of following words. Use as different parts of speech.

Play as Noun and Verb.

Food as Noun and Verb.

Pray as Noun and Verb.

10.6 LET US SUM UP

So, we studied clauses and its types and I am sure now you will be able to identify how noun clause, adjective clause and adverb clause function in a sentence. We also studied different types of sentences based upon tone and

meaning and sentence structure. We also practiced the use of one word as different parts of speech.

10.7 EXAMINATION ORIENTED QUESTIONS

Q1. Find the adjective, adverb or noun clauses in the sentences below:-

1. Reeta is my cousin who died several years ago.
2. A manager can work wherever he wants.
3. Now I know why you didn't want to attend the meeting.
4. I do it because I choose to.
5. I forgive you since you repent.

Q2. Do as directed.

Transform the following sentences:-

1. She must work hard to win the prize. (compound)
2. The boy was disobedient and so the teacher punished him. (simple)
3. We must eat to live. (compound)
4. He declared his innocence. (complex)
5. Tell me your address. (complex)
6. How long I shall stay is doubtful. (simple)
7. I have no advice that I can offer you. (simple)
8. I make a promise only to keep it. (Complex)
9. Unless you do as I tell you, you will regret it. (compound)

10. Waste not, want not. (complex)

Q3. Make sentences by using the following word as different parts of speech.....

1. Better (as an Adverb)
2. Down (as an Adjective)
3. Near (as an Adverb)
4. More (as Pronoun)
5. Even (as adjective)

10.8 ANSWERS TO CHECK YOUR PROGRESS

Answers

Exercise- I (i) Noun Clause, (ii) Adjective Clause (iii) Adverb Clause (iv) Adverb Clause (v) Adverb Clause (vi) Adjective Clause (vii) Adverb Clause (viii) Adverb Clause (ix) Adjective Clause (x) Noun Clause.

Answers:- (i) Negative Sentence, (ii) Interrogative, (iii) Negative, (iv) Affirmative (v) Affirmative (vi) Affirmative (vii) Negative, (viii) Exclamatory (ix) Optative (x) Interrogative, (xi) Imperative, (xii) Imperative.

10.9 SUGGESTED READINGS

Clauses and Phrases: Advanced Englis, Series, Garlic Press, 1993.

The Oxford English Grammar, Sidney Greenbaum, UBS Publishers, 2005.

**CONVERSION OF SENTENCES FROM AFFIRMATIVE TO NEGATIVE
AND FROM INTERROGATIVE TO ASSERTIVE AND VICE VERSA**

STRUCTURE

11.1 Introduction

11.2 Objectives

11.3 From Affirmative to Negative and Vice Versa

11.4 Self - Assessment Exercise - I

11.4.1 Answer Key : Self Assessment Exercise - I

11.5 Self - Assessment Exercise - II

11.5.1 Answer Key : Self Assessment Exercise - II

11.6 From Interrogative to Assertive and Vice Versa

11.7 Self - Assessment Exercise - III

11.7.1 Answer Key : Self Assessment Exercise - III

11.8 Self - Assessment Exercise - IV

11.8.1 Answer Key : Self Assessment Exercise - IV

11.9 Let Us Sum Up

11.10 Suggested Readings

11.1 INTRODUCTION

To change a sentence from one grammatical form to another without altering its meaning is called TRANSFORMATION OF SENTENCES. When we transform a sentence, we change its structure without changing its sense or meaning. This can be done in various ways and the study of all such ways as are employed for transformation is very interesting and useful.

11.2 OBJECTIVES

The objective of this section is to explain you how to transform affirmative sentences into negative sentences and interrogative sentences into assertive sentences. Various examples have been given in the section showing how affirmative sentences can be converted into negative sentences, also examples are given showing how interrogative sentences can be converted into assertive sentences.

11.3 FROM AFFIRMATIVE TO NEGATIVE AND VICE VERSA

1. By Removing or Using the Adverb 'too'

Affirmative	Negative
i) He is too simple to deceive anybody	He is so simple that he cannot deceive anybody.
ii) The fact is too evident to require any proof.	The fact is so evident that it does not require any proof.

- | | |
|---|--|
| iii) He is so credulous that he can be easily deceived. | He is too credulous not to be easily deceived. |
| iv) This was so great an honour that it excited the envy of his rivals. | This was too great an honour not to excite the envy of his rivals. |

2. BY INTERCHANGING THE DEGREE OR COMPARISON

Affirmative

Negative

- | | |
|---|--|
| i) Tagore was the greatest poet of India. | No other poet of India was as great as Tagore. |
| ii) Lata is the best singer of India. | No other singer of India is as good as Lata. |
| iii) Ram is taller than Sham. | Sham is not so tall as Ram. |
| iv) Exercise is as necessary as food. | Exercise is no less necessary than food. |

3. By putting a 'Negative Prefix' or a word having meaning opposite to the negative words and placing "no or not" before it :

Affirmative

Negative

- | | |
|--|---|
| i) This knife is sharp | This knife is not blunt. |
| ii) I dislike your childish habits. | I do not like your childish habits. |
| iii) It is possible to cross this river. | It is not impossible to cross this river. |
| iv) Our team lost the match. | Our team did not win the match. |

v) He was kind to me. He was not unkind to me.

4. By using Double Negatives :

Affirmative

Negative

- | | |
|---------------------------|--|
| i) I saw the Taj Mahal | I did not fail to see the Taj Mahal. |
| ii) He is hopeful. | He is not without hope. |
| iii) We tried every plan. | We left no plan untried. |
| iv) He loved his country. | He was not without love for his country. |

5. By changing “as soon as” into “no sooner..... than”.

Affirmative

Negative

- | | |
|---|---|
| i) As soon as the teacher entered the class room, all the boys stood up. | No sooner did the teacher enter the class room than all the boys stood up. |
| ii) As soon as the sky is overcast, the peacock begins to dance. | No sooner is the sky overcast the peacock begins to dance. |
| iii) As soon as we reached the station, the train left. | No sooner did we reach the station than the train left. |
| iv) As soon as the motion was tabled the members of opposition group staged a walk out. | No sooner was the motion tabled than the members of opposition group staged a walk out. |
| v) As soon as the trouble started the authorities clamped indefinite curfew. | No sooner did the trouble start than the authorities clamped indefinite curfew. |

6. By changing ‘only’ into ‘None but’ or ‘Nothing but’

Note : ‘None but’ is used in case of a person and Nothing but’ is used in case of a thing.

Affirmative	Negative
i) Only a fool would do this	None but a fool would do this.
ii) Only graduates need apply for this post.	None but graduates need apply for this post.
iii) I want only this book.	I want nothing but this book.
iv) I want only a cup of tea.	I want nothing but a cup of tea.

7. By changing “lest.... should” into “so that may not/might not.”

Affirmative	Negative
i) Walk carefully lest you should stumble.	Walk carefully so that you may not stumble.
ii) He walked fast lest he should miss the train.	He walked fast so that he might not miss the train.

8. By using “Not only,..... but also.”

Affirmative	Negative
i) He is both intelligent and hard working	He is not only intelligent but also hard working.
ii) The passenger lost his tickets as well	The passenger lost not only his

as his luggage.

tickets but also his luggage.

iii) He gave me useful advice as well as financial help.

He gave me not only useful advice but financial help also.

OR

He gave me not only useful advice but also financial help.

11.4 SELF-ASSESSMENT EXERCISE – I

Transform the following Affirmative sentences into negative sentences :—

- 1) He is too weak to walk.
- 2) As soon as he saw us, he ran away.
- 3) Forgiveness is the noblest form of revenge.
- 4) Only a mean person can stoop so low.
- 5) Refrain from smoking.
- 6) I like him.
- 7) He admitted having stolen my books.
- 8) They crossed the river.
- 9) Only the brave deserve the fair.
- 10) Man is mortal.

11.4.1 ANSWER KEY : SELF-ASSESSMENT EXERCISE – I

- 1) He is so weak that he cannot walk.
- 2) No sooner did he see us than he ran away.
- 3) No other form of revenge is so noble as forgiveness.
- 4) None but a mean person can stoop so low.
- 5) Do not smoke.
- 6) I do not dislike him.
- 7) He did not deny having stolen my books.
- 8) They did not fail to cross the river.
- 9) None but the brave deserve the fair.
- 10) Man is not immortal.

11.5 SELF-ASSESSMENT EXERCISE – II

Transform the following sentences from negative to affirmative.

- 1) He is not insincere.
- 2) We left no plan untried.
- 3) No other boy of my class is so handsome as Nitin.
- 4) She is too intelligent not to know it.
- 5) None but a fool will say that he is always right.
- 6) He is so proud that he will not beg.
- 7) He did not fail to help us.

- 8) He is not unworthy of our respect.
- 9) They did not come quickly.
- 10) No sooner did we leave the college than it started raining.

11.5.1 ANSWER KEY : SELF-ASSESSMENT EXERCISE – II

- 1) He is sincere.
- 2) We tried every plan.
- 3) Nitin is the most handsome boy of my class.
- 4) She is so intelligent that she knows it.
- 5) Only a fool will say that he is always right.
- 6) He is too proud to beg.
- 7) He helped us.
- 8) He is worthy of our respect.
- 9) They came slowly.
- 10) As soon as we left the college, it started raining.

11.6 FROM INTERROGATIVE TO ASSERTIVE AND VICE VERSA

An assertive sentence is one in which a definite statement is made. An interrogative sentence is one in which a question is asked. However, a question is sometimes put to suggest the answer that the speaker has in mind. For e.g. ‘Can I ever forget those happy days?’ In this sentence the speaker wishes to say that he can never forget those happy days. Thus this sentence contains the answer as well. We write this sentence in the assertive form as under :—

‘I can never forget those happy days.’

NOTE : An Affirmative question will suggest a negative answer while a negative question will suggest an affirmative answer.

Interrogative

Assertive

- | | |
|---|---|
| 1) When can their glory fade ? | Their glory can never fade. |
| 2) Who does not want to be rich ? | Everyone wants to be rich. |
| 3) Who has not heard of Pt. Nehru ? | Everyone has heard of Pt. Nehru. |
| 4) What though we are not rich ? | It does not matter much if we are not rich. |
| 5) Why cry over spilt milk ? | It is no use crying over split milk. |
| 6) Is the dog not a faithful animal ? | The dog is a faithful animal. |
| 7) O solitude, where are thy charms ? | Solitude does not have any charms. |
| 8) What have I done to incur your wrath ? | I have done nothing to incur your wrath. |
| 9) Is this the way to talk to your father ? | This is not the way to talk to your father. |
| 10) How can your trust a cheat ? | You cannot trust a cheat. |
| 10) Is not a rose a lovely flower ? | A rose is a lovely flower. |
| 11) Is not money the root of all evils ? | Money is the root of all evils. |
| 12) Didn't I tell her to beware of pick pockets ? | I told her to beware of pick pockets. |
| 13) Does it not take two to make a quarrel ? | It takes two to make a quarrel. |
| 14) Do two and two not make four ? | Two and two make four. |

11.7 SELF-ASSESSMENT EXERCISE – III

Transform the following from interrogative to assertive sentences :—

- 1) Am I blind to my shortcomings ?
- 2) Were they invited to the party ?
- 3) Can a leopard change his paws ?
- 4) Shall we ever forget her hospitality ?
- 5) Of what use is this pen to me ?
- 6) When can their glory fade ?
- 7) Is he a fool to annoy us ?
- 8) Can a man fly like a bird ?
- 9) Who can put up with such an insult ?
- 10) Is she anything to him ?

11.7.1 ANSWER KEY : SELF-ASSESSMENT EXERCISE – III

- 1) I am not blind to my shortcomings.
- 2) They were not invited to the party.
- 3) A leopard cannot change his paws.
- 4) We shall never forget her hospitality.
- 5) This pen is of no use to me.
- 6) Their glory can never fade.

- 7) He is not a fool to annoy us.
- 8) A man cannot fly like a bird.
- 9) No one can put up with such an insult.
- 10) She is nothing to him.

11.8 SELF-ASSESSMENT EXERCISE – IV

Transform the following sentences into interrogative sentences :

- 1) He is not a fool.
- 2) He did not cross the river.
- 3) He is not deaf.
- 4) Their glory can never fail.
- 5) Vegetarians do not eat meat.
- 6) This is not the way to behave.
- 7) They are not very poor.
- 8) No one can serve two masters.
- 9) We should not hate the poor.
- 10) Money is not everything in life.

11.8.1 ANSWER KEY : SELF-ASSESSMENT EXERCISE – IV

- 1) Is he a fool ?
- 2) Did he cross the river ?
- 3) Is he deaf ?

- 4) Can their glory ever fail ?
- 5) Do vegetarians eat meat ?
- 6) Is this the way to behave ?
- 7) Are they very poor ?
- 8) Who can serve two masters ?
- 9) Should we hate the poor ?
- 10) Is money everything in life ?

11.9 LET US SUM UP

Dear learners, now it is clear to you how to change affirmative sentences into negative sentences and interrogative sentences into assertive sentences. Always remember this transformation of sentences takes place without changing the meaning of the sentences.

11.10 SUGGESTED READINGS

- 1) Communication Skills in English (Oxford University Press)
- 2) Essential English Grammar (Cambridge University Press)
- 3) Intermediate English Grammar (Cambridge University Press)
- 4) English Grammar and Composition (Wren & Martin) Published by S.Chand and Co. New Delhi.

STRUCTURE

12.1 Introduction

12.2 Objectives

12.3 Model Essays

12.3.1 Energy Crisis

12.3.2 The Relevance of Parliamentary Democracy

12.3.3 Science is Not Enough

12.3.4 The Curse of Dowry System

12.3.5 Parliament and the Fundamental Rights

12.3.6 Our Cultural Heritage

12.3.7 The Problem of Adult Illiteracy in India

12.3.8 Floods

12.3.9 Social Service in Villages

12.3.10 Prohibition

12.1 INTRODUCTION

In this lesson we are going to expose you to some model essays, so that you get a fairly good idea how to develop the body of an essay. Do practice. Besides, read newspaper, magazines, articles, on contemporary issues to improve you writing skills.

12.2 OBJECTIVES

After going through this lesson, you will learn and can further practice the art of writing essays by using the model essays as specimen.

12.3 MODEL ESSAYS

12.3.1 Energy Crisis

Some of the West Asian countries like Iran, Iraq, Saudi Arabia, Kuwait etc., are very rich in oil. Most of the advanced countries depend mainly for petroleum, crude oil etc., on the Arab countries. The Arab-Israel War in 1973, led to reduction in production of oil and its products. Since 1st January, 1974, prices have been increased manifold. The economies of most of the countries depending on the Arab sources of oil have been shattered. The whole of the world is heading towards unprecedented crisis. Oil reserves all over the world are sure to finish in less than 25 years. It is difficult to imagine the shape of things, if the Arab countries decide not to supply oil to America. According to one expert it may escalate war and the consequences there of, would be disastrous.

In cities, life will be totally disrupted—lifts will not operate, cars and buses will not play, in big industries the wheels will not move. The world will come to a standstill to meet the present energy crisis all the countries need to look for other sources of energy.

In the coming few years, the age of oil cuts, coupled with power shortages are going to damage India's economy. No great country of the world has been spending on oil imports as much as we are doing. It is very disgusting to note that we have no national energy policy.

In the seventies, oil experts had come to realise that the dark days were ahead and the age of cheap and plentiful oil was over. The countries who had foresight went about finding out available resources and alternatives.

We must promptly devise ways and means of meeting this challenge. In Assam, the process of discovering new oil fields have slowed down. In West Bengal, our oilmen are trying to explore new oil fields but the achievements are not encouraging.

The oil crisis indeed is a crisis of energy. Oil is only a form of it. Half of the energy used in India comes from cowdung, agricultural wastes and firewood. The poor, in distant villages, have these forms of energy in plenty and free of cost. There is a fear that felling of trees for firewood may lead to disastrous results.

The urgent need is to find out alternate sources of energy. Although we make use of nuclear reactors and hydroelectric power, the fact remains that coal is the most dependable form of energy. There is enough coal in India that may last for 200 years. Eagerness was shown in the discovery of field energy and exploration of oil in the seventies. In 1970 we produced 7 million tonnes, in 1976, ten million. We are going ahead but the pace is not satisfactory.

The main concern of ONGC is the development of Bombay High and other off-shore areas but greater attention should be paid to search for on-shore oil. During the past few years, oil and gas have been struck

in different places in Assam, Nagaland and Tripura.

There are alternative sources of energy. Solar heating is a potential source. Wind turbines once provided great amounts of electricity. What is needed is an imaginative approach towards the use of all available forms of energy. There are many such as coal gasification, coal liquification, geothermal energy, ocean energy and gobar gas, etc.

When every country is trying hard to produce more oil, to curtail oil consumption, or to find alternatives we should take up this matter on war footing. Otherwise we will remain at the mercy of organisation of Petroleum Exporting Countries. Within a year CPEC raised the price of oil to a great extent. There are reports that in the near future, they are going to raise prices still further. However, wise nations have maintained a two way traffic with the Arabs. India buys oil at high rate and they buy our vegetables, meat etc. They have also discovered India as a land with excellent technological and human resources.

It is high time to draw up an energy plan. Greater attention should be paid to the development of nuclear power and utilization of solar energy. Wastage is to be avoided, in the consumption of all forms of energy. Research for exploring new sources of energy should be geared up.

12.3.2 The Relevance of Parliamentary Democracy

The question widely debated is the relevance of Parliamentary democracy, in the light of the experience during the last three decades. Recent happenings have agitated the minds of the people and have shaken their faith in the present political set up.

Parliamentary democracy with cabinet system of government was adopted, after the British model with President as the constitutional head at the centre and Governor in a similar position for the states. Adult suffrage is the basis of elections to the Lok Sabha and the State Assemblies. Parliament and Assemblies set the pattern of development. The success of Parliamentary democracy depends on the efficient functioning of those institutions.

Money power has continued to play an increasingly dominant part in the electoral process. No doubt, money alone is not deciding factor but is a fact that without money no body can contest elections. Regarding the corrupting influence of money, Rajaji painted a sombre picture of our electoral system. One of the remedies he suggested was a ban on company contributions to party funds.

The quality of work of any Parliament depends on the integrity of its members. There is no qualification prescribed in India for a member to get elected. Mostly, the members elected to Parliament and Assemblies are not upto our expectations. Electioneering methods smack of immorality, giving rise to un-healthy trends in our society. Abuse of the adversary is the main plank of election speeches. Election propaganda is meant to educate the electorate but mostly this is not the case. In elections, the caste is a deciding factor to a great extent. Candidates are selected by political parties, keeping in view the caste structure of the constituency and this factor is given importance while seeking votes for the contestants. These factors are getting reflected in the working of Parliament and Assemblies. There is a steady deterioration in the level of debate in Parliamentary forums.

There is no check on the functioning of political parties. Politics now is not a fair game. In this state of affairs, it is not surprising to see a mushroom growth of political parties. This multiplicity itself creates many

stresses and strains in the functioning of parliamentary institutions. Political leaders do not care a fig for ethical values.

During elections, tall promises are made but these are settlement and the people get disillusioned and frustrated. The very credibility of the system is at stake, so much that the people are steadily losing interest in the Parliamentary institutions.

The Westminster model is not suited to our conditions, where the majority of people are poor and illiterate. The Presidential form of government is being increasingly advocated by jurists and others. The first step in this direction is the appointment of a High Power Commission to undertake a comprehensive study of the problem and to recommend such revision of our constitution, as would guarantee the attainment of the desired objective. The Commission should comprise experts in the fields of politics, law, education etc. This is very urgent as the very future of our country hinges on it.

In Presidential system of Federal Government, an Executive at the centre and Executive Governors in the state are elected for a term of five years during which they cannot be removed and are free to govern through cabinets of experts appointed by them. This system may put an end to the evil of defection. Whatever new system we may evolve, but the underlying idea should be the stability and expert management of affairs.

12.3.3 Science Is Not Enough

This is the age of science. Science has revolutionised our lives. It has provided various material comforts and physical and mental powers to man. It has shortened time and distance and changed the means of communication. It has invented machines for man which relieve man of

much of his physical exertion. Electricity has become the house essential. It cooks our food, milks our cows, works our air-conditioner, keeps us warm during winter. It has given food to the hungry, clothes to the naked, home to the homeless. It converts blighted deserts into lush green meadows. It has given eyes to the blind, ears to the deaf, legs to the lame and above all life to the dying. Science has carried man to the outer space. Man has already toured the Moon and explored Mars and Venus. Medical science has done wonders. It has cured and prevented many fatal diseases. In many other ways, science has increased human comforts and safety. It has dispelled ignorance and superstitions. The faiths of yesterday have become the superstitions of today. Science has made us clear-headed, methodical and logical.

In short, Science though only two-three centuries old is there to do miracles for us. It helps us from birth to death and by curing and checking many diseases, it adds longevity to life. Today, Science is like an Alladin's Lamp performing wonders after wonders. Atomic energy has brought about a complete revolution in our control over the vast, hitherto, unconquered forces of nature. Science has enabled us to have a complete mastery over our environment. Man has become the monarch of all the surveys. His vehicles, steamers and rockets move on the lithosphere (earth) hydro-sphere (water) and atmosphere and space respectively.

No doubt, Science has provided us material comforts, but it has given no peace of mind. It has made us material- minded. Our beliefs in God and spirit are shaken. Science lays stress on materialism and not on spritualism. Gandhiji and Tolstoy were piqued enough to give the cry, "Vain is Your Science". Many great philosophers and thinkers like Bertrand Russell and Einstein have also condemned Science because it has made life

complicated. Breathless hurry and endless worries are the key notes of modern life. And these are the gifts of Science.

Science has given us material comforts but it has denied us spiritual enjoyment. It has made life mechanical and hurried. Our life is full of cares and we have no time to stand and stare. Science does not afford us any knowledge of the ultimate aim of life, the chain of birth and death and the migration of human soul. Science is of little help as far as our inner spirit and its realisation is concerned. It does not help us in appreciation of beauty, refinement of our emotions and inner recognition of goodness and to our sensitiveness to art, literature and sense of beauty. Much that is so vital in life, is, therefore, beyond the scope of science. It may not be possible for science to reveal the ultimate mysteries of life and death, and the universe around us.

Man's life has two sides—materialistic and the spiritual. Science rules over the domain of matter, but it has no sway over the kingdom of spirit, where religion alone is the supreme ruler. Man's relations with God and Nature, the question of birth and death, the migration of soul, the idea of sin and virtue are, indeed, beyond the scope of Science. And all these items form an integral part of our life. In view of this, Science shall have to be supplemented with religion and philosophy. A combination of science, religion and philosophy may help us to realise the ultimate aim of life and universe. Science cum religion, or materialism cum spiritualism is the crying need of the hour. Mere scientific advances without realities of inner soul, spirit, etc., would make a man like a rudderless ship which can crash anywhere. Without moral values, humanity can take a plunge in the devastating wars and mankind shudders to think of the holocaust of 1945 at Hiroshima and Nagasaki in Japan.

12.3.4 The Curse of Dowry System

In the traditional land of India, there are bound to be many social evils. The Indian society is caste-ridden. Masses believe in superstitions and religious rituals and above all the curse of dowry system is prevalent both in urban as well as in rural areas. Frantic efforts are being made to eradicate this evil but not much success has been achieved. The people are so tradition bound that they refuse to discard the old customs. However, the progress of India will depend chiefly on our efforts to remove these evils. All our efforts to improve the social and economic standards of the people will come to nothing if we fail to grapple with and remove such evil practices as child marriage, wasteful expenditure on birth and death and above all, the dowry system.

There is no denying the fact that dowry system is an old practice in India. It could perhaps suit the feudal, autocratic, political system of the old but not the present democratic set up. Owing to inflationary trends in currency and many allied factors, the prices of the commodities have sky rocketed. People are already hard pressed and find it difficult to make both ends meet. When in marriages, they are required to arrange for the dowry, they cannot simply afford it. Those who are poor, have to run under debt to fulfill the social obligation. The dowry system has commercialised the sacred institution of marriage and spoils the prospects of happy marriage. To treat marriage as a monetary transaction is socially degrading and morally unsound. Both the youth and their parents are responsible for this deplorable trend. Naturally parents fear that it is a curse to have a daughter. Sometimes, many promising girls of marriageable age are compelled to commit suicide and some prefer celibacy (remaining unmarried). Such has been the dread of this evil social custom.

Marriage is a sacred thing. It is the union of two souls. It is more a spiritual than a physical bond. How can abiding emotional relationship be created between man and woman if their marriage is based on monetary transaction. Such a marriage will not result in joy of marriage. A young girl who is conscious that her parents have been put to great difficulty while arranging for her dowry will never like her husband. Dowry system has already blighted many houses and ruined many parents. Those who have black money can arrange for the dowry, the poor while imitating the rich have to run under debt and embrace bankruptcy.

The anti-dowry campaign started by some social organisations has improved the state of affairs a lot. Some voluntary organisations and societies are doing a lot to do away with this evil customs. The Government must make the giving and accepting of dowry as cognizable offence and the progressive youngman should come forward to denounce it. The Government should encourage marriages without dowry by giving some kind of reward or recognition to the people. Already some states have declared incentives for inter-caste marriages in the form of government jobs and cash doles. Also court or civil marriages can go a long way to check this evil practice.

12.3.5 Parliament and the Fundamental Rights

The Indian Constitution guarantees certain specified rights to its citizens. Every Indian citizen enjoys equality before the law and equal protection of the law within Indian territory. The State must not discriminate against any Citizen on ground of religion, race, caste, sex, place of birth etc. However, it is open to the government to make special provisions for women and children and for the advancement of backward classes of citizens including the scheduled castes and scheduled tribes.

There is equality of opportunity for all citizens in matters relating to employment or appointment to any office under the state, and no citizen shall be discriminated against on any ground, though special concessions may be extended to backward classes.

All citizens enjoy the right to freedom of speech and expression, to form unions, to acquire or dispose of property, to practise any profession or carry on any occupation, trade or business and to move freely throughout the Indian territory. However, any of these rights can be suspended during an emergency.

No person shall be deprived of his life or personal liberty except according to the procedure established by law. No person who is arrested shall be detained in custody without being informed of the grounds for such arrest. No person shall be denied the right to consult and to be defended by a legal practitioner of his choice. Some of these rights may, however, be curtailed or suspended during an emergency.

Subject to public order, morality and health, all persons are equally entitled to freedom of conscience and the right to freely profess, practise and spread religion.

Another important right relates to the minorities in the country. Any section of the citizens having a distinct language, script or culture of its own shall have the right to conserve the same. No citizen shall be denied admission into any educational institution on grounds of religion race, caste, language, etc. All minorities whether based on religion or language, shall have the right to establish and administer educational institutions of their choice.

The Constitution contains an important chapter on fundamental duties of citizens. According to this chapter, incorporated in the Indian Constitution, it shall be the duty of every citizen of India :

1. To abide by the constitution and respect its deals and institutions, the national flag and the national anthem;
2. To follow the noble ideals which inspired our national struggle for freedom.
3. To uphold, protect the sovereignty, unity and integrity of India.
4. To defend the country and render national service when called upon to do so.
5. To promote the spirit of brotherhood amongst all the poeple of India going beyond religious, linguistic and regional or sectional diversities, to give up practices harmful to women.
6. To value and preserve the rich heritage of our composite culture.
7. To protect and improve the natural surrounding including forests, lakes, rivers and wild life and to have kindness for all living creatures.
8. To develop the scientific temper; humanism and the spirit of inquiry and reform.
9. To safeguard public property and to adjure violence.
10. To strive towards excellence in all spheres of individual and collective activity, so that the nation constantly rises to higher levels of achievement.

The Law Minister described the chapter on fundamental duties as a 'Poem' the beauty of which, he said, should not be disturbed by any additions or alterations which were proposed by some members in the parliamentary debate on the subject.

12.3.6 Our Cultural Heritage

India is well known in the whole world for her rich cultural heritage. India is very poor economically and still backward industrially but she is among the richest nations so far as her cultural heritage is concerned. We are the inheritors of several grand treasures. Our ancient seers and sages have left behind a tradition of piety, penance, spiritual greatness and a renunciation of worldly possessions. Our Vedas and our Upanishads are store-houses of spiritual wisdom. Our Vedantic philosophy teaches existence as residing in God alone upon whom individual soul is dependent for all its activities. Our 'Rishies' tried hard for the realisation of Infinite. The 'Rishies' were persons who having attained the supreme Soul in knowledge were filled with wisdom. They were persons who having reached the supreme God from all sides and found abiding peace.

The seers of ancient India believed in the contemplative life. To realise the great harmony between man's spirit and the spirit of the universe was the main achievement of the forest-dwelling sages of ancient India. It was in the pursuit, for this that they renounced the world, conquered their passion and acquired huge reserves of spiritual powers. The supreme importance of the Soul and the need to control the passion were their guiding principles. All our holy books talk of the greatness of the spirit.

We have, in other words, inherited great spiritual values compared with the West. The West has economically and industrially made much

progress. It is far advanced in science and technology in all types of worldly wealth. But the west, as Tagore, pointed out, has yet a lot to learn from India. What India has to teach to the west is the spiritual values which India has derived from the ancient culture. The spiritual values include meditation and tapasya, charity and love, universal brotherhood and fear of God. The people of the west must acquire these qualities if they are to supersede millions of Indians who still possess these virtues which have come down to them from ancient times.

The Gita is one of the noblest parts of our cultural heritage. And what does it teach? It teaches us the superiority of the soul over the body. It teaches us that the soul is immortal. It also teaches us that the evil cannot continue to flourish for ever. The Divine Destroyer appears on the earth to remove evil. The Ramayana and the Mahabharata are our greatest epic poems. And what do they teach? They teach that the principle of good must ultimately triumph over the principle of evil and they teach the value of certain moral virtues. What did Buddha teach us? He taught us to attain salvation (nirvana) by controlling the desires. He set a noble example in renouncing the world.

The two greatest Indians of modern times, Gandhiji and Tagore were both propagators of our cultural heritage. They both condemned western civilization and they taught us to develop moral virtues. They both insisted on 'simple living and high thinking', which is derived directly from our cultural heritage. Both of them wanted India to strive to become a spiritual nation. In the words of Gandhiji, "Ours will only then be a truly spiritual nation when we shall show more truth than gold, greater fearlessness than pomp of power and wealth, greater charity than love of self. Let us first seek the kingdom of God and His righteousness and the irrevocable promises

that everything will be added.”

There is also an artistic aspect of our cultural heritage. While on one hand we have inherited great spiritual values, we have on the other hand, a proud tradition of the arts of music, dancing, architecture and sculpture. Ajanta and Mohanjodaro, the temples in South India and at Khajuraho are examples of the Indian love of sculpture and architecture. Our classical music, and dances are admired all over the world. Our cultural troops visting foreign lands have always received praise from their audience. By the side of our spiritual treasures are our artistic treasures. In both fields, India can claim grand achievement. To sum up, India can indeed raise its head high because we are a nation, which can be proud of its grand cultural heritage.

12.3.7 The Problem of Adult Illiteracy in India

In India, there are maximum illiterates in the age group of 15-35 and percentage of literacy is 35. Out of 100 students in the age group of 6-14, 20 do not go to any school, 55 drop out, so that only 25 complete class VIII. It should be possible to double the rate of literacy from the present 35 percent in another decade if an all out effort is made.

Wide spread illiteracy is a great hindrance to economic and social progress. Adult literacy is to be linked with the work and life of the people so that it serves as a tool for rural development. Libraries should be set up in rural and urban areas. Provision should be made for the training of literacy workers and library personnel.

A massive programme of national adult literacy, aiming at covering 10 crore people during the next decade was launched on 2nd October, 1978 on the birth anniversary of Mahatma Gandhi. Students, teachers and

voluntary agencies were urged by the Prime Minister to contribute to this programme. He pointed out that women and villagers constituted the bulk of the 70 percent illiterate population of the country. Special attention is to be paid to the children between age group 9-14 who drop out of school because of economic compulsions.

The Education Commission recommended a programme as compulsory national service to promote adult education. It should be possible to entrust this job to N.S.S. Organisation. The volunteers should adopt a village for literacy drive. The Planning Commission has already earmarked Rs. 200 crores for this programme.

Television should be pressed into service for purposes of implementing the adult literacy programmes. It is desirable to impart education to our masses through the medium of the radio and the talking picture. If a radio is installed in every village and villagers listen to it, they will get a lot of information and recreation. Suppose we have to tell the villagers the danger of drinking water from contaminated sources by showing an enlarged picture of a drop of dirty water as it looks under the microscope and are at the same time told how we can avoid this contaminated water, it will be very educative. Many other lessons of hygiene can be taught in this way.

The number of illiterates in India has been multiplying because of the rise in population. Illiteracy is particularly high in the rural areas and among women. It is a stupendous task and present government has set up National Board of Adult Education to implement the programme of adult literacy in a big way.

According to the Prime Minister, education must be related to socio-economic needs. He has cautioned against the programme degenerating

into a mere literacy drive. It should inculcate in the learner a moral and social awareness.

The non-formal adult education programme has been launched after considerable preparation. Learning material has been prepared in almost all the regional languages.

It is essentially up to the teachers to ensure the success of the programme. One of their principal tasks would be to motivate the learner and create a will to learn, which alone could ensure that the learner, would continue to learn even after the formal training was completed.

Sh. B.D. Jatti is of the opinion that people should go back to 'Swadhyay', the continuing education, as it was practised in ancient India. The old spirit of curiosity should be revived.

Public involvement had been lacking in the previous literacy drives. In the present education programme, the stress is on public participation and mobilization of resources. The inculcation of skills among illiterate people for self-learning leading to self-reliance is to be emphasized. Resolute determination of the government, coupled with people's willing cooperation will certainly ensure success of the present drive. The foreigners have expressed deep satisfaction about India's preparations to launch a drive against illiteracy.

12.3.8 Floods

Every year floods cause tremendous loss to crops and property. This year we had unprecedented floods. They take a heavy toll of human life and cattle. The aftermath of floods is also damaging, epidemics break out and unemployment increases.

In ancient times, the impact of flood was not severe because the country was more forested than now and the density of population was less than at present. Floods were considered a natural calamity in the old days and the government was not expected to do much in the matter of floods. This view does not hold good now when we are a free nation and the government must see to the welfare of the masses.

Since August, 15, 1947, we have undertaken a number of projects to tame rivers. The calamitous floods in 1950 led the Union Government to treat flood as a rational problem. Some years back, a flood wing was added to the Central Water and Power Commission. The Central Government financed the project to protect Dibrugarh from the havoc caused by the Brahmaputra.

State Governments undertake temporary measures to solve the problem. No attention is paid to basic principle with the result, tangible results have not been achieved so far, even though high amounts have been spent for flood control measure under five years plan.

All flood measures can be categorized as under :—

- (1) Prevention.
- (2) Physical Control.
- (3) Prediction.

The primary cause of floods is deforestation. Heavy rainfall for a long time causes floods. One way to control floods is to adopt extensive soil conservation measures. The proper management of areas covered by forests, grass and agriculture will go a long way in decreasing the damage caused by floods. Merciless cutting of forests should be stopped.

People's participation is very essential in controlling floods. For good results we must have a time bound plan. Physical flood control measures are structures for confining, retaining and channelling the flood waters. Embankments are the oldest structural measures and steady improvement in their height must be effected.

A very important means to control floods is to increase channel capacity by widening or deepening it. The flood forecast can help us in taking precautionary measures such as education of areas likely to be flooded. In Delhi, a flood forecasting system on the Jamuna was introduced in the Central Water and Power Commission. During the recent floods, the forecasting unit was able to predict the levels to which flood waters rose. The citizens of Delhi were forewarned.

Effective steps should be taken to solve the flood problem, but this cannot be tackled in isolation. The entire basin of a river has to be studied for maximum utilization of its water resources. Such plans can be prepared only under the aegis of the Central Government.

Most of our rivers run through more than one State. In order to control floods, joint action by the concerned states is called for. At present, the only way to secure such action is by concurrence among the effected states. The Constitution does not mention floods in any of its schedules. It is high time to examine the present constitutional position. The Constitution should be amended to give a clear mandate to the Union Government, to initiate flood control measures as a part of comprehensive river basin plans.

12.3.9 Social Service in Villages

There is a great need for social service in Indian villages. Our villagers are mostly underdeveloped. Village folk lead a miserable life. Their condition

is appalling. Because of five year plans, many steps have been taken by the government and millions of rupees are being spent to ameliorate the lot of the villagers, but much remains to be done.

Voluntary social service by individuals can do a lot in the direction of rural reconstruction. Students and teachers can take up this work in all seriousness during vacation. Gandhiji has said, "The students should devote the whole of their vacation to village service." To this end, instead of taking their walks along beaten paths, they should walk to the villages within easy reach of their institutions and study the condition of the village folk and befriend them.

The first item in any scheme of social service in villages is to spread literacy. Social workers, students and teachers should make the villagers realize the necessity of sending their children to schools. In village, children are from a very early age trained for the hereditary work which they will have to adopt on growing up. Adult literacy should be an important programme of social service.

Another important point to be emphasized is the need for family planning. The population explosion has, to a great extent, fulfilled the results of our planning. Social workers can impress upon the villagers, the imperative need of family planning which is *sine quanon* (essential condition) of their welfare and that of the country as a whole.

In our villages, people lack civic sense, they need to be educated about sanitation. We find heaps of dirt and cow-dung lying everywhere and there are pools of stagnant water which are breeding places for mosquitoes and germs. Despite all that has been done under the community projects, villagers are not yet been able to keep their houses neat and clean. Much

stress, therefore, is to be laid on impressing upon the villagers to develop clean habits.

Social service programme in villages can be a success, if there is a spirit of dedication. Organized parties inspired with this spirit can work wonders. In this context, N.S.S. introduced in Universities and Colleges, a few years back has done commendable work. Under the aegis of N.S.S., volunteers are rendering real social service. Camps are held in villages, where different projects such as construction of boundary walls of schools, cleanliness of well etc., are undertaken. Adult literacy classes are held; lessons in hygiene are imparted. Eradication of social evils prevalent in villages is to be given first priority.

Students of various Universities have done plenty of work of this kind in nearby villages. N.S.S. units are encouraged to adopt villages. In the adopted villages, N.S.S. volunteers are to take up such activities which concern all aspects of village life. It is hoped that with the concerted efforts of governmental and private agencies, there will be a marked improvement in our villages.

12.3.10 Prohibition

Prohibition means forbidding by law the sale and manufacture of liquors. The problem of prohibition is an old one. There are divergent opinions whether or not prohibition should be enforced.

Taken in moderate quantities, drinks tone up the powers of the workers in this age of stress and strain. On the other hand, excessive drinking leads to disastrous results. Prohibition is very much desired on account of number of considerations. It is a must for our country because of economic and climatic reasons. Doctors are of the opinion that wine

does not increase man's efficiency, on the contrary, it affects his body and mind. The use of foreign liquor is costing us huge amount of foreign exchange and saving them can help in economic development.

The view that the State Governments and the Central Government are earning huge revenue as excise duty on wine and prohibition will result in heavy loss is not tenable. Economists hold that the labour that is employed in producing wine is totally a waste and if it is employed in useful channels, it can be a source of great economic gain.

The present government is very keen to introduce prohibition. But the past experience shows that prohibition introduced in Maharashtra a few years back did not succeed. The Maharashtra Government felt compelled to scrap prohibition because it gave rise to worse evils than these it sought to root out. The same story was repeated in other states. Smuggling and illicit distillation became the order of the day when prohibition was enforced. Moreover, corruption assumes serious proportions in the enforcement staff.

Apart from practical considerations, prohibition entails a huge loss of revenue which our government cannot afford. Total prohibition will mean an annual loss of Rs. 400 crores. The loss could be made good if we are sure that the desired results would be achieved. But what happened in the past was that drinking of licenced liquor might stop but illicit distillation would take its place. Actually when safe liquor is not provided to the people, they take to illicit liquor which proves detrimental to their physique and mind. Perhaps, a very strong argument against prohibition is that it encroaches on the liberty of the individual. It is essential to make a distinction between drinkers and drunkards. It is better to discourage people from too much drinking by education than enforce prohibition. It is not good to go to the extreme and enforce total prohibition. We should follow the middle path. Temperance, not abstinence, should be our motto.