

## INDEX

<b>S.NO</b>	<b>TITLE</b>	<b>PAGE NO</b>
<b>1</b>	<b>Mathew Arnold</b> ➤ <b>Dover Beach</b> ➤ <b>The Scholar Gypsy</b>	<b>1</b>
<b>2</b>	<b>Robert Browning - Andrea Del Sarto</b>	<b>26</b>
<b>3</b>	<b>Alfred Lord Tennyson - Ulysses</b>	<b>44</b>
<b>4</b>	<b>W.B. Yeats - Byzantium</b>	<b>55</b>
<b>5</b>	<b>T.S. Eliot - The Waste Land</b>	<b>63</b>
<b>6</b>	<b>G.M. Hopkins - God's Grandeur</b>	<b>82</b>
<b>7</b>	<b>W.H. Auden - The Unknown Citizen</b>	<b>87</b>
<b>8</b>	<b>Ted Hughes - The Thought Fox</b>	<b>93</b>
<b>9</b>	<b>Thomas Carlyle - On Heroes, Hero-Worship And The Heroic In History Lecture III- Shakespeare</b>	<b>101</b>
<b>10</b>	<b>Mathew Arnold - The Study Of Poetry</b>	<b>108</b>
<b>11</b>	<b>George Orwell - You And The Atom Bomb</b>	<b>114</b>
<b>12</b>	<b>Charles Dickens - Hard Times</b>	<b>121</b>
<b>13</b>	<b>George Eliot - The Mill On The Floss</b>	<b>140</b>
<b>14</b>	<b>Thomas Hardy - Mayor Of Casterbridge</b>	<b>166</b>
<b>15</b>	<b>Virginia Woolf - Mrs. Dalloway</b>	<b>189</b>
<b>16</b>	<b>John Osborne - Look Back In Anger</b>	<b>215</b>
<b>17</b>	<b>Bertolt Brecht - Mother Courage And Her Children</b>	<b>232</b>
<b>18</b>	<b>J.M. Synge - Riders To The Sea</b>	<b>254</b>
<b>19</b>	<b>Caryl Churchill - Top Girls</b>	<b>260</b>

## THE SCHOLAR-GIPSY

### Introduction

- ❖ *The Scholar-Gipsy* is a pastoral elegy by **Matthew Arnold**, written in 1852 and published in **1853** in his collection *Poems*.
- ❖ The poem is inspired by a story from **Joseph Glanvill's** *The Vanity of Dogmatizing* (1661), which tells of an Oxford scholar who abandons academic life to join a group of gypsies, hoping to learn their supernatural wisdom.
- ❖ The poem consists of **25 stanzas**, each containing **ten lines** written in **iambic pentameter**.
- ❖ The **rhyme scheme is ABABCDECDE**, a variation of the **Spenserian stanza** but without the final alexandrine (a twelve-syllable line).
- ❖ This structured yet flowing form reflects the meditative and philosophical nature of the poem.

## THE SCHOLAR-GIPSY

Go, for they call you, shepherd, from the hill;  
Go, shepherd, and untie the wattled cotes!  
No longer leave thy wistful flock unfed,  
Nor let thy bawling fellows rack their throats,  
Nor the cropp'd herbage shoot another head.  
But when the fields are still,  
And the tired men and dogs all gone to rest,  
And only the white sheep are sometimes seen  
Cross and recross the strips of moon-blanch'd green,  
Come, shepherd, and again begin the quest!

Here, where the reaper was at work of late —  
In this high field's dark corner, where he leaves  
His coat, his basket, and his earthen cruse,  
And in the sun all morning binds the sheaves,  
Then here, at noon, comes back his stores to use —  
Here will I sit and wait,  
While to my ear from uplands far away  
The bleating of the folded flocks is borne,  
With distant cries of reapers in the corn —  
All the live murmur of a summer's day.

Screen'd is this nook o'er the high, half-reap'd field,

The young light-hearted masters of the waves –  
And snatch'd his rudder, and shook out more sail;  
And day and night held on indignantly  
O'er the blue Midland waters with the gale,  
Betwixt the Syrtes and soft Sicily,  
To where the Atlantic raves  
Outside the western straits; and unbent sails  
There, where down cloudy cliffs, through sheets of foam,  
Shy traffickers, the dark Iberians come;  
And on the beach undid his corded bales.

### DETAILED SUMMARY

#### **Stanza 1: Activities of the Shepherds in the Day and at Nightfall**

- ❖ The time of day is morning.
- ❖ The poet asks his shepherd friend to go, as his other shepherd companions are calling him from the hill.
- ❖ He asks the shepherd to open the sheep shelter and allow the sheep to graze, advising him not to delay or leave the flock unfed.
- ❖ The shepherd's ordinary work is done, and the sheep are now fed and grazing.
- ❖ As night falls, the tired men and their dogs rest, while the sheep are still seen grazing in the fields, appearing as white spots in the darkness.
- ❖ The moonlight turns the green field white.
- ❖ The poet invites the shepherd to join him in the search for the Scholar Gipsy, signaling a shift from daily work to a more contemplative and mysterious quest.

#### **Stanza 2: Activities of a Farmer**

- ❖ A farmer is busy gathering his crops in a shaded nook in the upland field.
- ❖ He leaves behind his coat, basket, earthen pitcher, and water jug as he works.
- ❖ Throughout the day, the farmer binds the sheaves of crops in the hot sun and returns at noon to eat his food from the basket.
- ❖ While waiting for the shepherd, the poet will sit and hear the sounds of the sheep bleating and the distant shouting of the workers in the cornfield.
- ❖ These sounds create a pleasant atmosphere that fills the poet's summer day.

#### **Stanza 3: The Sheltered Spot from Which the Poet Can Watch the Distant Towers of Oxford**

- ❖ The poet waits in a sheltered corner of the field, shaded by the tall corn stalks.
- ❖ Around him, red poppy flowers grow, acting as weeds among the green corn stalks.

## ANDREA DEL SARTO

### Introduction

- ❖ "Andrea del Sarto (Called 'The Faultless Painter')" is a poem by **Robert Browning** published in his **1855 poetry collection, Men and Women**.
- ❖ The poem is a **dramatic monologue**, a form of poetry for which Browning is famous, about the **Italian painter Andrea del Sarto**.
- ❖ It creates **art that allows for the body and the soul** to both be portrayed rather than just the body or just the soul.
- ❖ It is written in **blank verse** and mainly uses **iambic pentameter**.
- ❖ The poem is based on **biographical material** by **Giorgio Vasari**.
- ❖ It was inspired by **Andrea del Sarto**, originally named **Andrea d'Angolo**, a **Renaissance artist**.
- ❖ The historical Del Sarto was born in **Florence, Italy** on **July 16, 1486** and died in **Florence, Italy** on **September 29, 1530**.
- ❖ Del Sarto was influenced by **Raphael, Leonardo da Vinci, and Fra' Bartolommeo**.

### SUMMARY

#### Opening Plea (Lines 1-10)

Andrea begins by requesting that his wife, **Lucrezia**, not quarrel with him for at least one evening. He asks her to sit down and reassures her that he will paint according to her desires. However, it is clear that Lucrezia's attention is not motivated by love or sympathy, but by his **assurance** that he will comply. Andrea further assures her that she need not fear, and he will work for the benefit of her **friend's friend**. He promises to paint as directed, accepting any **remuneration** given, and will pass all the money on to her. The only thing he asks from her is that she **lovingly** places her hands in his. He emphasizes that he will not fail to satisfy her friend's friend, and he needs her pleasant company this evening to provide him with the **inspiration** to work.

#### Exhaustion and Longing (Lines 11-20)

Andrea confesses to Lucrezia that he is **physically and mentally exhausted**, more than she might realize. He expresses that he is **more tired** than usual this evening. What he truly desires is to sit beside her, as any other **married couple** would do, and spend time together, watching the view of the distant **Florence** from the hill overlooking the **Arno River**. He imagines spending the evening in **silence**, enjoying her presence, and then getting up the next day **cheerfully** to finish the painting. The money he earns from the work will be used to give her the **things** she desires, making her glad.

## LORD ALFRED TENNYSON (1809-1892)

### Biographical Information

- ❖ Alfred Lord Tennyson was born in Lincolnshire, England in 1809.
- ❖ He was the **fourth** of **eight children** born to **George and Elizabeth Tennyson**.
- ❖ His father had a family history of mental illness.
- ❖ He studied at **Trinity College, Cambridge**, where he became close friends with **Arthur Henry Hallam**.
- ❖ Tennyson and Hallam were members of a **literary group** called the "**Apostles**" in 1830.
- ❖ He became the **Poet Laureate of England** in 1850, after the death of **William Wordsworth**, and he held this position until his own death in 1892. He got the post after **Samuel Rogers** refused it.
- ❖ Tennyson's father died in 1831, and after that, he left the university without completing his degree.
- ❖ He **married Emily Sellwood** in 1850.
- ❖ In 1884, he was given a **peerage** and became **Alfred Lord Tennyson**.
- ❖ He died in Haslemere on October 6, 1892, and was buried in Westminster Abbey.

### Major Works

- ❖ While studying at **Cambridge**, he wrote his **first poetry book** titled "**Poems by Two Brothers**" (1827).
- ❖ He **won the gold medal** for his poem "**Timbuktu**".
- ❖ His poem "**Poems, Chiefly Lyrical**" was published in 1830.
- ❖ When his friend **Arthur Hallam** died suddenly in 1833, Tennyson **did not publish any work for the next ten years**. Hallam had been **engaged** to Tennyson's sister, **Emily**.
- ❖ Tennyson began writing "**In Memoriam**" after Hallam's death, and it was **published in 1850**.
- ❖ "**In Memoriam**" brought him to the attention of **Queen Victoria**, who **met him twice**. After this, he was **appointed Poet Laureate**.
- ❖ His first book as Laureate was "**Maud and Other Poems**", which included "**Ode on the Death of the Duke of Wellington**" and "**The Charge of the Light Brigade**".
- ❖ "**The Defense of Lucknow**" is a ballad that describes the bravery of English soldiers during the Indian Rebellion of 1857.
- ❖ His **play "Becket"** includes the famous line: "**We are self-uncertain creatures, and we may, yea, even when we know not, mix our spites and private hates with our defense of Heaven.**"

### Honors and Recognition

- ❖ The year 1850 is called "**Annus Mirabilis**" for Tennyson because of three significant events:

## BYZANTIUM

### Introduction:

- ❖ 'Byzantium' is a sequel written by W. B. Yeats to his poem 'Sailing to Byzantium'.
- ❖ The poem 'Byzantium' was written four years later in 1930.
- ❖ It was published in the book 'Words For Music Perhaps and Other Poems' in 1932.
- ❖ During the break between these two poems, the poet has undergone physical changes (due to Malta fever) and intellectual changes.
- ❖ In 'Sailing to Byzantium', the poet talks of the journey to Byzantium.
- ❖ In 'Byzantium', the poet discusses his experience at Byzantium.
- ❖ Therefore, 'Byzantium' appears to be an improvised version of 'Sailing to Byzantium'.
- ❖ These two poems are commonly addressed as 'Byzantium poems'.

### DETAILED SUMMARY

#### Stanza 1 - The City at Night

The speaker begins by describing the ancient and legendary city of **Byzantium** during the **nighttime**. As the night begins, the **daytime world** with all its confusion, dirtiness, and imperfection begins to **fade away**. The **drunken soldiers** of the Emperor, who were active and wild during the day, have now **gone to bed**. The noisy **streets** of the city are quieting down.

Even the **songs** of people walking around in the streets – possibly **sex workers** – are fading away. All that's left is the **sound of a church bell**, ringing calmly through the silence of the night.

Above the city, the large **domes** of the churches or palaces glow softly in the **moonlight** or **starlight**. These shining domes seem to look down at the world below with a kind of **disapproval**, almost as if they are **judging** the foolishness of human life – the **violence**, the **rage**, and the **confusion** that people live with. The speaker begins to feel that the world of day – filled with human flaws – is being replaced by the quiet, thoughtful atmosphere of night.

#### Stanza 2 - A Mysterious Ghostly Figure

In this calm and spiritual nighttime setting, the speaker sees a **strange vision**. It looks like a **figure**, but not clearly a **man**. It's not quite a **ghost**, either. It's somewhere in between – **less real than a ghost**, more like a **symbol** or **spirit**.

This figure reminds the speaker of something from **Greek mythology** – like a **spool of mummy bandages** that is slowly **unwinding**, as if being spun by **Hades**, the god of the **Underworld**. The idea is that this ghostly figure is slowly **leading** or **showing the way** into another world – possibly the **afterlife**.

- ❖ Influenced by James Frazer's *The Golden Bough* and Jessie Weston's *From Ritual to Romance*.
- ❖ Uses **myth, history, religion, and literature** to explore **death, rebirth, and despair**.
- ❖ **Ezra Pound** heavily edited the poem, calling himself its "midwife."

## The Burial of the Dead

### The Cruelty of April (Lines 1-18)

April is traditionally a month of **spring**, symbolizing **life, growth, and fertility**. However, for the modern characters in *The Waste Land*, April is the **cruelest month**. This is because it forces them to confront their **spiritual death** and the need for **regeneration**. **April's arrival** stirs up both **memories** and **desires** in their consciousness, reminding them of their emptiness and the absence of meaningful life. They don't like these stirrings, so April is a painful reminder.

During **winter**, everything is still and lifeless, which makes the **Waste Landers** comfortable because they do not need to face their own lack of spirituality. **Winter** is a time when the earth is covered by snow, which represents **spiritual sterility**. It is a **dead season**, where life does not stir, and the need for change is forgotten. **Tiresias**, the narrator, reflects on the past and recalls his time with **Marie Larisch**, a **German countess**. Marie, like others, prefers the stillness of winter because it allows her to **avoid** confronting spiritual and emotional needs. During this season, people go to the **south** to escape the cold, seeking **pleasure** and **sensual satisfaction**.

**Tiresias** remembers how he and Marie would go to places like **Starnbergersee**, a lake in **Germany**, where they would find **comfort** in the warmth of the south. When the rains come early, it is a reminder of **spiritual renewal**, something that the spiritually dead people avoid, leading them to **take shelter** from the rain. When the sun returns, they enjoy **leisure** in places like **Hofgarten**, a park in Munich, where they drink coffee and engage in meaningless small talk. Marie reminisces about a childhood memory with her cousin, the **Archduke**, involving a **sledge ride** where they experienced **sexual excitement**, reflecting the **spiritual shallowness** of their existence. She shares that she spends her nights **reading** and then heads south to escape the **winter** cold.

### The Spiritual Wasteland (Lines 19-30)

The speaker introduces the **wasteland**, a place where **nothing grows** – no **roots, branches, or life** can emerge because the land is **rocky** and barren. **Rocks** and **stones** represent the **spiritual dryness** of the modern world. The people living here do not understand the meaning of **spiritual fertility**. There is no true **faith** in this land; only **idols** and **images** that are **broken** and **scorched** under the harsh light of the sun. The **trees** are dead and no longer offer shelter, while the **crickets' songs** provide no comfort. The land is barren, and

## THE UNKNOWN CITIZEN - W. H. AUDEN

### Introduction

- ❖ Written by **W.H. Auden in 1939**, satirizing modern bureaucracy and conformity.
- ❖ Depicts a fictional **epitaph** for a man identified only by a **code number (JS/07 M 378)**, emphasizing the dehumanization of individuals in bureaucratic societies.
- ❖ The poem is framed as a **government-issued tribute**, praising the citizen for following societal norms without questioning authority.
- ❖ **Ironically detached tone** highlights the absurdity of valuing efficiency over personal freedom or happiness.

### Historical and Social Context

- ❖ Written during a time of **political control and mass surveillance**, just before **World War II**.
- ❖ Reflects the rise of **totalitarian regimes** (Nazi Germany, Stalinist Russia) and increasing **bureaucracy in democratic nations**.
- ❖ Alludes to the **Tomb of the Unknown Soldier**, but instead of honoring a war hero, it highlights the loss of personal identity in modern society.
- ❖ Critiques how individuals are reduced to **statistics, employment records, and consumer habits** rather than recognized as unique human beings.

### TEXT

He was found by the Bureau of Statistics to be  
One against whom there was no official complaint,  
And all the reports on his conduct agree  
That, in the modern sense of an old-fashioned word, he was a saint,  
For in everything he did he served the Greater Community.  
Except for the War till the day he retired  
He worked in a factory and never got fired,  
But satisfied his employers, Fudge Motors Inc.  
Yet he wasn't a scab or odd in his views,  
For his Union reports that he paid his dues,  
(Our report on his Union shows it was sound)  
And our Social Psychology workers found  
That he was popular with his mates and liked a drink.  
The Press are convinced that he bought a paper every day  
And that his reactions to advertisements were normal in every way.  
Policies taken out in his name prove that he was fully insured,  
And his Health-card shows he was once in hospital but left it cured.

## THE THOUGHT FOX - TED HUGHES

- ❖ Edward James “**Ted**” **Hughes** was an English poet and a children’s writer.
- ❖ He served as **British Poet Laureate** from **1984 to 1998**, following **John Betjeman**.
- ❖ Hughes was married to the **American writer Sylvia Plath** from 1956 until her death in 1963, when she died by suicide at the age of 30.
- ❖ His final poetry book, **Birthday Letters (1998)**, talks about his **complex relationship with Sylvia Plath**. The poems refer to her **suicide**, but do not **directly explain** the details.
- ❖ A poem found in **2010**, called **Lost Letter**, tells what happened **three days before Sylvia’s death**.
- ❖ Hughes was born in Yorkshire, England, to William Henry and Edith Hughes.
- ❖ In 1946, one of his early poems **Wild West** and a short story were published in his **Grammar School Magazine**. Later, he published **The Don and Derne** in 1948.
- ❖ His **first published poem** appeared in a magazine called **Chequer**.
- ❖ In **1951**, he wrote **The Little Boy and the Seasons**, which was published in **Granta** under the **fake name (pseudonym) Daniel Hearing**.
- ❖ On February 26, 1956, Hughes and his friends launched a magazine called **St. Botolph’s Review**, which only had one issue. Hughes had **four poems** in it. At the **launch party**, he met **Sylvia Plath**, who was studying at **Cambridge**.
- ❖ Hughes and Plath got **married on June 16, 1956**. This date was chosen to honor **James Joyce’s famous Bloomsday**.
- ❖ He later published poems in books like **Wodwo (1967)** and **Recklings (1966)**.
- ❖ In **March 1960**, his book **Lupercal** was published and it won the **Hawthornden Prize**.
- ❖ He was often called the “**poet of the wild**” because many of his poems were about **animals and nature**.
- ❖ Hughes and Plath had **two children**, named **Frieda Rebecca** and **Nicholas Farrar**.
- ❖ In **1962**, Hughes had an **affair with Assia Wevill**, which led to his **separation from Sylvia Plath**. Plath moved into a new flat with the children.
- ❖ After Sylvia’s suicide, Hughes wrote two poems: **The Howling of Wolves** and **Song of a Rat**, and then **stopped writing poetry for three years**.
- ❖ In **1966**, he worked with artist **Leonard Baskin** on a set of poems inspired by crows. This became his famous book **The Life and Songs of the Crow**, one of his **most important works**.
- ❖ On March 25, 1969, six years after Sylvia’s death, Assia Wevill also died by suicide, using the same method, and also killed their four-year-old daughter.
- ❖ In **1970**, Hughes **married Carol Orchard**, a nurse, and they stayed together **until his death**.
- ❖ In 2014, Hughes’ brother Gerald Hughes published a memoir titled **Ted and I: A Brother’s Memoir**, which was praised as a warm and touching book.

- ❖ **Carlyle's Philosophy on History:** Carlyle asserts that history is shaped by great individuals with exceptional vision and action.
- ❖ He argues that true societal progress occurs when heroic figures emerge to lead the masses.

## SHAKESPEARE AS A HERO-POET

### Dante and Shakespeare: Two Voices of Europe

- ❖ Dante represents the inner life of medieval Europe, focusing on faith, religion, and spiritual depth.
- ❖ **Shakespeare reflects the outer life, capturing chivalry, courtly manners, humor, ambition, and practical ways of thinking.**
- ❖ Together, they symbolize the **soul and body of European culture**, showing both **beliefs and actions** of their time.
- ❖ Through **Dante**, we understand the **faith of the Middle Ages**, while through **Shakespeare**, we see how it was practiced in everyday life.
- ❖ **Dante's intense and fiery style** represents **the central fire of the world**, while **Shakespeare's calm and broad vision** is like the sun, **illuminating everything from above**.
- ❖ **Italy gave the world Dante**, while **England gave the world Shakespeare**.

### Shakespeare's Emergence: A Stroke of Fate

- ❖ Shakespeare's rise to fame **seems almost accidental**.
- ❖ A local **squire in Warwickshire** prosecuted him for **deer-stealing**, which forced him to **leave his quiet life in Stratford**.
- ❖ If this had not happened, he might have remained a **simple man, living a rural life** instead of becoming a playwright.
- ❖ The **Elizabethan Era blossomed naturally**, much like a **tree growing from a seed**, without human control.
- ❖ The world is interconnected, like **Yggdrasil, the Tree of Life**, where **every event, big or small, plays a part in history**.
- ❖ Shakespeare's rise was not the result of **government decisions or official laws**, but rather a **natural and inevitable development** of the time.

### Shakespeare and the Legacy of the Middle Ages

- ❖ The **Elizabethan Era**, where Shakespeare thrived, was the **final stage of medieval Catholicism**.
- ❖ The **Christian faith**, which Dante wrote about, **shaped the real-world practices** that Shakespeare portrayed.

- ❖ Arnold believes that **if Gray had written more poetry, he might have become one of the great classical poets.**

### **Burns**

- ❖ Much of Robert Burns' poetry is centered around **Scottish life and themes**, making him seem like a **provincial poet**.
- ❖ Despite this, Burns' poetry often **goes beyond provincialism** and shows a **universal, sincere, and honest view of life**.
- ❖ At times, Burns demonstrates the **high seriousness** that is seen in **great classical poets**.
- ❖ His poetry is marked by **absolute sincerity** and **emotional depth**.
- ❖ Arnold compares Burns to **Chaucer** in terms of natural talent and truthful expression.
- ❖ However, Arnold believes that Burns **does not have the high seriousness and deep moral criticism of life** that characterizes the great classics.
- ❖ Arnold says that Burns' poetry **does not reach the level** of the great classical poets in terms of **moral insight and poetic virtue**.
- ❖ Nevertheless, Burns is praised for having **truth of substance** (deep, meaningful content) and **truth of style** (genuine and clear expression).
- ❖ Arnold concludes that although Burns is not a classical poet, **his poetry is genuine and completely sound at its core**.

### **Arnold's Contemporaries**

**Wordsworth, Byron, Shelley, and Keats** were all **poets who lived around the same time as Matthew Arnold**. This made them **Arnold's contemporaries**.

Because of this closeness in time, **Arnold was hesitant to judge or evaluate their poetry**. Since they lived in the **same period as him**, Arnold felt that **he could not be completely objective or neutral**. If he tried to judge their poetry, **his opinion might be influenced by personal feelings**, rather than by a fair and balanced approach.

Arnold knew that it is **very difficult for any writer to remain completely unbiased** when looking at the work of other writers from their own time. Personal preferences – such as **liking someone's personality**, or being influenced by **the events or trends of the time** – can easily affect judgment. So, even without meaning to, a **personal estimate** (a judgment based on personal likes and dislikes) might influence the evaluation.

Because of this, **Arnold avoids applying the touchstone method** (his usual method of comparing poets to classical greats) to these contemporary poets. Instead, he **leaves it to the readers**. He encourages **readers themselves to use the touchstone method** to evaluate these poets and to **form their own opinions** based on comparison with the classics.

## HARD TIMES - CHARLES DICKENS

### Birth and Early Life

- ❖ Charles Dickens was **born in Hampshire, England in 1812.**
- ❖ His father worked as a **clerk at the Naval Pay Office.**
- ❖ In **1824**, Dickens' father was **imprisoned for debt**, leading to the entire family being sent to **Marshalsea prison**, except for Charles Dickens.
- ❖ Dickens worked at the **Black Warehouse**, where he **pasted labels on bottles for six shillings a week.**
- ❖ He attended school from **1824 to 1827** but left due to his family's inability to pay due rents.

### Career Beginnings

- ❖ Charles Dickens learned **shorthand** and began his career as a **journalist.**
- ❖ He worked for a **London newspaper** as a **parliamentary reporter** for two years.
- ❖ Later, he joined **The Morning Chronicle**, where he wrote a series of sketches about **London life**, including "**Sketches by Boz**", which was his first literary experiment.
- ❖ Dickens adopted the name **Boz** as a **pseudonym**, which was derived from his family name.

### Literary Achievements

- ❖ His first novel, "**The Posthumous Papers of the Pickwick Club**," was published in **1836-1837** and is regarded as a **picaresque novel.**
- ❖ It was released in **serial form** in **monthly installments.**
- ❖ In **1836**, he married **Catherine Hogarth**, the daughter of the editor of **The Morning Chronicle**, but they later separated.

### Tragedies in the 1850s

- ❖ Dickens faced three devastating losses in the **1850s**:
  - ❖ **The death of his father.**
  - ❖ **The death of his daughter.**
  - ❖ **The separation from his wife.**

### Final Works

- ❖ Dickens' last novel, a **mystery novel** titled "**The Mystery of Edwin Drood**," remained **unfinished** due to his death in **1870** from a stroke.
- ❖ All of Dickens' novels were published **serially in periodicals**, particularly in the two he edited:

## HARD TIMES

### DETAILED SUMMARY

#### Book the First: Sowing

##### Chapter 1: The One Thing Needful

- ❖ In an empty schoolroom, a strict man with dark eyes speaks firmly to a schoolmaster and another adult.
- ❖ He insists that children should only be taught facts and that nothing else will ever be useful to them.

##### Chapter 2: Murdering the Innocents

- ❖ The story takes place in **Coketown**, an industrial city filled with factories and covered in black smoke.
- ❖ The strict man is revealed to be **Thomas Gradgrind**, who has created a school based on teaching facts alone.
- ❖ He has hired a teacher named **Mr. McChoakumchild**, who follows Gradgrind's belief that children should learn only facts, without imagination or creativity.
- ❖ Gradgrind visits the school and decides to test two students on their knowledge.
- ❖ He asks them to define a **horse**.
  - **Sissy Jupe**, the daughter of a circus performer, is unable to answer.
  - **Bitzer**, a pale and serious student, gives a precise definition that follows factual knowledge.
- ❖ Gradgrind is pleased with Bitzer's answer and sees him as a good student.

##### Chapter 3: A Loophole

- ❖ While walking home to his house, **Stone Lodge**, Gradgrind sees his two eldest children near a circus.
- ❖ His children, **Tom Gradgrind** and **Louisa Gradgrind**, are peeking at the circus through a hole in the fence.
- ❖ Gradgrind is **angry and disappointed** because he raised them to focus only on facts and avoid imaginative or entertaining activities.
- ❖ He scolds them for their curiosity and demands that they return home.
- ❖ Louisa admits that she was curious and tries to take the blame, saying she forced her brother to come.
- ❖ Gradgrind is still upset and asks them what **Mr. Bounderby** would think about their behavior.

##### Chapter 4: Mr. Bounderby

- ❖ Mr. Bounderby is a wealthy industrialist who owns factories and a bank.

- ❖ **Lawyer Wakem** – A powerful and wealthy lawyer, protective of his son Philip but dismissive of the Tulliver family.
- ❖ **Stephen Guest** – Handsome and confident, he courts Lucy but unexpectedly falls for Maggie.

### Supporting Characters

- ❖ **Bob Jakin** – A childhood friend of Tom who later offers financial help to the Tullivers.
- ❖ **Mr. & Mrs. Glegg** – Strict, thrifty relatives; Mrs. Glegg is judgmental but ultimately supports Maggie.
- ❖ **Mr. & Mrs. Deane** – Lucy’s business-minded parents; Mr. Deane focuses on profit over family.
- ❖ **Mr. & Mrs. Pullet** – Relatives obsessed with fine household goods; Mr. Pullet is quiet and peppermint-loving.
- ❖ **Luke Moggs** – The miller at Dorlcote Mill, loyal to Mr. Tulliver.
- ❖ **Mr. Riley** – A middle-class auction manager admired by Mr. Tulliver.
- ❖ **Mr. Stelling** – Tom’s strict clergyman tutor, lacking imagination in his teaching methods.
- ❖ **Dr. Kenn** – A stern but kind minister in St. Ogg’s.
- ❖ **Mr. & Mrs. Moss** – Maggie’s kind Aunt Gritty and her hardworking husband, struggling with poverty.
- ❖ **Mr. Pivart** – A neighbor involved in a water dispute with Mr. Tulliver.
- ❖ **Kezia** – The Tullivers' servant.
- ❖ **Mr. Gore** – Mr. Tulliver’s lawyer.
- ❖ **Mr. Poulter** – A soldier-turned-exercise instructor for Tom, known for war stories and drinking.
- ❖ **The Miss Guests** – Stephen Guest’s snobbish, unattractive sisters.

## PLOT SUMMARY

### Book 1: Boy and Girl

- ❖ The novel follows **Maggie Tulliver**, a passionate and intelligent girl, and her relationship with her older brother **Tom Tulliver**.
- ❖ The Tulliver family owns **Dorlcote Mill**, located on a river near the town of St. Ogg’s.
- ❖ **Mr. Tulliver**, Maggie and Tom’s father, is kind but stubborn. He wants Tom to have a better education than he did.
- ❖ **Mrs. Tulliver**, originally a Dodson, values appearances and criticizes Maggie for not looking like the fair-haired Dodsons.
- ❖ Maggie is frequently scolded by her mother and **the Dodson aunts**, especially **Mrs. Glegg** and **Mrs. Pullet**.
- ❖ Maggie's cousin **Lucy Deane** is seen as a perfect child, making Maggie feel inferior.

- ❖ Abel Whittle, one of Henchard's former workers, tells them about Henchard's **last days of solitude**.
- ❖ Henchard leaves behind a **will**, expressing his deep bitterness and loneliness:
  - He asks for **no funeral**.
  - He requests that **no one remember him**.
  - He wants his name **erased from the world**.

## MAYOR OF CASRTER BRIDGE

### DETAILED SUMMARY

#### Chapter 1: The Drunken Auction

- ❖ **Introduction:** In the early 19th century, **Michael Henchard**, a poor **hay-trusser**, travels with his wife **Susan** and their infant daughter **Elizabeth-Jane** toward the village of **Weydon-Priors**. Along the way, they meet a **turnip-hoer** who tells them there's no work or shelter in the village.
- ❖ **The Fair:** They arrive at a **fair** and enter a tent where a woman serves **furmity**, a type of porridge. Henchard secretly asks for his bowl to be spiked with **rum** and becomes heavily **intoxicated**.
- ❖ **The Sale:** In his drunken state, Henchard jokingly offers to **sell his wife** at an auction. When a **sailor** bids **five guineas**, Susan, though upset, agrees to leave with the sailor and Elizabeth-Jane. Henchard, oblivious to the gravity of his actions, passes out in the tent.

#### Chapter 2: Regret and Redemption

- ❖ **Morning After:** Henchard wakes up unsure if the previous night's events were real. When he finds the sailor's money in his pocket, he realizes he truly **sold his family**.
- ❖ **Shame and Resolve:** Overwhelmed with **shame** and **regret**, he curses Susan for agreeing to the sale but acknowledges the fault is his own. Determined to make amends, he vows to **find Susan and Elizabeth-Jane**.
- ❖ **The Oath:** On his journey, he stops at a **church**, kneels at the altar, and swears an **oath** on the **Bible** to abstain from alcohol for **21 years**, matching his age.
- ❖ **Abandoning the Search:** After months of searching, he learns the sailor's family has left a **seaport**. Defeated, Henchard abandons his search and heads to **Casterbridge**, where he begins a new life.

#### Chapter 3: The Search for Henchard

- ❖ **Eighteen Years Later:** **Susan Henchard**, now dressed as a widow, and her grown daughter **Elizabeth-Jane** walk along the same road toward **Weydon-Priors**. Elizabeth-Jane believes her father is **Newson**, the sailor who died at sea, but Susan reveals they are searching for a long-lost relative named **Henchard**.

### Clarissa's Love for Sally Seton

- ❖ Clarissa feels attracted to women and realizes she may have been in love with Sally Seton.
- ❖ Sally was wild and rebellious, smoking cigarettes and running **naked through Bourton's halls**, shocking Aunt Helena.
- ❖ The two young women **dreamed of changing the world together**, with Sally inspiring Clarissa to **read philosophy and poetry**.
- ❖ One night, **Clarissa met Sally on the terrace in a white dress** and recalled a line from *Othello*:
  - *"If it were now to die, 'twere now to be most happy."*
  - This suggests that Clarissa viewed her love for Sally as the happiest moment of her life.
- ❖ The most exquisite moment for Clarissa was when Sally picked a flower and kissed her on the lips.
- ❖ To Clarissa, the kiss was a religious experience, an awakening of deep emotions.

### Peter Walsh Interrupts Clarissa's Memories

- ❖ Just as she remembers **Sally's kiss**, her thoughts are **interrupted by memories of Peter Walsh**.
- ❖ **Peter always wanted her love**, and she always **wanted his approval**.
- ❖ She wonders **what Peter thinks of her life now**, whether he would judge her choices.

### Household Preparations for the Party

- ❖ The **house is full of activity**, with servants busy preparing for the **evening's party**.
- ❖ Clarissa **mends her green dress**, showing her involvement in the **small details of the event**.
- ❖ She is **aware of her servants' hard work** and feels **grateful** for their efforts.
- ❖ She sees life as a **constant cycle**, like a **wave that rises, gathers, falls, and renews itself**.

### Peter Walsh's Surprise Visit

- ❖ Peter Walsh arrives unexpectedly, ringing the front doorbell.
- ❖ He **still plays with his pocketknife**, a nervous habit from his youth.
- ❖ Peter is **critical of Clarissa's lifestyle**, believing she **wasted her life in high society**.
- ❖ He assumes that **mending a dress** means she has done nothing **meaningful** since he left for **India**.

### Peter's Life and His Perception of Failure

- ❖ Peter **left England after Clarissa rejected his marriage proposal** and moved to **India**.
- ❖ He has now **returned to arrange a divorce for his young fiancée, Daisy**, who already has **two children**.

## TOP GIRLS - CARYL CHURCHILL

### Early Life

- ❖ Caryl Churchill's full name is **Caryl Frances Churchill**.
- ❖ She was **born on September 3, 1938**, in **London, England**.
- ❖ She studied **English literature** at **St. John's College, Oxford**, where she became interested in drama and writing.
- ❖ Later, she studied **drama at the University of Essex**, where she improved her theatre skills and developed her unique style.

### Career and Major Works

- ❖ Caryl Churchill's early plays were influenced by **socialist politics** and **feminist themes**.
- ❖ She gained attention in the **1970s** for writing plays that broke away from traditional storytelling and used **experimental forms**.
- ❖ Her first major play was *The Antipodes* (1974), which showed signs of her unique style.
- ❖ *Cloud 9* (1979) made her **widely known** and marked a turning point in her career.

### Cloud 9 (1979)

- ❖ *Cloud 9* is one of Churchill's most famous plays.
- ❖ It is a **satirical comedy** that talks about **colonialism, gender roles, and sexuality**.
- ❖ The play has a **unique structure**, where characters are played by different actors in the second act, showing how society changes over time.
- ❖ It was **groundbreaking** for its bold ideas on gender and identity, and it helped shape modern feminist theatre.

### Top Girls (1982)

- ❖ *Top Girls* is considered Churchill's **breakthrough play**.
- ❖ It follows **Marlene**, a successful woman in a male-dominated job, and looks at the price of success for women.
- ❖ The play includes a **dinner scene** with historical and mythical women sharing their stories.
- ❖ Its **non-linear and fragmented style** explores different sides of feminism and questions if women can truly succeed in an unfair system.

### Serious Money (1987)

- ❖ *Serious Money* is a sharp **critique of the financial world** during the 1980s in the UK.
- ❖ It focuses on **greed, corruption, and capitalism**, especially in the world of finance.
- ❖ The play uses **fast dialogue, headlines, and monologues** to show how media and business shape society.

Akebono and his wife raised the girl, and Nijo saw her daughter only once, three years later.

- ❖ Her third child was the son of Ariake, and her fourth child was also Ariake's, but the priest died before the boy was born.
- ❖ Nijo is moved by **Griselda's** story about losing her children and later being reunited with them. She cries out, "**Nobody gave me back my children,**" and bursts into tears.
- ❖ Nijo recalls that both her father and the Emperor died in the autumn. She was not allowed to enter the palace when the Emperor was on his deathbed and wonders if she would have been allowed to wear full mourning if she had still been at court.
- ❖ Nijo shares an example of her rebellion. At the **Full Moon Ceremony**, it was traditional for the men of the court to make rice gruel and then beat their women across the loins to ensure they would produce sons instead of daughters.
- ❖ When she was **18**, Nijo conspired with **Lady Genki** to stop this practice. The women hid in the Emperor's room, and when he entered, Genki seized him while Nijo beat him until he cried. She made him promise to never allow his attendants to beat his courtesans again.
- ❖ The nobles were horrified by Nijo's audacity, but she remembers the incident with pride.

### **Dull Gret's Story**

- ❖ **Dull Gret** speaks the least out of all Marlene's guests. She has poor table manners and even steals some of the plates when the others aren't looking.
- ❖ When she does speak, her interruptions are short and brutish.
- ❖ Toward the end of Act 1, Gret shares her experience of leading an army of women through **hell**, based on **Brueghel's painting Dulle Griet**.
- ❖ She describes the grotesque details she saw, including devils, rats, lizards, and other odd creatures.
- ❖ Gret claims that the women in her army were not bothered by these things, as they had faced worse in their lives at the hands of the **Spanish Army**.
- ❖ Gret's oldest son died on a wheel, and birds ate his corpse, while a soldier speared her baby with a sword.
- ❖ One day, Gret decided she had had enough and went outside, shouting until her female neighbors joined her. They decided to go "**where the evil come from to pay the bastards out.**"
- ❖ The women left their baking and washing to march down the street, where they discovered a huge mouth that led them into hell.
- ❖ They ran and fought, giving the "**devils such a beating.**"

### **Pope Joan's Story**

- ❖ **Joan** arrives, and **Marlene** mentions that Joan was an "**infant prodigy.**"