

درس شناخت ادبیات-فصل اول

The subjects we study at school can be divided roughly into two groups—the sciences and the arts. The sciences include mathematics, geography, chemistry, physics, and so on. Among the arts are drawing, painting, modelling, needlework, drama, music, literature. The purpose of education is to fit us for life in a civilised community, and it seems to follow from the subjects we study that the two most important things in civilised life are Art and Science.

What is Literature?

The average man has little concern with the sciences and the arts.

- The achievements such as radium, penicillin, television, motor car, and aircraft have never been the primary intention of science
- These scientific achievements are the by-products that have emerged when the scientists have performed their tasks.
- The scientists keep on asking the question “Why?” and they will not be satisfied till the answer has been found. Scientists are curious.
- The answer to these questions does not make our lives easier but harder. But the questions have to be asked.
- Man’s job is to find out the truth about the world about us and to answer the big question “What is the world really like?”

Truth and Beauty-1

- Burgess uses truth in the sense of *what lies behind an outward show*.
- For example, the sun rises in the east and sets in the west. This is what we see. This is the *outward show*. In the past the *outward show* was regarded as *truth*. But a scientist came and announced that the truth is quite different from the appearance.
- The curious thing about scientific truths is that they often seem *useless*. But because a thing is useless it does not mean that it is *valueless*.
- Scientists pursue truths as they think it is a valuable activity to ask their eternal questions about the universe.
- Truth is a value. A value is something that raises our lives above the purely animal level—the level of getting our food and drink, producing children, sleeping and dying-
- The world of getting a living and getting children is sometimes called *the world of subsistence*. A *value* is something added to the *world of subsistence*.
- Burgess believes that truth is the thing that lasts forever. Truth is one value. Another is beauty.
- The scientist’s concern is truth, the artist’s concern is beauty. Philosophers tell us that there is only one value, the eternal thing which we can call “X”. The scientists name the “X” as “Truth” while the artists call it “beauty”. Beauty is one aspect of “X”, truth is another.
- “X” is the ultimate reality when the universe of appearances of outward show is removed. Other people call it God and they say that truth and reality are two of the qualities of God.

- Both scientists and artists seek something which they think is real. Their methods are different.
- The slow and scientific process of trial and error leads into an exciting moment of finding the answer. Archimedes found his famous principle in the bath and rushing out naked, shouting “Eureka!”(I have found it). Artists want to make something that produces the same excitement in the minds of other people. The excitement of discovering something new about “X”.
- Beauty can be defined as the quality you find in any object which produces in your mind a special kind of excitement, an excitement tied up with a sense of discovery.

It needs not to be made by man. The primary task of the artist’s creations is to be beautiful

- “Artistic excitement” is “static excitement” . It does not make you want to do anything.
- The excitement of experiencing beauty leaves one content as though he or she has achieved something. The achievement is refers to discovery. Discovery of a *pattern* or realization of *order*.
- We are confused by a great number of contradictions. Sometimes we say “Life is good”, and at the other time we say “Life is bad”. We get confused because there is no single answer. A work of art gives us single answer by seeming to show that there is order or pattern in life.

Artistic Unity

- The artist takes raw material and forces or coaxes it into a pattern. If he is a painter, he may choose from the world around us various objects and arrange them into single objects on canvas--- what is called “still-life”.
- All these objects are seen to be part of one pattern, the four sides of the picture frame and we get satisfaction by seeing this unity.
- T.S.Elliot takes two completely different pictures, one of the autumn evening and one of a patient in a hospital awaiting operation. He uses metaphor and simile in order to create unity, order and pattern

پس بیا برویم ، تو و من ،
در آن هنگام که غروب آسمان را فرو پوشانده
همچون بیماری که بیهوش بر روی تخت دراز کشیده .

Let us go then, you and I,
When the evening is laid out against the sky,
Like a patient etherised upon a table.

Artistic Expression

- “Artistic Excitement” is the highest kind of “Artistic Expression” . The lowest kind [of artistic excitement] is “Pure Sensation”. When we say “What a beautiful apple-pie!” means that our sense of taste is being pleased. This exemplifies “Pure Sensation”.
- Between Pure Sensation [experience] and the “Experience of Pattern” comes another kind[of artistic experience]: The pleasure of finding an artist able to express our feeling for us.

- The artist finds a means of setting down our emotions. Our emotions has to be expressed. Poets and musicians are specially expert at expressing our emotions for us.
- On a higher level, our personal troubles are relieved when we can be made to see them as part of a pattern. Our sorrow is part of a huge organization---universe --and a necessary part of it. So we no longer complain about it.

Artistic Methods

- All the arts try to perform the same sort of task, differing only in their methods. Methods are dictated by the sort of material used.
- There are spatial materials—paint, stone, clay—and there are temporal materials—words, sounds, dance steps, stage movements. In other words, some arts work in terms of space, others in terms of time.
- Music and literature have a great deal in common. Music uses meaningless sounds as raw material, literature uses meaningful sounds we call words.

Use of Words

- There are two ways of using words: artistic and non-artistic. Words themselves can be viewed in two different ways.
- The lexical (the denotation) is the meaning that the word has in dictionary. The connotations of the word are the associations that the words have gained through constant use.
- In the word “alma mater =motherland” mother is rich in connotations. Indeed, connotations appeal to the feelings and denotations to the brain.
- Literature may be defined as words working hard. It is the exploitation of words.

The following example may serve how the creator of literature makes his or her words work overtime:

Action calls like a bugle and my heart
Buckles . . .¹

Now what does ‘buckle’ mean there? We use it to denote the fastening of a belt and also the collapsing of any solid body—sheet metal, a bicycle wheel. Now in a piece of scientific or legal writing the word must have one meaning or the other. But in this fragment of verse we are not so restricted. The word can carry two meanings, can suggest two different things at the same time. So that this passage means: ‘I am called to action and I get ready for it: I buckle on my military equipment. But at the same time I am afraid; my heart seems to collapse inside me, like a wheel collapsing when it meets an obstacle.’

Literary Forms:

But literature has different branches, and some branches do more exploiting of words than others. Poetry relies most on the power of words, on their manifold suggestiveness, and in a sense you may say that poetry is the *most literary* of all branches of literature; the most literary because it makes the greatest use of the raw material of literature, which is words. Once upon a time, the only kind of literature that existed was poetry; prose was used merely for jotting down laws and records and scientific theories. With the ancient Greeks, poetry had three departments—lyric, dramatic, and epic. In lyrical poetry the author was concerned with expressing certain emotions—love, hate, pity, fear—relying all the time on the power of his words. In dramatic poetry (or plays) he did not have to rely quite so much on words (although Greek drama was packed with lyrical poems) because there was action, a plot, human character. In epic poetry he could tell a tale—again making use of character and action—and there perhaps his skill as a narrator and his constructive power would be more important than the suggestive qualities of words.

Literary Forms -2

We still have these three ancient divisions, but two of them are no longer—except very occasionally—presented in the form of poetry. The epic has become the novel, written in prose. (Sometimes people still write novels in verse, but they are not very popular.) The dramatic poem has become the film or the play (only rarely in verse nowadays). Lyrical poetry is the only kind of poetry left. In other words, there is very little room for the epic poet or the dramatic poet nowadays: the poet, as opposed to the playwright or the novelist, writes short lyrical poems, publishes them in magazines, and does not expect to make much money out of them. There is no living poet who can make a living out of his poetry. This is a bad sign and perhaps means that there is no future for poetry. But this is something we can discuss later.

Literary Forms-3

There are other branches of literature and 'near-literature' which we shall consider in this book, particularly the essay, which is what a man writes when he has no gift for poetry or the novel. But I should like you to keep those three main forms in mind—the novel, the drama, the poem—for they are the forms which have attracted our greatest names during the last few centuries. In our own age it seems likely that only the novel will survive as a literary form. There are few readers of poetry, and most people prefer to enjoy drama in the form of the film (a visual form, not a literary form). But before we come to the problems of the present we have a good deal to learn about the past, and the past of English Literature is the subject of the pages that follow.

فصل دوم

What is English Literature?

Introduction

1. English Literature is literature written in English. It is not merely the literature of England or of the British Isles, but a vast and growing body of writings made up of the work of authors who use the English language as a natural medium of communication.
2. The 'English' of 'English Literature' refers not to a nation but to a language.
3. Literature is an art which exploits language, English Literature is an art which exploits the English language.
4. It is not just an English art. It is international, and Chinese, Malays, Africans, Indians reading this book may well one day themselves contribute to English literature.
5. There is tendency among some people to regard American literature as a separate entity, a body of writings distinct from that of the British Isles, and the same attitude is beginning to prevail with regard to the growing literatures of Africa and Australia.
6. Joseph Conrad was a Pole, Demetrios Kapetanakis was a Greek, Ernest Hemingway was an American but English is the medium they have in common, and they all belong to English literature.

England and the English-1

1. International concept of English literature belongs to the present and the future, and our main concern is with the past.
2. English will refer as much to the race as to the language.

3.The subject matter of the writer is humanity, and humanity is above race and nation.

4.To the writer, geography seems to be more important than history, and the geography of England is perpetually reflected in its literature, far more than the pattern of events which we call the history of a nation.

5.We have to know something about the English landscape before we can begin to appreciate the English nature poets.

6.Ruling sea and land is the English climate. The longing for spring is a common theme with English poets.

7.For example Christmas, the winter festival, is the very essence of Charles Dickens. Snow and frozen ponds and bare trees are common images in English literature.

8.It is by imagination that the inhabitant of a warm land can bring himself to appreciate their significant for the English poet and his English reader.

9.English climate is responsible for the English character: the English are cold rather than hot-blooded, temperate rather than fiery, active because of the need to keep warm, philosophical under difficulties because if you can stand the English climate you can stand anything.

10.The English are also said to be conservative, disliking change because the sea makes them a nation of sailors, adventurous and great travellers.

11.The English have been free of domination by foreign powers and this has made them independent, jealous of their freedom, but also a little suspicious of foreigners.

12.The English are in fact a curious mixture, and their literature reflects the contra-dictions in their character.

13.The English rebels and eccentrics-people like Shelly and Byron and Blake are as typical as the rather dull die-hards who sit at home and never change their opinions in fifty years.

- 13-1.the very fact of a conservative society explains the rebels and eccentrics, for example in a country where tradition is respected will you find men who say that tradition should not be respected.
- 13-2.In other words, to have rebels you must have something to rebel against.

14.The English are sometimes said to be mad. This is certainly a tradition in some European countries. Possibly it refers to impatience with restrictions, dislike of anything which interferes with personal liberty.

- 14-1.The Englishman has always been able to change his Government and what an Englishman calls 'Public Opinion' is usually what he himself thinks.
- 14-2.The English love justice but hate laws, and it is this hatred of laws which makes so much English literature seem 'mad'.
- 14-3.A French writer obeys the Academy rules which govern the employment of the French language, but a English writer like Shakespeare is always ready to make language do 'mad' things, to invent new words and it follows that much English literature is 'formless'.
- 14-4.for example Shakespeare breaks all the dramatic rules, Dickens's novels proceed, seemingly without rhyme or reason, not like a controlled and organized work of art, but like a river in full spate.

- 14-5. The French and Italian have always liked traditional verse forms but the English have usually preferred to invent their own forms and eventually to have as many syllables as they wished in a line of verse.

15. English literature in short, has a freedom, a willingness to experiment, a hatred of rules which has no parallel in any other literature.

English Language

- 1. Language is not a thing of dead bricks and wood like a house, nor a simple organism like a tree.
- 2. A house can decay and a tree can die, but when a language seem to die it has only undergone great change. Change implies time, time suggests history.
- 3. The term 'language' mean: a system of sounds made by the vocal organs of a particular group of people, possessing meaning for that group of people, and existing continuously for a given period of history.
- 4. There is difference between the Chinese of 1000A.D. and the Chinese of 1980A.D. this is the case with English. English has been spoken in England for over fifteen hundred years but the English spoken in 1000 A.D. is a language that the Englishman of today cannot understand. And yet it is the same language, it is still English.
- 5. If a modern Englishman cannot understand a particular language he calls it a foreign language how can it be a foreign language when it is the language of his own country and his own ancestors.
- 6. We solve the difficulty by talking about the 'historical phases' of a language and using the term 'Old English' and 'Modern English'.

Old English

- 1. Old English has to be treated like any 'real' foreign language. It has to be learned with grammar books and dictionaries.
- 2. If we want first-hand knowledge of the first English literature we have to get down to the learning Old English first.
- 3. We have to be content with knowing what Old English literature is about, what kind of poetry was written by the ancestors of the English and what kind of prose. We cannot ignore them, because they have had, and still have, a certain influence on the literature of Modern English.
- 4. Modern English starts as soon as we find an old poem or prose-work which we can understand without getting out a grammar-book or a dictionary.

Middle English-1

1. Between Old English and Modern English there is a 'phrase of transition' when what is virtually a foreign language is becoming like the language we use today. This phrase is known as Middle English.
2. Some Middle English books we can read without much difficulty, others are just as 'foreign' as Old English.
3. Time is one of the 'dimensions' of language and another dimension is space.

4. 'English' means all the different kinds of English spoken from the very moment the first speakers of the language settled in England up to the present day. But it also means all the varying kinds of English spoken in different places, at any given moment in time.

Dialects-1

- 1. In England itself a local dialect of English can be heard in Lancashire, another in Kent, another in Northumberland. But they all have a sound claim to be regarded as 'true English', though we call them English dialects.
- 2. In any civilized country one dialect establishes itself as the most important. For example Kuo-yu is the dialect taught in Chinese school.
- 3. The dialect chosen is usually the one which is spoken in the capital city, in the royal court, or in the universities.
- 4. The English dialect which has established itself as the most important is known as Standard English or King's (or Queen's) English.
- 5. English dialect is a mixture of the old East Middle dialect and the old Kentish dialect.
- 6. English dialect having been for a long time the dialect most favored by royalty, by learned men and statesmen, it tends to have more texts than any other, and indeed some of the other dialects have no Modern English texts at all. It is the literature of standard English that we are concerned with.

Dialects-2

- 7. In the Middle English phase all the dialects of England seemed to be as good as each other, and all of them had literature.
- 8. There was no thought of a supreme dialect with a monopoly of English literature. This explain some of our difficulties. Chaucer wrote in the English of London and we find him easy to understand, for this English became the language we ourselves write and speak.
- 9. By about 1400 the confusion is cleared up, and the history of English literature becomes the history of the literature of one dialect.
- 10. Today English literature contain works in the many English dialects of America and even in the dialect of the West Indian negro. we should rejoice in the richness and variety.
- 11. English literature is vast extending long in time and wide in space.

فصل سوم

The First English Literature

Introduction

1. The first Englishmen were foreigners. They came to England from abroad when England was already inhabited by a long-settled race and blessed by a fairly advanced civilization.

2. The long-settled race was the British race, they belong to pre-history. They speak a language quite unlike English, different in temperament and culture from the English invader, still cultivating a literature which has never influenced the literature we are studying.

3. It is ironical that this people should now be called the Welsh when they are much less foreigners than the English. The ancient Romans called them 'Britanni' and their country 'Britannia'. We call them Britons.

Roman Britain

- 1. These Britons were ruled for a few centuries by the Romans, and Britannia was the most westerly and northerly province of the Roman Empire.
- 2. The Romans brought their language and their architects and engineers as well as their garrisons and governors,
- 3. Britain was given town, villas with central heating, public bath, theatres and a system of roads which is still more or less in existence.
- 4. The Roman Empire eventually fell, the Roman legions withdrew and a people softened by civilization and colonial rule was left to itself and to any tough invader who cared to cross from Europe.
- 5. The time of the fall of the Roman Empire is also the time of migrations of peoples from the East of Europe—such peoples as the Goths and Vandals, who themselves broke the power of Rome.

Anglo-Saxon England-1

1. Certain people from the north-west of Europe crossed the seas and settled in Britain, driving the British west and claiming the country for themselves. These people included the Angles and Saxons, who still give their names to what is sometimes called the Anglo-Saxon race.

2. Their language is sometimes called Anglo-Saxon but in the interests of unity, we shall keep to the name Old English.

3. We have few historical details of these invasions and settlements, which you can think of as being completed by the end of the seventh century.

4. The legends of King Arthur and his Knights of the Round Table tell of the defenders of the old Roman civilization fighting a brave rearguard action against the new barbarians.

5. The Angles and Saxons and the Jutes were barbarians perhaps only in the sense that they were not Christians.

7. The Angles and Saxons worshipped the old Germanic gods who still give their names to the days of the week. They had some civilization. They were farmers and seamen, they knew something of law and the art of government, and it seems that they brought a literature from Europe to England as the country must now be called.

8. By the end of the sixth century the new masters of England had become a Christian people because of the energy of the Christian evangelists from Ireland who came over to convert them.

9. All the records of the early literature of Anglo-Saxons belong to a Christian England, written and kept stored in monasteries and coming to light at the time of the Reformation when Henry VIII dissolved the monasteries.

10. This literature as being oral, pass down by word of mouth from generation to generation, its creators are unknown, an being given a written form long after its composition.

11. This literature is almost exclusively a verse literature. There is prose, but this is not strictly literature-history, letters, biography- and the names of the writers of much of this prose are known.

12. Sound is the essence of verse and vesre is a matter of moth and ear. prose is a matter for the pen and it has to be composed on paper.

Beowulf

- 1. The oldest poem in English language is Beowulf. It was not composed in England but on the continent of Europe. It was not written down till the end of the ninth century.
- 2. It is a stirring, warlike, violent poem of over three thousand lines and it is difficult to think of it as being set down by a monk.
- 3. These Anglo-Saxons monks had the blood of warriors in them. Beowulf is a warrior's story. It tells of the hero who gives his name to the poem and his struggle with a foul monster-half devil, half man-called Grendel.
- 4. Beowulf sail from Swedwn and comes to the help of Hrothgar(land of the Jutes). His fights with Grendel are the subject of poem.
- 5. It is in no way a crude and primitive composition. it shows great skill in its construction, its imagery and language are sophisticated. It is not a Christian poem but the product of an advanced pagan civilization.

Old English Language

- 1. Much of the strength and violence of Beowulf derive from the nature of Old English itself. That was a language rich in consonants, fond of clustering its consonants together, so that the mouth seems to perform a swift act of violence.
- 2. Compared with the softer languages of the East and South, Old English seems to be a series of loud noises. And the violence of the language is emphasized in the technique that the Old English poet employs.

Head Rhyme

- 1. Head Rhyme means making words begin with the same sound(this is sometimes called alliteration, but alliteration really refers to words beginning with the same letter, which is not always the same thing as beginning with the same sound).
- 2. For example: Steap Stanlitho-stige nearwe(Steep stone-slopes , paths narrow) the line is divided into two halves, and each half has two heavy stresses. Three of the stresses of the whole line are made even more emphatic by the use of head rhyme.
- 3. Since the Norman Conquest most English verse has traditionally used end-rhyme or ordinary rhyme as we may call it. This old head-rhyme has always had some influence on English writers.
- 4. In the twentieth century some poets have abandoned ordinary rhyme and reverted to the Old English practice. The use of head-rhyme seems natural to English verse and it even plays a large part in everyday English speech: bale and bearty, fat and forty, time and tide. This modern revival was started by Ezra Pound an American who translated the Old English poem The Seafarer into Modern English but retained the technique of the original.

- 5. The use of head-rhyme in Old English verse, while it produces an effect of violence, is also responsible for a certain inability to ‘call a spade a spade’.

قطعه مهم-1

a spade’. The need to find words beginning with the same sound means often that a poet has to call some quite common thing by an uncommon name, usually a name that he himself invents for his immediate purpose. Thus the sea becomes the swan’s way or the whale’s road or the sail-path. Fog becomes the air-helmet, darkness the night-helmet. The Old English language was well fitted for playing this sort of game, because its normal way of making new words was to take two old words and join them together. Thus, as there was no word for *crucify*, the form *rod-fasten* had to be made, meaning ‘to fix to a tree’. The word *vertebra* had not yet come into English, so *ban-bring* (bone-ring) had to be used instead. A lot of Old English words thus have the quality of riddles—‘guess what this is’—and it is not surprising that riddling was a favourite Old English pursuit.

قطعه مهم-2

Caedmon sang the following verses, verses he had never heard before :

Nu we sculan herian heofonrices weard,
 Methodes mihte and his modgethonc;
 Weorc wuldorfaeder, swa he wundras gehwæs,
 Ece dryhten, ord onstealde.

Those are the first four lines, and they can be translated as follows: ‘Now we must praise the Guardian of the kingdom of heaven, the might of the Creator and the thought of His mind; the work of the Father of men, as He, the Eternal Lord, formed the beginning of every wonder.’ If you look carefully at these lines you will see that Old English is not a completely foreign language. Certain words we still possess—*and, his, he, we*—while other words have merely changed their form a little. Thus, *nu* has become *now* (still *nu* in Scotland), *mihte* has become *might*, *weorc* has become *work*, *swa* has become *so*, *faeder* has become *father*. *Heofonric* (heavenly kingdom) suggests *bishopric*, which we still use to describe the ‘kingdom’ of a bishop. Other words, of course, have died completely.

ترجمه قطعه اسلاید قبلی

- اکنون بگذار قلمرو آسمان و قدرت خالق و آثار مجال او را ستایش کنیم که چطور خدای جاودان هر چیزی را آفرید. او، آن خالق مقدس، اول آسمان را چون سقایی برای فرزندان زمین خلق فرمود سپس خدای جاودان که نگهدار نسل بشر و حکمران پر قدرت است دنیای خاکی را برای بشر آفرید.
- برای مطالعه بیشتر به جلد اول کتاب فارسی تاریخ ادبیات انگلیسی تألیف دکتر امرالله ابجدیان مراجعه فرمایید

قطعه مهم-3

It remains to say something of Old English prose. Before we can do this we must remind ourselves of the fact of dialect, the fact that Old English was not a single language but is—as with Modern English—merely the name we give to a group of dialects. Think of England, about the end of the ninth century, as divided into three main kingdoms—Northumbria, the long thick neck of the country; Mercia, the fat body; Wessex, the foot, stretching from the Thames to Land's End. Of these three, Northumbria was the centre of learning, with its rich monasteries crammed with manuscript books bound in gold and ornamented with precious stones. Up to the middle of the ninth century, all the poetry of

قطعه مهم-4

Alfred is an important figure in the history of English literature. He was not an artist (that is, he wrote no poems, drama, or stories), but he knew how to write good clear prose. Also, with helpers, he translated much Latin into English (including the *Ecclesiastical History* of the Venerable Bede), and so showed writers of English how to handle foreign ideas. English had been mostly concerned with sheer *description*: now it had to learn how to express *abstractions*. And also, because of his concern for education and books, Alfred may be said to have established the continuous cultural tradition of England—despite the foreign invasions which were still to come.

قطعه مهم-5

For much of the later history of Anglo-Saxon times we are indebted to what is known as the *Anglo-Saxon Chronicle*—a record of the main happenings of the country, kept by monks in seven successive monasteries,

and covering the period from the middle of the ninth century to 1154, when Henry II came to the throne. This is the first history of a Germanic people, in some ways the first newspaper, certainly the most solid and interesting piece of Old English prose we possess. And in it we see Old English moving steadily towards Middle English, that transitional language which is slowly to develop into the tongue of our own age.

Our brief story ends at the close of the twelfth century.

Chapter Four

The Coming of the Normans

1. Norman means North-man. The Normans were of the same blood as the Danes, but they had thoroughly absorbed the culture of the late Roman Empire, had been long Christianized, and spoke that offshoot of Latin we call Norman French.

2. Norman way of life looked south-towards the Mediterranean, towards the sun, towards wind and laughter, while the Anglo-Saxon way of life looked towards the grey northern sea grim, heavy, melancholy, humorless

Doomsday Book

1. William the Conqueror made a thorough job of taking over the country, and had everything neatly inventoried-down to the number of deer in the forests, so it was said-and this inventory carried the frightening name of Domesday Book.

2. The first piece of Norman writing in England is a catalogue of the king's property, for William saw himself as the owner of the country.

3. William owned the land and everything in it, but granted land to the nobles who had helped him achieve his conquest and set up feudal system which was to transform English life.

4. One of the characteristics of feudalism was responsibility working two ways-up and down. The barons were responsible to the king, but the king had his responsibilities towards them, and so on down to the base of the pyramid.

5. Feudalism may be thought of as a sort of Pyramid with the king at the apex and society ranged below him in lower and lower degrees of rank, till at the base you have the humblest order of men, tied to working on the land, men with few rights.

6. With the coming of the Normans, the Anglo-Saxons sank to a position of abjectness which killed their culture and made their language a despised thing. Old English literature dies and to take the place of Old English literature, the Normans produce little of value.

Old English Literature

1. The Normans remembered the literature they shared with much of the rest of France, and it is the qualities of old French literature which are to appear in England later, when, in fact, the country

has recovered from the shock of change and the culture of the north has begun to mix with the culture of the south.

2.The old French literature's themes, like the themes of Old English literature, were often warlike, but Old English verse is in black and white, French literature in colour. Old English verse is drenched in mist, grey and grim, while French literature is drenched in sunlight. In the Song of Roland we see the silver of the armor, the bright red of the spilt blood, the blue of the sky.

3.A characteristic word in the poetry of France is 'clere'-clear-as though the author is always aware of the light shining on to and through things. Along with this color and clarity goes the lighter melody of end-rhyme.

4.French is a light-footed language, lacking the heavy hammer strokes of Old and, for that matter, Modern English.

5.To Anglo-Saxons French must have appeared a feminine language, softer and gayer than their own masculine tongue. But out of the mingling of feminine and masculine was to come something like an ideal language, a language made complete by 'marriage'.

6.The Normans in England wrote a literature which was neither one thing nor the other i.e. neither a true English literature nor a true French literature. Living in England, they were cut off from French culture, and the kind of French they used lost its purity and its flexibility.

7.The Anglo-Saxons tried to use the language of conqueror were not very skillful and Latin(rather than Norman French or Old English) tended to be employed as a kind of compromise.

Mythology

1.Mythology mean a body of beliefs which touch the imagination of a race or of an age, inspire its literature and sometimes its behavior, and provide a kind of romantic glamour to color the dullness of everyday life.

2.A religion does not provide mythical figures while was still alive, but when a religion dies, its figures can become part of a mythology. Thus the old Greek gods belong to European mythology still and so do the old Greek warriors who gained so much of their strength and skill from gods such as Agamemnon, Ulysses and so on.

King Arthur

1.The myth of King Arthur is as powerful today as ever it was. We can see this not only from films and children's books but also from the curious rumor that circulated in England in 1940.The Arthur had come to drive out the expected invader and would never really die.

2.This is interesting and curious because Arthur belongs to the mythology of a race(the Welsh or true Britons)which the Anglo-Saxons drove out of England and that the Normans, invading their borders, struck with a heavy fist.

3.Another powerful myth was to arise among the English was Robin Hood and his followers who would not accept Norman rule but lived, free as the green leaves in the forest.

4. The Normans learn the language of the English and some of the English learn the language of the Normans. But English not Norman French is to prevail.

5. We see developing a kind of English that enriches itself with borrowing from Norman French. The coming of Norman French to England also opened door to the borrowing of long Lasting words so English can sound strange and even absurd to the English ear.

Middle English Religious writing

1. There were a good deal of religious writing such as Ormulun, The Ancrene Riwe and the Pricke of Conscience.

1-1: Ormulun: is a translation of some of the Gospels read at Mass made by the monk Orm about 1200.

1-2: The Ancrene Riwe: advice given by a priest to three religious ladies living not in a convent but in a little house near a church. This is charming. There is a connection here with the devotion to the Blessed Virgin, Mother of Christ, a cult which the Normans brought over, practiced by them in prayers and homage even when it was forbidden by Rome.

1-3. the Pricke of Conscience: deals with the pains of hell in horrifying detail, the damned souls, tortured by thirst, finding that fire will not quench it, suck instead the heads of poisonous snakes.

Middle English non-religious writing

1. The non-religious works in Middle English, one can point first to certain lyrics, written with great delicacy and skill, but signed by no name, which still have power to enchant us and still, in fact, are sung.

2. There is lover poetry like the fine song Alison's a common name for girls in the Middle Age, also patriotic songs such as carols for Christmas and Easter, even political songs.

Longer Middle English poems

1. There are Long poems such as The Owl and the Nightingale, Pearl and Sir Gawain and the Green Knight.

1-1. The Owl: is the story of a dispute between the two birds as to which has the finer song.

1-2. Pearl: is a long lament in very ornamental language on the death of a child and a vision of the heaven to which she has gone.

1-3. Sir Gawain and the Green Knight: take its tale from the myths of the Round Table and tells of the knight Gawain and his curious encounter with the Green Knight of the title, a giant who having had his head cut off by Gawain calmly picks it up, tucks it under his arm, and walks off.

2. The other works of the fourteenth century we must mention a very strange book of travel written by Sir John Mandeville. He wrote it in Latin first, then in French, finally in English. It is an interesting book in many ways, and seems to have been a popular one, for it was copied out again and again and in the British Museum there are, at this day, twenty copies of it. Mandeville introduce a great number of French words into his English such as cause and quantity. It is a ludicrous work, there are fantastic tales of cannibals and men with only in foot, dog-headed men and the most incredible monsters.

Piers Plowman

- 1.The last writer of any merit to use the Old English technique of head-rhyme for a long poem such as The Vision of Piers Plowman is William Langland.
- 2.The Vision of Piers Plowman attacks the abuses of the Christian Church in England, but also calls upon the ordinary people-the laity-to cease their concern with the things of this world and to follow the only thing worth following-'holy Truth'. The ploughman appears before the 'field full of folk' which represents the world and shows them the way to salvation.
- 3.The poem is allegorical, that is to say we meet figures with names like Covetousness, Gluttony, Theology and the story is that of a pilgrimage-a following of the hard road to salvation.
- 4. Piers Plowman wanders from the way and the story becomes shapeless but the author's dramatic power is considerable and his verse has beauty as well as vigor. Langland in many ways sum up the past but Chaucer looks forward to the future. The future lies with regular rhyme-patterns, French stanza-forms, classical learning, wit and color. The past with its head-rhyme, its formlessness, its concern with sin and its love of a sermon, nevertheless has a perfect swan-song in Langland's poem.

Chapter 5:Chaucer and After **Introduction:**

- 1.Geoffrey Chaucer was born in 1340 when the Hundred Year's War with France had already begun. He lived in an eventful age when three times the plague known the Black Death smote the country.
- 2.When he was in his twenties the English language was established for the first time, as the language of the law-courts.
- 3.When he was in his late thirties the young and unfortunate Richard II ascended the throne, and murdered a years before Chaucer's death by Bolingbroke ,the rebel who became Henry IV.
- 4.In 1381 there came the Peasants' Revolt and with it a recognition that the laborers and diggers had human rights quite as much as the middle class and the nobility.
- 5.Chaucer died in 1400 about forty years before an important event in our literary history-the invention of printing.
- 6.Chaucer was not a peasant, not a priest, not an aristocrat but the son of a man engaged in trade. His father was a wine merchant. But young Geoffrey was to learn a lot about the aristocracy through becoming a page to the Countess of Ulster.
- 7.Promotion and foreign service as a young soldier, marriage into the family of the great John of Gaunt, the opportunity to observe polite manners, to study the sciences and the arts, the literatures of France and Italy, all these had their part to play in making Chaucer one of the best-equipped of the English poets.

Chaucer's Language

1. Chaucer despite his knowledge of the 'politer' languages of the Continent, he confined himself to using the East Midland dialect of English that was spoken in London. He found this dialect not at all rich in words, and completely lacking in an important literature from which he could learn.

2. He had to create the English language we know today and to establish its literary traditions. So he had to turn to the literature of France and bring something of its elegance to East Midland English and ransack the tales and histories of Europe to find subject matter.

3. In his masterpiece *The Canterbury Tales* gave literature something it had never seen before such as, observation of life as it is really lived, pictures of people who are real and a view of life which, in its tolerance, humour, passion, and love of humanity we can only call 'modern'.

4. Chaucer is a living poet and it is this living quality that makes him great. He speaks to us today with as clear a voice as was heard in his own age.

5. Chaucer is modern in that the language he uses is, for the first time in the history of English literature, recognizably the language of our time. To listen to it is still to hear what sounds like a foreign tongue. To look at it and listen to it at the same time is perhaps the only way really to appreciate it.

6. The modernity of Chaucer's English is attested by the number of phrases from his works such as: Gladly would he learn and gladly teach, Murder will out and so on.

7. In the *Pardoner's Tale* the teller of the story is attacking the sin of gluttony, the following can only be called 'Modern English'.

Adam our fader, and his wyf also,

Fro paradys to labour and to wo

Were driven for that vyce, it is no drede; . . .

Pronunciation of Chaucer

- 1. Give the vowels a Continental quality that is, sound them as if they belonged to Italian or Spanish or, Chinese, or Urdu. It is very important to pronounce the 'e' at the end of words like 'shorte', 'erthe', 'throthe', 'bathed', otherwise Chaucer's rhythm is lost.
- 2. An 'e' right at the very end of a word, however, is not sounded if 'h' or another vowel comes immediately after.
- 3. The consonants are pronounced as in present day English, except that 'gh' in 'cough' and 'laugh' and 'droghte' has a throaty choking sound and 'ng' is pronounced as though it were spelt 'ngg'. In other words, 'singer' and 'finger' rhyme. For example in *The Canterbury Tales* we reading the following aloud:
 - When that Aprile with his shoures sote
 - The droghte of Marche hath perced to the rote,
 - And bathed every veyne in swich licour
 - Of which vertu engendred is the flour . . .
- 4. The differences between Chaucer's English and our own are, plural verbs have an ending (en) which present day English no longer possesses. We see this in 'maken', 'slepen', 'longen'. Instead of them Chaucer uses 'hem', which we get the 'em' in 'Kick 'em'.

- 5. 'Hath' and 'Priketh' we know from Shakespeare's English and from the Bible. 'Y-ronnr' with its prefix 'y' is far closer to Middle High German or to Dutch than to present day English. Chaucer's 'hir' has become 'their'. But for the rest, his language is the same as our own and we are justified in calling him the first poet to use Modern English.

Chaucer's realism

- 1. When we are really immersed in a tale by Chaucer, his brilliant descriptive gifts and his humour carry us along and make us forget that we are reading a poet who lived six hundred years ago. For example in the Nun's Priest's Tale, the cock, Chanticleer has been carried off by a fox, and a general hullabaloo follows.
- 2. Chaucer's masterpiece is no more than a collection of stories, and very few of them are original. The Canterbury Tales is a long work, but still unfinished at Chaucer's death as partly a new idea, partly an old one. What had never been done before was to take a collection of human beings: of all temperaments and social positions, mingle them together and make them tell stories, and make these stories illustrate their own characters.
- 3. Chaucer's work sparkles with drama and life: temperaments clash, each person has his own way of speaking and his own philosophy and the result is not only a picture of the late Middle Ages but of the world itself.
- 4. Pilgrimages were a part of Christian life in Chaucer's time as they are today of Muslim and Hindu life. When spring came, then people from all classes of society would make trips to holy places. One of the holy towns of England was Canterbury where Thomas a Becket, the 'blissful holy martyr' murdered in the reign of Henry II, had his resting place.
- 5. These pilgrims met each other at some such starting point as the Tabard Inn at Southwark where Harry Baily the landlord of the Tabard making the pilgrimage himself, offers free supper to whichever of the pilgrims shall tell the best story on the long road to Canterbury.
- 6. Chaucer's other tales are delightful and varied. Such as: The rich humour of the Carpenter's Tale and the Miller's Tale, the pathetic tale of the Prioress, the romantic tale of the Knight, and all the rest of them.
- 7. The Prologue to the Tales is a marvellous portrait-gallery of typical people of the age, people whose offices for the most part no longer exist, for the society that produced them no longer exists. We do not have Summoners and Maunciples and pardoners nowadays, though we do have physicians and parsons and cooks. But beneath the costumes and strange occupations we have timeless human beings.
- 8. There are no ghosts in Chaucer: his work palpitates with blood, it is as warm as living flesh.

Troilus and Criseyde

1. The next greatest work of Chaucer is Troilus and Criseyde, a love story taken from the annals of the Trojan War, Chaucer's version with its moral of the faithlessness of women, is not only tragic but also full of humor, and its psychology is so startlingly modern that it reads in some ways like a modern novel.

2. It can be called the first full length piece of English fiction. Chaucer's other long works we will say nothing. With some of them, after making a good start, he seems suddenly to have become bored and left them unfinished.

Love-Poems

- 1.His short love-poems, written in French forms, extolling the beauty of some mythical fair one, full of the convention of courtly love which exaggerated devotion to woman almost into a religion. Even in the serious world of love, Chaucer's humor peeps out:
- Sin I fro love escaped am so far,
- I never think to ben in his prison lene;
- Sin I am free, I count him not a bene.
- 2.Chaucer seems to have been in advance of his time, never fully appreciated even by the men who called themselves his disciples. And unfortunately for Chaucer's work, big changes began to take place in English pronunciation ,changes which quite brought some thing like the pronunciation of our own times.
- 3.The final e of words like sonne and sote was not longer sounded. Hence forward people could find no rhythm in Chaucer's carefully-wrought lines. They regarded him as a crude poet and he was classed with dull men like Gower and Occleve, men who we remember now because they catch something of the great light which blazes on their master.
- 4.In Shakespeare's time, Chaucer was not much esteemed and a hundred years after Shakespeare, poets thought it necessary to translate Chaucer, polish up his 'crudities' and make him fit reading for a 'civilized' age.

Scottish Literature

- 1.In Scotland did something of the Chaucerian fire still burn, in poets like King James I, Robert Henryson, William Dunbar and Gavin Douglas.
- 1-1. King James I:we read now not because he was a king of Scotland but because he was a true poet.
- 1-2. Robert Henryson: we sing in the dialect of the Scottish lowlands.
- 1-3. William Dunbar: bring a richness of texture that is like a return to pre-Chaucerian days.
- 1-4. Gavin Douglas: important achievement was a translation of Virgil's Aeneid into couplets. Douglas seems to push the language back into the past again, we have to struggle with learned words, obscure dialect words, words invented by Douglas himself, and we feel we are a world away from the clarity of Chaucer. Translation was to play important part in the development of Modern English literature, and Douglas despite the limitations of his language ,did honorable pioneer work in this field.

Skelton

- 1.The only poet that England-as opposed to Scotland-seems to have produced in the fifteenth century is John Skelton. After a long period of neglect, came into his own work
- 2.A modern British composer, Ralph Vaughan William, set five of his poems to music, and introduce to mere music-lovers the humor, pathos, and fantastic spirit of this strange writer.
- 3. 'Strange' because it is hard to classify him: he seems to owe nothing to Chaucer nor to anybody else.

- 4.His themes range wide. He writes at length, and is one of the oddities of English literature-an eccentric, but no fool.

Ballads

- 1.A ballad usually tells simple story, sometimes about war, sometimes about love, sometimes about the world of the super natural.
- 2.Some of the best of these ballads may be read in the Oxford Book of English Verse. Most of them seem to belong to a later age than the fifteenth century.
- 3.For example, The Nut-brown Maid, is a long dialogue between a man and woman, highly dramatic and moving. The man announce that he has killed an enemy and must now disappear to the forest alone, she must not follow him, and tells her of the perils and hardships of the forest, but she is unmoved: she loves him so much that she can bear any hardship in his company. He tells her he has another love in the forest, but still she cannot be bent from her purpose, for she will gladly serve this other woman to be near her love. And now the man reveals that he has only been testing her fidelity; he is no banished man, he is a lord and is proud to call such a woman as she has proved herself his lady.

Prose: Malory

- 1.Prose had still, in the fifteenth century, to come into its own as an artistic medium worthy to be classed with verse.
- 2.Chaucer's prose is not important, and the *Paston Letters* which tell us of interest about a typical meddle-class family of the age cannot be classed as literature.
- 3.William Caxton realized where the trouble lay. He set up his printing-press in 1476 and knows exactly what kind of English to print.
- 4.The East Midland dialect of London had become fixed as the medium of poetry, but no great writer(Chaucer)had provided a standard for prose. English prose was chaotic, the language was changing rapidly so that within the lifetime of one man, nothing seemed fixed, everything seemed flowing.
- 5.Caxton was a business-man who aimed to make money out of printing because his livelihood depended on producing book that as many people as would find intelligible.
- 6.Caxton printed Chaucer's poetry and also the works of Gower and Lydgate. He was interested in producing books of prose. So he had to provide most of this himself, usually translating from French romances, stimulating and satisfying an appetite for stories, in a small way anticipating the taste of such an age as our own age, an age which will read a million words of prose to one word of poetry.
- 7.In 1484 Caxton printed the Morte D'Artbur of Sir Thomas Malory. Malory is the fullest record of the work of the mythical Knights of the Round Table, their loves, treacheries, their search for the Holy Grail.
- 8.Malory has become our main source for the Arthurian legends, it is satisfying to know that these stories are set out in a prose-style that, though simple, is dignified and clear.
- 9.As we move towards the modern period, with its new spirit of enquiry, its sense of a bigger world than the Middle Ages could provide, our first important printed work in prose should evoke that misty ancient world of myth, should look to pre-history rather than to the future.

Interlude: The English Bible

- 1.The Bible is not primarily literature-it is the sacred book of Christianity-but recently there has been a growing tendency to appreciate the Bible for its artistic qualities, to view it not only as the 'World of God' but as the work of great writers.
- 2.If we wish to have a full appreciation of the development of English literature we cannot afford to neglect the Bible: its purely literary impact on English writers is almost too great to be measured.
- 3.The Bible is a composite book, consisting of two main sections-the Old Testament and the New.
- 4. The Old Testament, written in Hebrew, is a collection of poems, plays, proverbs ,prophecy ,philosophy, history, theology, a massive anthology of the writings of the ancient Jewish people.
- 5.The New Testament, originally written in Greek, contains the Gospels and the story of the spreading of Christianity by its first propagandists.
- 6.Apocrypha:there are certain odd books whose origins, particularly from the religious viewpoint, are obscure. These are known as the Apocrypha.
- 7.Present-day Jews and Muslims share the Old Testament with Christians-the Old Testament provides three different religions with something in common.
- 8.Since the sixteenth century, Christianity in Western Europe has been divided into two main bodies: the international Catholic Church and the national Protestant Churches.
- 9.The Catholic Church has always insisted that the Word of God is enshrined within the Church itself, as Christ's own foundation.
- 10.The Protestants seek the Word of God in the Bible. And the history of early Protestantism is the history of making the Bible accessible to everyone, translating it into the vernacular tongues so even the humblest and least learned can read it.
- 11.Mediaeval Europe knew the Bible in Latin. Parts of this Latin Bible had been translated into Old English. Either as 'cribs' written over the Latin words themselves or in the form of very free verse translations.
- 12.It was not until the fourteenth century that a prose translation of part of the New Testament was made into Middle English. The Church was not happy about such translations. Because there was always the possibility that a reader might interpret texts of the Bible in his own way as opposed to the way of the Church, or might regard the sacred text as a greater authority than the words of the priests and bishops. So, before the Reformation, translation were made against the wishes of the Church authorities.

John Wyclif:

- 1. John Wyclif was a clergyman who found many abuses in the Church of his time and wanted to reform them.
- 2 .He wanted the man in the street to have access to the Bible and to him we owe the first complete translation. So his example and fervor inspired his followers to produce a translation of both Testaments in about 1380.
- 3. John Purvey came along about fifteen years later and revised this 'Wyclif' Bible, making its English more natural and flowing, more like the spoken English of the time. This Bible was widely read.

- 4. In 1408 it was laid down by the authorities that any man attempting to translate the Bible (without permission from a bishop) was to be punished with excommunication, that is to say, with being deprived of full membership of the Church
 - **William Tyndale:**
- 1. William Tyndale asked permission of the bishop of London in order to start his translation. But this permission was not granted. So he went overseas and did his work in a country where no ban on translation of the Bible existed.
- 2. Tyndale translated the New Testament from the Greek, and started to print it in Cologne in Germany in 1525. But the authorities did not approve, and so he fled to Worms, where he was able to bring out the first Modern English version of the New Testament in safety.
- 3. Tyndale was a slow worker, and in 1535 his translation of the Old Testament was not completed. So Miles Coverdale rushed in with his own full version. When he (Coverdale) was revising and reprinting his Bible in Paris, in 1538, the sheets were confiscated and many of them burnt, while he had to escape to England.
- 4. Tyndale, still on the Continent, fell into the hands of the Papal authorities and was condemned to death for heresy, strangled, and burnt.

Authorized Version:

- 1. In 1604, King James I of England appointed forty-seven learned men to produce an English version of the Bible which should be more or less official and final.
- 2. In 1611 the work was done and that translation known as the Authorized Version was printed. For over three hundred years the words of this Bible have been familiar to every Protestant Christian in England.
- 3. Today, the English of the Authorized Version seems quaint and sometimes it is obscure, but there is no doubt of its beauty and power. Even writers like Bernard Shaw and H.G. Wells though not Christian, have fallen under its spell and people with little learning tend to use the rhythms and language of the Bible.
- 4. This translation may be regarded as a monument of Tudor, not Stuart, prose.
- 5. Through the Old Testament, English literature makes its first contact with the East.
- 6. The 1611 version keeps closely to the structure and idiom of the Hebrew language and, when translating such poetry as the Book of Job or the Song of Solomon, to the peculiar rhythm of Hebrew poetry, with its balance of images and its repetitions.
- 7. Old Hebrew had an childish way of joining its sentences together, and this is faithfully reproduced in the English.
- 8. Old Hebrew poetry had a richness and a sensuous quality appropriate to a warm and passionate land. This, through the Old Testament, has found its way into the literature of a cold northern country.

New English Bible:

- 1. 1970 saw the completion of the most scholarly and exact translation of the scriptures that the modern age can expect—the New English Bible.
- 2. It cannot compare for majesty, beauty, or even earthy homeliness with the King James Version.
- 3. It may be read as a most scrupulous literal rendering of the original, but it is difficult to enjoy it as literature.

Chapter Six: The Beginning of Drama

- Shakespeare is England's and the world's greatest dramatist, and before we can talk about his achievements and the achievements of his fellow-dramatists, we must find out first what drama is and how drama began.

Imitations:

- 1. Drama is the most natural of the arts, being based on one of the most fundamental of the human and animal faculties-the faculty of imitation.
- 2. It is through imitation that animals learn to fight, climb, hunt; it is through imitation that human child learn to talk and to perform a great number of complicated human functions.
- 3. This imitative faculty, or mimetic faculty, makes us all actors almost from the cradle. Children play at being doctors, cowboys, kings and queens. This is acting, but it is not yet drama.
- 4. It is believed that the first drama was not play, but a serious activity performed by grown men, expressing man's highest instinct-the religious instinct.

Magic:

- 1. To learn about the first drama we have to leave literature behind and go to anthropology-the study of primitive human societies.
- 2. To build a society at all, man has to learn to control the outside world. The civilized way is through science; the primitive way is through magic.
- 3. Science really succeeds in controlling the outside world, magic only seems to succeed. For example if I am a hunter, science will make for me a perfect gun by experiment, observation and logic. Magic will try to give me the perfect spear or blowpipe, but it will not work logically on problems of sharpness or ballistic experiments; it will try to add power to my weapon by some thing quite irrelevant such as an inscription or a charm or a prayer or an invocation of spirits.
- 4. The most interesting and important kind of magic is known as Sympathetic Magic. Many races believe that one way of killing your enemy is to make a wax image of him and melt that image over a slow fire. This is sympathetic magic because the image of the person is supposed to be in sympathy with the person himself. Whatever happens to the image must also happen to the person.
- 5. It is like two piano-string, both tuned to the same note. Even if these two strings are some distance from each other, if I strike one the other will vibrate also. The strings are in sympathy. But science can explain sympathetic string, it cannot explain away sympathetic magic.

Fertility Myths:

- 1. Many people believe that the first drama was based on four things: the mimetic faculty, sympathetic magic, a belief in gods and a fear of starvation.
- 2. Supposing a primitive society has taken to agriculture. Having no science, the members of such a society tend to think that the granting of this food is in the hands of

certain natural forces beyond their control. As they cannot think, like the scientists, in terms of abstractions, they think instead in terms of personified forces, in other words, gods.

- 3. There is no science to teach them about the turning of the earth, the regular appearance of spring after winter. When winter comes it seem to them that the god of life has died, killed perhaps by the god of death. How can the god of fertility be brought back to life again? By sympathetic magic.
- 4. According to the law of sympathetic magic, what has happened in mere representation must happen in fact. If a member of the community pretends to be the life-god and another pretends to be the death-god. They fight and the life-god is killed. But then the life-god miraculously rises again, kills the winter-god, dances over his corpse in triumph.

5. The real god of fertility must come back to life. In fact he does. The earth turns, the earth is fruitful again. Magic has triumphed

Resurrection

- 1. When you have acting, you have a plot, acting (fighting) leads to a climax (death of the god) and the climax leads to a happy denouement-resurrection. This is drama, but it is also religion.
- 2. When a primitive agricultural society advances, there develops a more subtle idea that, because the resurrection of god is such a glorious thing, his death also must be glorious: you cannot have resurrection without dying first. The god is sacrificed, he can rise again for the good of the people.
- 3. A subtle religion like Christianity is connected with what we can call 'fertility myth'. The Mass of the Catholic Church celebrates the sacrifice of Christ: it is religious ritual, but it is also drama.
- 4. There exist in England certain plays which are based on fertility myths. There is a play performed in England at Christmas which has the following simple story.
- 5. Saint George (patron saint of England) kills in turn the Dragon, the Turkish Knight and the Giant Turpin. Three deaths but also three resurrection, for Father Christmas, who acts as compere, calls for a doctor who can raise the dead. This doctor has a little bottle of elecampane which he administers to each of the victims of Saint George in turn. And they rise and fight again.
- 6. This resurrection theme finds sometimes in popular drama. For example in parody of Othello, Othello killed Desdemona at the end, then killed himself, but the doctor came in with his miraculous cure and everybody sing:
 - Now they're up who once were down,
 - Toast of all the nation....

Greek Drama:

- 1. With the Greek, two thousand five hundred years ago, drama had reached a more sophisticated stage of development than the mere representation of the death and the resurrection of a god.

- 2. It had its beginning in very crude village ceremonies: Tragedy comes from tragos, the Greek word for a goat, and perhaps the first tragedies were dances round a sacrificial goat, or songs from a chorus dressed as goats. Comedy comes from Komos, meaning a revel, the sort of rough country party which honored the god Dionysus (a god of vegetation, a suffering god, who dies and comes to life again, a god of wine who loses care).
- 3. The great Greek tragic dramatists such as Aeschylus, Sophocles and Euripides wrote religious dramas which were concerned with the moral relation between gods and men and usually had an instructive moral purpose. Performances of these plays were less an entertainment than a religious ceremony.
- 4. The story was original, it was taken from a myth already well known to the audience. A tragedy deals with the fall of a man from power, a fall brought about by some unsuspected flaw in his character or by some specific sin.
- 5. For example, King Oedipus finds his kingdom ravaged by disease and famine. The gods are angry with someone, nobody in the kingdom will confess to any grave sin. Oedipus discovers that he himself is the sinner and his two sins are parricide and incest. He killed an old man on the road and married a widow. But having been cut off from his parents from birth, he did not know that the old man was his father and the widow his mother, he has committed these without intention and knowledge.
- 5-1. Yet the gods are just: the suicide of his mother-wife and his own self-inflicted blindness are means of expiating crimes which though unconscious are still crime.
- 5-2. We feel pity for Oedipus and horror at the situation he finds himself in, but we do not protest at what seems an unfair trick played by the gods (driving him to his downfall for something that we regard as not his fault, instead we accept the pattern of fate and at the end of his story feel resigned to the will of the gods rather than angry and resentful, we feel 'purged' of emotions, in a state that Milton describes as 'calm of mind, all passion spent'.

Catharsis

- 1. Aristotle, the Greek philosopher said that the function of tragedy was purgation of the feelings through the arousing of pity and terror. The technical term is Catharsis, the Greek word for 'purgation'.
- 2. It is good for civilized people to have primitive emotions aroused, so long as these primitive emotions do not get out of hand. For example we go to football matches and to films in order to become excited. But there is a big difference between excitement aroused by a game and the excitement aroused by a film. At the end of a football match the excitement goes on, sometimes leading to fights.
- 3. At the end of a dramatic performance the excitement which has been artificially aroused is also artificially quietened. For example in Hamlet: we develop a certain feeling of pity for the hero and horror at the circumstances he finds himself in. But at the end of the play we think, 'This is how it had to work out. The hero had to die like this. Nobody could do anything to prevent it. Because of a flaw in Hamlet's character, all this tragic disturbance had to happen'. The pity and terror are purged out of our systems, to be replaced by a mood of resignation.
- 4. There is one big difference between the Greek conception of tragedy and the Shakespearian. The Shakespearian hero has the power of choice, he has free will. It is his own faults of character that bring about his downfall. Macbeth is ambitious but weak, Othello

is jealous, Hamlet cannot make up his mind, but they might have learned how to control the flaws in their characters for choosing the right way as opposed to the wrong, or tragic way. But the heroes of Greek tragedy have no free will. The gods control a man's destiny and one cannot fight gods.

- 5. Because of the big difference between the Greek view of life and the Christian view of life (difference between fate and free will) that the Greek tragedies have had so little influence on English drama. When Englishmen began writing tragedies they needed a model of some kind, but the Greek model was not attractive.
- 6. Seneca was a Roman playwright. He modeled his tragedies on the great Greek, but his plays are no mere copies, either in language, form or spirit.

Stoicism:

- 1. The gods are in complete control, but man, though he must accept the divine rule, does not have to think that it is right to do so.
- 2. The gods have the monopoly of power, but that does not mean that they have also the monopoly of virtue. The gods can defeat a man, crush him but the man can still feel, somewhere deep inside, 'I am better than they are. They can kill me, but they cannot kill the fact that I am their moral superior. Whatever they say or do, I've done no wrong-I, not they, am in the right'. This peculiar attitude is sometimes known as a Stoical one, and it seems to have had a great attraction for Shakespeare and his followers.
- 3. The essence of Stoicism is free will. Free will suggests 'activity', submitting to fate implies 'passivity'. The language of Seneca is fuller of 'activity' than that of the great Greeks (it has a violence, sometimes a blood) thirstiness, that appealed to the Elizabethan dramatists far more than the calm dignity of Sophocles or Euripides could have done.

Dramatic Unities:

- 1. One important thing about the Greek tragic dramatists is their sense of form. Their main concern is to tell a story and to emphasize the moral significance of that story, everything is subordinated to that end.
- 2. The Greek tragedian does not want any distractions and he wants his action to be a continuous whole, which means no spreading of the story over several weeks, months, or years for weeks, months, or years cannot be portrayed on the stage.
- 3. We have the traditional 'unities' of Greek drama (one plot, one day). For example Sophocles does not tell us several different stories at the same time (as Shakespeare does in, say, *Cymbeline*), he restricts the action of his plot to a single day.
- 4. In the Renaissance period, admirers of the Greek dramatists took all this a stage further, adding a third unity, that of place. Ben Jonson, for instance, is willing to rush from city to city (as Shakespeare so often does) he prefers to set his action in London or in Venice and stay there for the whole play. In *The Alchemist* he never even moves from the house where all the alchemical roguery takes place. But Shakespeare had no patience with these formal restrictions: the unities meant nothing to him.

Greek and Comedies:

- 1.The main purpose of classical comedy is to make us laugh at the follies of mankind and correct those follies in ourselves.
- 2.Most comic writers like to lash the follies they see immediately in front of them, and this means that most comedies take as their subject matter the more ridiculous manners of the day.
- 3.Human manner change rapidly, and hence comedies have a habit of becoming out of date. The greatest comedians deal with the eternal qualities of mankind. A Greek or Roman Or a man of the twenty-second century would find humor in Charlie Chaplin, the eternal ‘little man’.
- 4.Plautus and Terence have given something to English comedy-certain stock comic types, complicated plots in which mistaken identity plays a big part, the division of a play into five acts. But English comedy owes less to these writers than English tragedy owes to Seneca.

Chapter 7

The Beginnings of English Drama:

- 1.In 1935 a play by T.S.Eliot, dealing with the martyrdom of Thomas a Becket, was produced in Canterbury Cathedral. It was followed by a rash of religious plays, written for performance in Churches and Cathedrals up and down England. The English Drama had returned to its place of origin, the Christian Church.
- 2.The Christian Church has never been over-friendly towards the Drama because in the last days of the Roman Empire, the plays presented to a jaded, perverted public were marked by a love of sheer outrage and horror that seem hardly credible. Condemned men were executed as part of the action, copulation took place on the stage. The Church condemned such a prostitution of art, and when the Roman theatres were closed, the Drama lay stunned by its own excesses for many centuries. When Drama came back to Europ.it came back shyly and modestly in the service of the Church itself.
- 3.The dramatic qualities of the Mass of the Catholic Church are as follow: The mas has movement, dialogue, color, development and climax. It seem that the Church is concerned with conveying to its members the majesty of the theme of Christ’s sacrifice through dramatic means.
- 4.Ritual is one aspect of a religion, another aspect is doctrine. So we can expect that dramatic means also be used for conveying to the common people- unable to read or to take pleasure in sermons-the more important of the teachings of the Church.

The Beginnings of English Drama:

- 5.We find dramatic dialogue inserted into the Mass for Easter Sunday. The Resurrection of Christ is celebrated on that day, and this Resurrection is made actual and immediate through a dialogue between the Angels at Christ’s tomb and the three Maries who have come to look at His body.
- 6.There were similar dramatic presentations on Good Friday and at Christmas. At Christmas especially, for the story of Christ’s birth and the circumstances of that birth are rich in dramatic possibilities.
- 7.There is a thirteenth century manuscript in France which contains very simple dramatic scenes on these last two subjects, and also on the miracles of St.Nicholas (father

Christmas), on the conversion of St. Paul and on Christ's appearance to the two disciples on the road to Emmaus. The language of all is Latin. The vernacular had no part to play in religious drama, for religious drama was still a part of Church ceremonial.

Miracle Plays:

- 1. It was the Normans themselves who introduced sacred drama to England. This drama became popular. Plays about the Gospel characters and the miracles of the saints became more elaborate, demanded more stage 'managing', turned into complete presentations divorced from the ritual of the Church.
- 1-1. They moved out of the church building, into the churchyard and then into the town itself, where the process of Secularization began.
- 1-2. By Secularization we mean control and participation by the non-religious, by the man in the street as opposed to the priest in the church.
- 1-3. As soon as these plays became divorced from the services of the Church, the Church itself began to frown on them and to forbid clerical participation in them. In other words, a priest could act Christ's resurrection in the church, for that was part of church instruction, but on highways and greens it was a different matter, it be regarded as entertainment rather than as religious teaching.
- 2. The term Miracle Play is often used to cover all the religious plays of the Middle Ages. It is apply to these plays that came out of the churches into the towns and for the most part, dealt with the miracles of Christ and his followers.

Mystery Plays:

- 1. In 1264 Pope Urban instituted the feast of Corpus Christi. This feast was never observed until 1311, when a Church Council decreed that it should be celebrated with all due ceremony. This day was chosen by trade-guilds of England for the presentation of a cycle of plays based on incidents from the Bible, plays which we can call Mystery Plays.
- 2. These trade-guilds were organizations of skilled men, men banded together for the protection of their crafts, for the promotion of their welfare and for social purposes. This presentation of play on the feast became one of the most important of their social activities.
- 2-1. Each guild choose an episode from the Bible, and the episode would be appropriate to the craft or trade practiced. Each guild had its own decorated cart, called 'pageant'.
- 2-2. Pageant: is a sort of portable stage to be dragged through the town, set up at different spots, and at the end of the long day's acting, dragged back to its shed for another year.
- 2-3. The plays were presented in strict chronological order, starting with the Fall of Lucifer or the Creation of the World, ending with the Day of Judgment. These plays were taken very seriously by the guilds.
- 2-4. All these plays are anonymous, but they have a certain art in language and construction, a certain power of characterization and humor. The Chester play of the Deluge exploits the comic potentialities of the self-willed wife and the exasperated husband. And in the Wakefield Second Shepherds' Play deals with the homage paid by the certain poor shepherds to the new-born Christ, the Bible story occupies very little of the poet's or the actors' time.

The play is about Mak the sheep-thief, his theft of a new-born lamb and his punishment for the theft. The singing of the Angles announcing Christ's birth. The arrival at Bethlehem of these very English shepherds, their adoration of the Child is a very satisfying comic one-act play.

- 3.The writers of these Mystery Plays are capable of taught dramatic action and strong characterization as well as humor. Two powerful characters that emerge are Herod and Pontius Pilate.
- 3-1.The Wakefield play of Pilate and the Coventry Nativity play of the Company of Shearmen and Tailors Herod make an impressive appearance. In The Wakefield play the Crucifixion opens with a powerful speech from Pilate which must have caused some fear in the audience, he gets silence from the audience and play can proceed. The realism of the play is remarkable. The four Torturers are responsible for nailing Christ to the across and for erecting that cross afterwards. And in the Coventry Nativity play Herod makes claims that the real historical Herod would never have dreams of making. Herod is a special myth to the dramatists of this age. He is also the prototype of the big raging character we are to find later in at least two of Marlow's plays.
- 3-2.Shakespeare may or may not have learnt from the mediaeval stage Herod how to rant and bluster, but it is certain that he saw a representation of Herod in a guild play. Shakespeare knew what Herod stood for, and how this old stage-type had influenced the dramatists and actors of his own age. But, at the time of writing Hamlet, he preferred a subtler art.
- 4.These guild dramas had in all nearly three centuries of life, for we still find mention of them in the reign of James I. But it is not to them that we have to look for the origins of the great Elizabethan drama. Before this drama can come into being, we need a new tradition-a tradition of secular subjects for plays and of professional actors to act them.

Morality Plays:

- 1.The secular subjects are slow in coming, but they make their way into drama through a new kind of religious or semi-religious play-the Morality.
- 2.The Morality was not a guild play and it did not take as its subject a story from the Bible. It tried to teach a moral lesson through allegory, that is, as in Piers Plowman, by presenting abstract ideas as though they were real people.
- 3.A fine example of the Morality tradition is Everyman. It tells, in simple of the appearance of Death to Everyman(who stands for each one of us)and his informing Everyman that he must commence the long journey to the next world. Everyman calls on certain friends to accompany him, but they will not go. Only Knowledge and Good-Deeds are ready to travel in his company to the grave. Everyman learn that the pleasures, friends and faculties of this world avail a man nothing when death comes, only spiritual strength can sustain him at his last hour.
- 4.This is simple moral, but it is made forceful by being given dramatic form: the play seems to be telling us something that we did not know before. This is a sign of good art and Everyman is good art.

- 5. It is one of the later morality plays, printed in the sixteenth century but composed before the end of the fifteenth. It comes towards the end of the religious morality tradition, but it should be read before its predecessors. For its predecessors, certainly in England, are not very enlightening.

Professionalism and Secularization:

- 1. The playwrights wish to instruct us, but we long for more humanity and less morality. Yet we learn something of value from the play of *The Castle of Perseverance*, was performed by a group of players who travelled from town to town or village to village, setting up their scenes as a modern circus sets up its tents and cages, and performing for money. In other words, we can begin to associate morality plays with professional companies. And also we find that the moralities are capable of cutting themselves off from stock religious piety and dealing with moral themes.
- 2. This is an advance, for it means complete secularization. It means that drama will be capable of presenting a moral theme in terms of Personal Conflict and not as a mere illustration of a religious doctrine.

Chapter 8: Early Elizabethan Drama

- Seneca's influence:
- 1. The story of Elizabethan drama begins not in the theatres but in the Inns of Court of London; it begins with tragedies written by gentlemen who practice the law and try to copy Seneca.
- 2. The influence of Seneca on the Elizabethan dramatist was very considerable. There was something in this Roman philosopher that appealed to the Tudor mind.
- 3. The first true English tragedy owes everything except plot to him. The first tragedy is *Gorboduc* by Thomas Norton and Thomas Sackvill produced at the Inner Temple of the Inns of Court in 1562.
- 4. We meet all these ingredients again, many time, especially murders, but violent actions are never shown on the stage but only reported. Later dramatist, including Shakespeare are to show us on-stage all the horrors they can. But Sackvill and Norton respect the Senecan tradition, which is to reserve the horror for the language and never for the visible action.
- 5. There were three ways of being influenced by Senecs. One was to read him in the original, the second was to read certain French plays which acknowledged his influence but watered down his language, the third was to read the Italian plays which called themselves 'Senecan' but were full of horrors enacted on the stage and was the most popular with the Elizabethan dramatists, including Shakespeare.
- 6. Shakespeare's *Titus Andronicus* is Italianate Seneca at its most gruesome for it contains mutilation, burying alive, several murders and the eating of human flesh on-stage.

Blank Verse:

- 1. Seneca is seen in the medium that Sackvill and Norton choose for their dialogue – blank verse. Surrey had translated Virgil into this new medium, and had been published five years before *Gorboduc*.

- 2. Surrey and his followers have seemed that verse without rhyme was the best medium for rendering Latin. The first efforts of blank-verse writers resemble the noble music and rhythms of the Roman writers hardly at all, but blank verse is a difficult medium, and it took two geniuses (Marlowe and Shakespeare) to show what could be done with it.
- 3. *Lochrine* is a sample of pre-Marlovian blank verse and an anonymous play which it shows a genuine attempt to imitate Seneca, not only in its use of classical imagery, but in the effect of declamation, of 'speaking emotions out loud'.
- 4. Blank verse is to learn other things too from Seneca such as: the breaking up of the line between different speakers, the use of repetition, the subtle effects of echo.
- 5. The Senecan plays pave the way for the first tragedy capable of holding the public stage, *The Spanish Tragedy* by Thomas Kyd.

Thomas Kyd:

- 1. *The Spanish Tragedy* play was popular all through Shakespeare's lifetime and revivals of it on the modern stage, on the radio and on the television show that it has still a great deal of dramatic vitality.
- 1-1. The story concerns the murder of Horatio by agents of his rival in love. Hieronimo, father of Horatio spends the rest of the play contriving revenge. Like Hamlet after him, he delays, talks rather than acts, but, again like Hamlet, he makes use of a play about a murder to effect his vengeful purpose. The play ends in horror and before the end, Hieronimo performs an act whose horror never loses its absurd appeal. He bites his own tongue out and spits it on the stage.
- 1-2. The language of the play is memorable, showing that Kyd was no mean verse-writer. Kyd is especially important to the student of Shakespeare, for it seems that he wrote the earlier version of the Hamlet story upon which Shakespeare was to base his own masterpiece. We regard Kyd as the father of the popular 'revenge tragedy' of which Hamlet is the most notable example.

Nicholas Udall:

- 1. Early comedy owes something to the Roman comic playwrights, as all Elizabethan tragedy owes something to Seneca.
- 2. Nicholas Udall was headmaster of Eton and Westminster schools and he seems to have encouraged the acting, not merely the reading, of the plays of Terence and Plautus among his pupils.
- 2-1. His play *Ralph Roister Doister* is very much under the influence of Plautus. It is arranged into five acts and several scenes, following the Roman pattern, and the main character – Ralph himself – is modeled on the boastful soldier of Plautus.
- 3. The other play is, *Gammer Gurton's Needle* by William Stevenson, it owes something to the Roman comedians in its skillful plot-construction. It contains the finest drinking-song in the English language.

John Lyly:

- 1. John Lyly started his literary career as the author of a very popular novel called *Euphues*, written in an elaborate prose-style, a style then called Euphuistic.

- 2. This elaborate prose-style was carried over into the comedies that Lyly wrote; he used verse only in his occasional lyrics.

George Peele:

- 1. George Peele is responsible for one of the most delightful of the pre-Shakespearian comedies *The Old Wives' Tale*. This is one of the earliest attempts at a dramatic satire on those romantic tales of enchantment and chivalry which were already so popular in England.
- 2. The charm of the play lies in its interludes of song and dance, and odd characters. John Milton took the theme of the two brothers and the enchanted sister for his *Comus*. He produced something more poetic, but hardly more dramatic.
- 3. *The Old Wives' Tale* is about two brothers who are searching for their sister Delia, who is in the hands of the magician Sacrapant and they themselves are captured by him. But Delia's lover, who gave his last pence to pay for the funeral of a poor man, finds that poor man's ghost is grateful and through his superior supernatural gifts, is able to defeat the enchanter.

Robert Greene:

- 1. The last pre-Shakespearian writer of comedies is Robert Greene, whose best-known play is *Friar Bacon and Friar Bungay*. In the defined main plot and sub-plot and in the use of the clown, we are reminded of Shakespeare's early comedies.
- 2. The play has freshness and charm and humor, but Greene's learning tends to intrude over-much. This is how a simple unlearned country girl is made to speak.
- 3. Both Greene and Peele wrote tragedies and histories, but as Kyd was greater in the tragic field, and Marlow greater still, it is more convenient to think of these two as comedy specialists who belong to the smart group, the group known as the 'University Wits'.

University Wits:

- 1. The University Wits were graduates of Oxford or Cambridge. Men with learning and talent but no money, they could not, like the clerks of the Middle Ages, find a career in the Church.
- 2. The monasteries had been dissolved by King Henry VIII, leaving the poor scholar who did not wish to take full clerical orders no alternative but to seek secular employment.
- 3. The notion of secular employment for men of this type was a new one; the monastery had been taken for granted previously as the destined home of the penniless scholar.
- 4. In the Elizabethan times teaching was no an attractive profession, and there was no Civil Service examination. All that suggested itself was a kind of journalism, novel-writing and writing plays for the new popular theatres.
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The Building of Theatres:

- 1. Men like Sackville and Norton write their plays for the Inn of Court. Lucky men like Lyly have their groups of children in the royal schools, their connection in high places. The drama they produce is not popular drama.

- 2.The university wits are different; their dramatic fortunes are tied to the theatres of London and being men of learning, they produce something better than the old popular morality plays.
- 3.The streams of visitors flocked ,not only from the province of England but from the continent as well, so the wandering groups of players set up their stages in the inns-yards, take good collections of money after their performances, and finding that audiences at the inns shifted frequently, consider giving performances in the same place, not moving on to fresh inns and fresh audiences, but allowing the fresh audiences to come to them.
- 4.In 1574 the Earl of Leicester obtained a patent for his servants to perform in public places but the City Council banned performances within the City of London.
- 5.James Burbage the chief man of Leicester’s company, built a theatre outside the city limits, safe from the play-hating Council and called it the Theatre. In 1576 came another playhouse, the Curtain and in 1587 the Rose build by Philip Henslowe and in 1594 the Sawn and Shakespeare’s ‘great Globe itself’ was built in 1598. all these playhouses followed the same architectural lines.

Christopher Marlowe:

- 1.The greatest ornament of the public theatre until Shakespeare was Christopher Marlowe, born a few weeks before Shakespeare but had a working life very much shorter than his. He was stabbed to death in a tavern brawl .He had a wild reputation ,yet this reputation may well have been the deliberate disguise of a man whose true nature was not at all wild and irresponsible. It is possible that Marlowe was a secret agent for the Queen’s Government and the enemies who killed him were the country’s enemies before they were his. But the mystery of his short life remains.

Renaissance in England:

- 1.Marlowe’s reputation rests on five plays :Tamburlaine, Doctor Faustus, The Jew of Malta , Edward II , Dido, Queen of Cartbage and The Massacre at Paris.
- 2.In this handful of plays appears the first true voice of the Renaissance, of the period of new learning, new freedom, new enterprise, of the period of worship of Man rather than of God.
- 3.Marlowe sums up the New Age. The old restrictions of the Church and the limitations on knowledge have been destroyed; the world is opening up and the ships are sailing to new lands; the great national aggressors are rising.
- 4.It is the spirit of human freedom, of limitless human power and enterprise that Marlowe’s plays convey.
- 4-1. Tamburlaine is the great conqueror, the embodiment of tyrannical power, Barabas, the Jew of Malta stands for monetary power.
- 4-2. Faustus represents the most deadly hunger of all, for the power which supreme knowledge can give.

- 4-3. In The Massacre at Paris we find personification of a curious 'dramatic motive' which is to fascinate many Elizabethan playwrights.

Tamburlaine:

- 1. This play is a procession of magnificent scenes, each representing some stage in the rise of Tamburlaine from humble Scythian shepherd to conqueror of the world.
- 2. Everything is larger than life in Tamburlaine. He is not content to conquer; he impresses his greatness by such acts as slaughtering all the girls of Damascus, using the captive Soldan of Turkey as a footstool and carrying him about in a cage till he beats out his brains against the bars, killing his own son because of his alleged cowardice....
- 3. This is the modern age with a vengeance, however much Tamburlaine belongs historically to olden times. It is a caricature of our own age, but a caricature made magnificent with Marlowe's rich blank verse.

Jew of Malta:

- 1. The Jew of Malta is the story of Barabas. He is deprived of all his wealth by the Governor of Malta. Fret this Barabbas embarks on a long career of revenge. He poisons a whole convent of nuns, contrives that the two lovers of his daughter shall kill each other, and finally proposes to slaughter the leaders of the Turks who have invaded the island and to massacre the Turkish soldiers in a monastery. It is he himself who dies, dropping into a cauldron of boiling oil which he has prepared for his enemies.

Dido, Queen of Carthage:

- 1. In Dido, Queen of Carthage there is a description of the taking of Troy which uses a technique of exaggeration to convey the nightmare violence. T.S. Eliot in his essay on Marlowe, points out the use of caricature in his writing, not for a humorous effect but for an effect of horror.

Faustus:

- 1. In Doctor Faustus there is no caricature, no mingling of the comic and the horrible. This is the story of the learned man who has mastered all arts and all sciences, finds nothing further in the world to study, and no turns to the supernatural. Faustus makes the most of his time. He conjures up Mephistopheles, and through him concludes a bargain whereby he obtains twenty-four years of obsolete power and pleasure in exchange for his soul.
- 2. He brings the glorious past of Greece back to life and even weds Helen of Troy. The long final speech of the play is remarkable, when Faustus is waiting for the Devil to carry him to hell.
- 3. Despite faults of construction, obvious carelessness and other artistic flaws attendant on youth, Marlowe's achievement is a very important one. He is a great poet and dramatist who have become greater even than Shakespeare.

- 4. There are great individual achievements by Marlowe such as: the peculiar power gained from caricature, the piled-up magnificence of language and above all Marlowe's mighty line.

Chapter 9: William Shakespeare

- **Shakespeare's Aims:**

- 1. Shakespeare's main aim in life was to become a gentleman and not an artist, that the plays were a means to an end. He wanted property and acquiring money; the writing of the plays was a means of getting money. The theatre was as good a means as any of making money, if one happened to be a man of fair education and a certain verbal talent.
- 2. Shakespeare's eye was never on posterity; it was on the present. Heming and Condell bring out the first collected edition of his plays, he seemed to have little interest in leaving an exact version of his life's work to the unknown future.
- 3. Shakespeare did not seem to think of his plays as literature, he had no interest in the reader in the study, only in the audience in the playhouse.
- 4. The playhouse was everything to Shakespeare and woe betide us if we forget this fact.

Conditions in which Shakespeare worked:

- 1. Shakespeare's characters as 'real people', who can be separated from the plays in which they appear, is wide of the mark. To Shakespeare, Hamlet was a part for Dick Burbage and Touchstone a part for Armin. So Queen say that Hamlet is fat and scant of breath, because Burbage who played part, was fat and scant of breath and no fencing very well.
- 2. There was very little of the 'let's pretend' in Shakespeare's theatre. No scenery, no period costumes, no attempt at convincing the audience that they were in ancient Rome, Greece or Britain.
- 3. Julius Caesar and Coriolanus proclaimed in their costumes that they were plays about Elizabethan England and ancient Rome at one and the same time. Similarly the stage could be a real stage and a forest at the same time, a stage and a ship at sea at the same time.
- 4. The swiftness of Shakespeare's action, his rapid changes of scene, demand a medium as fluid as the cinema, and it is in film that Shakespeare has come into his own for many people today.