

विश्वविद्यालय की परीक्षाओं का सर्वश्रेष्ठ मार्गदर्शक

नई परीक्षा प्रणाली पर आधारित

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B. A. Part III
English Literature
Paper I

2023



ALLAHABAD UNIVERSITY EXAM, 2023



B. A. Part-III
English Literature
Paper-I

(Fiction)

Important questions and their answers.

Note - (i) The paper is divided into five units. Attempt one question each from unit No. I, II, III & IV.

(ii) Unit Nos. V has eight short answer type questions, two on each novel. Answer any Five questions in about 60 words each. All units carry 15 marks each.

UNIT-1

✓(Pride and Prejudice)

- Q. 1. What do you understand by 'Irony'? Illustrate Jane Austen's use of it in 'Pride and Prejudice'. Or
"Irony is the soul of Jane Austen's comedy." Substantiate with reference of 'Pride and Prejudice'. Or
"Irony is all-pervasive in the novels of Jane Austen." Illustrate from 'Pride and Prejudice'. Or
Examine the role of Lady Cathrine and Mr. Collins and show how they supply the elements of comedy in 'Pride and Prejudice'. Or
Critically examine the use of irony in 'Pride and Prejudice'. Q. 2.
Examine Jane Austen's treatment of love and marriage in Pride and Prejudice.
- Q. 3. What is a domestic novel? Are we justified in regarding Pride and Prejudice as a domestic novel?
- Q. 4. Discuss the major theme of Pride and Prejudice.
- Q. 5. Examine the appropriateness of 'Pride and Prejudice' as a title of Jane Austen's novel.
- Q. 6. Consider 'Pride and Prejudice' as a very well constructed novel. Or 'Pride and Prejudice is a well constructed novel'. Is this a correct judgement? Discuss and illustrate.
- Q. 7. Write a short note on the importance of Lydia-Wickham episode.
- Q. 8. Examine the role of Lady Catherine and Mr. Collins and show how they supply the element of comedy.
- Q. 9. Critically examine the character of Darcy.

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UNIT-II

(David Copperfield)

Q. 10. Discuss the plot-construction of the novel David Copperfield. Or
Would you say that David Copperfield is a well-constructed novel?
Give reason for your answer.

Q. 11. Give a brief account of David Copperfield's love affair with Dora
and its culmination in his marriage with her

Q. 12. What opinion you have formed of the character and role of Uriah
Heep in the novel?

Q. 13. Would you describe David Copperfield as a realistic novel? Give
reasons for your answer.

Q. 14. Bring out the autobiographical elements in the novel, David
Copperfield.

How far is it correct to regard David Copperfield as an
autobiographical novel?

what extent can David Copperfield be regarded as Dickens
himself?

Q. 15. Give a short description of David's life at Salem House and compare
it with the school of Dr. Strong.

Q. 16. Bring out the comic elements in the novel, David Copperfield.

Q. 17. Dickens has been regarded as a master of pathos. Illustrate this quality
from the novel, David Copperfield.

Q. 18. Describe in detail the Hindu festival of Janmashtami depicted in
A Passage to India. How does it bring about reconciliation and
unit.

Q. 19. Compare and contrast the characters of -

(A) Dora and Agnes

(B) Dr. Strong's and Mr. Creakle's school.

UNIT III

(A Passage to India)

Q. 20. Discuss 'A Passage to India' as a study of the British rule in India.

Do you think that the novel 'A Passage to India' ends on a pessimistic
note? Give a reasoned answer.

'A Passage to India' is essentially pessimistic and defeatist in tone.

Do you agree to this view?

Evaluate Forster's outlook as revealed in 'A Passage to India'.

The theme of separateness of fences and barriers which runs through
all Forster's novels is in 'A Passage to India', hugely expanded and
everywhere dominant. Discuss.

Q. 21. Write a note on the cultural conflict in A Passage to India

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Q. 22. Write an essay on the major symbols employed in E. M. Forster's 'A
Passage to India.'

Q. 23. Write a note on the structural pattern of A Passage to India.

Q. 24. Discuss the plot construction of A Passage to India.
Explain the significance of the title of the novel 'A Passage to India'.

What is the underlying idea of 'A Passage to India'. Is the title
significant.

Examine the appropriateness of 'A Passage to India' as the title of
E.M. Forster's novel on Anglo-Indian relationship.

Q. 25. What is Forster's attitude in 'A Passage to India' towards the character
of Godbole? Is the writer sympathetic or critical? Give a reasoned
answer.

Q. 26. Sketch the character of Adela Quested as depicted in E.M. Forster's
'A Passage to India.'

What qualities in the character of Adela Quested impress you the
most?

Q. 27. Mrs. Moore is a symbol of harmony and reconciliation in an
atmosphere of divisions and separateness. Discuss.

Write a note on the use of symbolism in 'A Passage to India'.
"Mrs. Moore seems to me a wholly successful symbol". Do you
agree?

UNIT IV (Haroun and The sea of Stories)

Q. 28. Reproduce in your own words the subject-matter of the story, 'About
Guppies and Chupwalas'.

Discuss the theme of Salman Rushdie's 'Haroun and the sea of stories'
and how it illuminates the real world scenario.

Estimate the character of Haroun as the hero of the novel 'Haroun
and the Sea of Stories'.

Q. 29. Compare and contrast the land 'of Gup' and the 'land of chup' in
Heron and the sea of stories.

Q. 30. What message does Salman Rusdie try to convey through Haroun
and the Sea of Stories?

Q. 31. Estimate the character of Haroun as the hero of the novel Haroun
and Sea of Stories

Q. 32. Describe, in your own words, Rashid Khalifa as the Shah of Blah as
well as his son, Haroun.

Q. 33. What are the major themes in 'Haroun and the sea of Stories'?

UNIT-V

Short Answer type Questions. 1 to 30

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UNIT-1

(Pride and Prejudice)

- Q. 1. What do you understand by 'Irony'? Illustrate Jane Austen's use of it in 'Pride and Prejudice'. Or
 "Irony is the soul of Jane Austen's comedy." Substantiate with reference of 'Pride and Prejudice'. Or
 "Irony is all-pervasive in the novels of Jane Austen." Illustrate from 'Pride and Prejudice'. Or
 Examine the role of Lady Cathrine and Mr. Collins and show how they supply the elements of comedy in 'Pride and Prejudice'. Or
 Critically examine the use of irony in 'Pride and Prejudice'.

Ans. Irony defined-The basic feature of every irony is a contrast between reality and appearance. Jane Austen makes use of irony at different levels. She makes use of it in her narrative style to uncover the incongruity, even contradiction existing under the surface harmony, thereby adding a rich subtlety and complexity to her style and making it fit to be analysed and interpreted at different levels. She uses irony in her characterisation to expose her characters' misunderstanding of others as well as their own self-deception. Even her dialogues are full of dramatic irony; they have one interpretation for the speaker, and quite another for the reader who possesses more information than the speaker. Sometimes certain words uttered by a particular character and certain situations get imbued with ironic implications in the light of what happens later in the novel. Jane Austen's use of irony leads compactness, clarity and subtlety to her narrative, depth to her characterisation, a comic touch to her plot, and it keeps her reader titillated and amused.

Irony theme of 'Pride and Prejudice'-Like all other novels of Jane Austen, the theme of Pride and Prejudice also easily lends itself to an ironic interpretation. At the ironic level, Pride and Prejudice presents the contrast between 'Intricacy and Simplicity' as those terms apply to personality'. Darcy and Elizabeth's intricacy is set against Jane and Bingley's simplicity.

Irony tone of the narrative-Jane Austen's ironic tone is established in the very first sentence of the novel: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." The first half of this sentence suggests that some great 'universal' truth is the subject of the novel. There is an ironic dellation is the second half when this truth is found to be concerned with a common social problem-marriage. The sentence itself means that people assume that a well-to-do youngman should be on the look-out for a suitable wife. It conceals beneath it an ironic thought that in reality things may be the other way round. It is quite likely that women in the neighbourhood of this youngman are desirous of having such a husband and he may be the hunted one rather than the hunter. Jane Austen's implications

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become clear when in the next paragraph the youngman is even called the 'rightful property' of some young lady.

Irony of situation-Most of the events and situations in Pride and Prejudice have been given an ironic twist. Mr. Darcy remarks about Elizabeth that "she is not handsome enough to tempt me", and soon after gets captivated by her enormous eyes.

Irony of character-Irony of character is even more prominent than irony of situation. Isn't it ironical that Elizabeth, who prides herself on her perception and disdains Jane's blindness to the realities, is herself quite blinded by her prejudices. Darcy always thought he was such a gentleman, but his proposal to Elizabeth is quite ungentlemanly. Wickham is graceful to look at, polished and refined in his manners, but at heart, he is an unredeemed villain. The Bingley sisters hate the Bennets for their vulgarity, but are themselves vulgar. The fact is that there are incongruities and contradictions inherent in human nature itself, and Jane Austen, quite amused herself, portrays them for the amusement and edification of his readers.

Irony as an instrument of moral vision-Jane Austen's irony is not tinged with any bitterness, nor does it reflect her cynicism. It is amusing but it is not just verbal wit for local entertainment. It provokes some deep thinking over some significant issues of human life. Hence irony in her hands is neither indifferent nor irresponsible. Jane Austen is objective in her observation and depiction of the reality of life, but not in her evaluation of the moral values governing this reality. She has her own ethos, her own set of values-whether adequate or not is an entirely different issue-and she makes her pronouncements on human activity with appreciable consistency. She criticises marriages contracted for physical beauty or under economic pressures and emphasises the importance of love and esteem as the basis of a sound marriage. She explains the need of self-awareness, she ridicules hypocrisy and pretentiousness. Thus irony in her hands is an 'instrument of moral vision' and not 'a technique of rejection'.

Q. 2. Examine Jane austen's treatment of love and marriage in Pride and Prejudice.

Ans. Pride and Prejudice is one of the most popular novels of Jane Austen due to its multi-dimensional versatility of themes. Andrew H. Wright remarks: "She (Jane Austen) develops themes of the broadest significance, the novels go beyond social record, beneath the didactic, to moral concern, perplexity and commitment"

One of the most important themes of Pride and Prejudice, love and marriage, is also the central theme of the novel. The oft-quoted opening sentence of the novel demonstrates this basic theme: "It is a truth universally

acknowledged that a single man in possession of a good fortune must be in want of a wife"

It is true that the chief preoccupation of Jane Austen's heroines is getting married and life is a matrimonial ceremony for them. *Pride and Prejudice* dramatizes the economic inequality of women, showing how women had to marry undesirable mates in order to gain some financial security. Marriage was a significant social concern in Jane Austen's time and she was fully conscious of the disadvantages of being single as she wrote to her niece Fanny Knight, "Single women have a dreadful propensity for being poor....which is one very strong argument in favour of matrimony".

Through five marriages, Jane Austen defines good and bad reasons for marriage. Charlotte – Collins, Lydia – Wickham, Jane – Bingley and Elizabeth – Darcy are the four newly-weds. The old marriage is that of Mr. and Mrs. Bennet.

The marriage of Mr. and Mrs. Bennet is the worst example of its kind in the novel. They are pole apart in their thoughts and temperaments. Their marriage is shown to be a disaster, with the wife playing the part of a fool and the husband retreating to live an uninvolved life. Jane Austin says about this marriage:

"Her (Elizabeth's) father captivated by youth and beauty ... had married a woman whose weak understanding and illiberal mind had very early in their marriage put an end to all real affection for her ". Their marriage lacks "emotional compatibility and intellectual understanding". The Bennet's marriage ends in mutual forbearance.

Charlotte and Collins are the first newly-weds. Charlotte agrees to marry Collins solely for her financial security. It is relatively her advancing age that hastens her engagement. Charlotte tries to justify her position by giving argumentative reasons to Elizabeth: "I am not romantic you know, I never was, I ask only a comfortable home". Thus, to Charlotte, marriage is an economic transaction undertaken in self-interest.

The runaway marriage of Lydia-Wickham is based on mere superficial qualities as sex, appearance, good looks and youthful flirtation. The passion between the unprincipled rake, Wickham and the flighty Lydia is bound to cool, and in their unhappy conjugal life, mutual toleration is the nearest approach that can be expected.

The marriage between Jane and Bingley is a successful marriage of its kind. Jane Austen expresses her opinion about this marriage through the words of Elizabeth:

"All his (Bingley) expectations of felicity, to be rationally founded, because they had for basis the excellent understanding, and super excellent disposition of Jane, and a general similarity of feeling and taste between them."

However, unlike Darcy and Elizabeth, there is no planning in their relationships. Both the characters are too gullible and too good-hearted to ever act strongly against external forces that may attempt to separate them. So, their marriage is in between success and failure.

The fifth and final example of marriage is that of Elizabeth and Darcy. It is a kind of an ideal marriage based on the true understanding and cross examinations. According to Jane Austen, the courtship of Darcy and Elizabeth is a perfect union which sums up the purpose of her novel. Although it begins with the pride and prejudice; it passes through many stages as "it converts from full hatred to complete admiration and satisfaction". For Darcy, Elizabeth is no longer the woman who is "not handsome enough to tempt (him)", as he admits that "... it is many months since I have considered Elizabeth as one of the handsomest women of my acquaintance. "Also for Elizabeth, he is no longer "the last man in the world whom (she) could ever be prevailed on to marry" but he becomes the "man who in disposition and talents, would most suit her".

Thus the theme of love and marriage is very aptly exemplified in *Pride and Prejudice*. Beginning with the arrival of Bingley and Darcy, both single men "in possession of a good fortune", the novel traces the courtship of Jane-Bingley and Elizabeth-Darcy through various misunderstandings and hindrances, before they are happily married to each other. We can sum up above discussion in the words of Elizabeth:

"There can be no doubt that it is settled between us already that we are to be the happiest couple in the world."

Q. 3. What is a domestic novel? Are we justified in regarding *Pride and Prejudice* as a domestic novel?

Ans: A Domestic Novel is a type of fiction that was prevalent in the early-to-mid-nineteenth century, and was primarily read by women. The Domestic Novel has certain defining characteristics, among which are:

- Time period: domestic novels or domestic fiction generally date from the 1820s to the 1860s;
- Focusing on a particular type of heroine; specifically, either the angel or the practical woman. This heroine is frequently contrasted with an incompetent or cowardly woman, or with an ignorant beauty;
- The novel documents the heroine's struggle for self-mastery, particularly in relation to her emotions and desires; the heroine is seen as struggling to control her feelings and her wants;
- She may undergo religious struggles in the submission of her emotions and wants;
- She may suffer abuse by persons in positions of power;

- She will usually be married by the time the story is ended, either to a "bad" man who the heroine's virtue has reformed, or to a paragon to whom she has aspired;
- These novels are frequently couched in extremely sentimental language designed to wring the heartstrings of a female readership.
- *Pride and Prejudice* does not meet these outlines for a few reasons, which I will elaborate in a moment. Instead, Austen has written *Pride and Prejudice* as a Novel of Manners. A novel of manners has the following characteristics:

- Usually a story about social class;
- A lot of attention is paid to the different ways the characters express themselves, and how their words are indicative of their class and good (or poor) "breeding," or upbringing;
- The story is concerned with the manners, morals, and customs of various social classes, the conflict between those classes and customs, and the ways in which the characters succeed or fail in living up to their social roles.

In the story, the Bennett sisters are a group of genteel young women by social class, but with no fortune. They are brought into contact with their various social equals and "betters," such as Lady Catherine de Bourgh, and various members of the landed gentry, such as Mr. Darcy and his friend Bingley. As the story progresses, the girls, and Lizzy and Jane in particular, observe and react to the various characters and their successes or failings in the social roles which define them. Charlotte, for instance, is a success in her social role, according to this formula: although she marries the insipid and objectionable Mr. Collins, nevertheless in doing so she cements her social position and obtains a home and livelihood and financial security. Lydia, on the other hand, fails miserably in her prescribed role and is too brazen to care: she elopes with the scandalous Mr. Wickham, living with him without benefit of marriage until Mr. Darcy steps in and pays Wickham's debts, thus clearing the way for Lydia and Wickham to marry. The mere fact of her marriage doesn't completely rehabilitate Lydia, however; her transgression against her social role is far too serious to be undone. Due to her actions, she is effectively banished, albeit with Wickham and his regiment, to the far north.

Pride and Prejudice was written somewhat earlier than the vogue of the domestic novel, and verges more on satire. While some of its themes blur at the edges, so to speak, with the domestic novel, it is more properly considered a novel of manners. As well, it is less sentimental than humorous, and the language is not couched in effusively emotional terms. The characters have their struggles, but their struggles are social in nature rather than emotional suffering or a struggle to sublimate the will, for instance.

Q. 4. Discuss the major theme of *Pride and Prejudice*.

Ans-Many critics take the novel's title as a starting point when analyzing the major themes of *Pride and Prejudice*. The qualities of the title are not exclusively assigned one or the other of the protagonists: both Elizabeth and Darcy display *Pride and Prejudice*.

A major theme in much of Austen's work is the importance of environment and upbringing on the development of young people's character and morality. Social standing and wealth are not necessarily advantages in her world, and a further theme common to Jane Austen's work is ineffectual parents. In *Pride and Prejudice*, the failure of Mr and Mrs Bennet as parents is blamed for Lydia's lack of moral judgment; Darcy, on the other hand, has been taught to be principled and scrupulously honourable, but he is also proud and overbearing. Kitty, rescued from Lydia's bad influence and spending more time with her older sisters after they marry, is said to improve greatly in their superior society.

Pride and Prejudice is also about that thing that all great novels consider, the search for self. And it is the first great novel that teaches us this search is as surely undertaken in the drawing room making small talk as in the pursuit of a great white whale or the public punishment of adultery.

Marriage-The opening line of the novel announces: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." This sets the marriage motif of the novel. It turns out that rather than the man being in want of a wife, the woman is in want of a husband who is "in possession of good fortune". Charlotte Lucas, Lydia Bennet, Jane Bennet and Elizabeth Bennet get married to men who are sufficiently appropriate for each of them. Marriage becomes an economic rather than social activity. In the case of Charlotte, the seeming success of the marriage lies in the comfortable economy of their household. The relationship of Mr and Mrs Bennet serves to illustrate all that a marriage relationship should not be. Elizabeth and Darcy marry each other on equal terms after breaking each other's 'pride' and 'prejudice' and Austen clearly leaves the reader with the impression that the two will be the happiest.

Wealth-Money plays a key role in the marriage market, not only for the young ladies seeking a well-off husband, but also for men who wish to marry a woman of means. Two examples are George Wickham, who tried to elope with Georgiana Darcy, and Colonel Fitzwilliam. Marrying a woman of a rich family also ensured a linkage to a high family as is visible in the desires of Bingley's sisters to have their brother married to Georgiana Darcy.

Inheritance was governed by laws of entailment. When there was no heir to the estate, the family had to entail its fortune to a distant cousin. In the case

of the Bennet family, Mr Collins was to inherit and his proposal to Elizabeth would have allowed her to have a share. Nevertheless, she refused his offer. Inheritance laws benefited males because most women did not have independent legal rights until the second half of the 19th century. As a consequence, women's financial security at the time the novel is set depended on men. For the upper middle and aristocratic classes, marriage to a man with a reliable income was almost the only route to security for the woman and her future children.

Class-Much of the *Pride and Prejudice* in the novel exists because of class divisions. Darcy's first impressions on Elizabeth are coloured by his snobbery. He cannot bring himself to love Elizabeth or at least acknowledge his love for her even in his own heart because of his pride. His first proposal clearly reflects this attitude: "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." Also, Elizabeth quickly believes Wickham's account of Darcy because of her prejudice against him. Lady Catherine and the Bingley sisters belong to the snobbish category. Mr Bingley shows complete disregard to class. Because Mr. Bingley's fortune comes from trade, it would actually be a benefit socially to marry a gentleman's daughter, such as Jane.

Self knowledge-Elizabeth and Darcy were not born a great match. It is through their interactions and their critiques of each other that they recognize their faults and work to correct them. Elizabeth meditates on her own mistakes thoroughly in chapter 36: "How despicably have I acted!" she cried; "I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable distrust. How humiliating is this discovery! yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself."

Style-*Pride and Prejudice*, like most of Jane Austen's works, employs the narrative technique of free indirect speech. This has been defined as "the free representation of a character's speech, by which one means, not words actually spoken by a character, but the words that typify the character's thoughts, or the way the character would think or speak, if she thought or spoke". By using narrative that adopts the tone and vocabulary of a particular character (in this case, that of Elizabeth), Austen invites the reader to follow events from Elizabeth's viewpoint, sharing her prejudices and misapprehensions.

Q. 5. Examine the appropriateness of 'Pride and Prejudice' as a title of Jane Austen's novel.

Ans. *Pride and Prejudice* was originally entitled *First Impressions*. When the novel was revised and recast, it was given the title it now bears. The present title is so appropriate that it hardly needs any defence or justification, and all that one can do is to explain its significance. Jane Austen is not a psychological novelist; her forte is the delineation of social manners. But by giving her novel the title ***Pride and Prejudice***, she does indicate her interest in the delicate psychological study of the interaction of the human emotions like pride and prejudice.

At a superficial level, Darcy embodies pride. One of his very first appearances in the novel, he is declared to be 'the proudest, most disagreeable man in the world'. Wickham tells Elizabeth that almost all of Darcy's actions may be traced to pride, but he analyses it as 'filial pride, his pride in his father now dead', and as 'brotherly pride, his pride in his sister Georgiana'. In an ironic tone, Wickham adds that this pride has often been his best friend.

According to Darcy himself, his pride consisted in being selfish and overbearing. In Chapter LVIII, looking retrospectively over his past behaviour, he tells Elizabeth that he was taught good principles but was left to follow them in pride and conceit. His parents had allowed him, almost encouraged him, to be selfish and overbearing, to care for none beyond his own family circle, to think meanly of all the rest of the world, to wish at least to think meanly of their sense and worth compared to his own. Thus in Chapter XXXIV, when he makes his first proposal to Elizabeth, he is as eloquent on the subject of tenderness as of pride. His pride precludes his judgment. He remains blind to the faults of Lady Catherine and Miss Bingley and is prepared to think meanly of those beneath him is social standing till he is made to recognise his moral blindness by Elizabeth.

Darcy's pride piques Elizabeth when he turns down a suggestion by Bingley to dance with Elizabeth with a very humiliating remark, "She is not handsome enough to tempt me." she instantaneously gets prejudiced against him, and as her remarks to Charlotte reveal, she resolves to hate him. Darcy's confession of his implacability at Netherfield- "I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself.....My good opinion once lost is lost for ever"-deepens her prejudice, and she now begins wilfully to misinterpret all his utterances, all his actions. If Darcy's pride clouds his judgment, Elizabeth's prejudice clouds hers. Usually perceptive, she fails to detect the impropriety of Wickham's slanderous statements about Darcy and the incongruities inherent in them and willingly allows herself to be imposed upon. So complete is her trust in Wickham that she readily declares Darcy to be abominable.

The process of self-discovery starts at Rosings. Darcy, embarrassed by the vulgarity of his aunt Lady Catherine, acquires a new vision of life. His complacent belief in the refinement of his own circle had already received a dent from Caroline Bingley's hypocrisy and selfishness. Lady Catherine's ill-breeding makes him realise that refinement of manners is no monopoly of the elite, nor their depravity the bane of the low. His rejection at the hands of Elizabeth proves to him the futility of the acquirements he had been priding in. There must be something seriously wrong with his values if they could not prove adequate enough to please a woman worthy of being pleased. He was proud in the beginning, but he is completely humbled.

In Colonel Fitzwilliam, Elizabeth gets a new standard of assessing the gentility of Wickham. But she hardly benefits from it. Her moment of self-awakening comes on receipt of Darcy's letter and her gradual recognition of the validity of his objections to the Jane-Bingley marriage. She is now ashamed to think how she has been 'blind, partial, prejudiced, absurd'. She had prided herself on her discernment and disdained the generous candour of Jane, whereas she has all along been blind. She is now prepared to revise her opinion. Mrs. Reynolds' testimony softens her further, but the role played by Darcy in bringing about Lydia's marriage with Wickham just overwhelms her.

Darcy's role in the Lydia-Wickham episode proves that he has completely shed his pride, or else he would not have assented to get involved in the Bennets' disgrace and have for his brother-in-law the man he most despises. Elizabeth's recognition that Darcy was exactly the man who, in disposition and talents, would most suit her, suggests that her initial prejudice against him is over and time is now ripe for them to get married.

However, it would be an oversimplification of the novel to assume that pride and prejudice refer exclusively to Darcy and Elizabeth. The fact is that both Darcy and Elizabeth are proud as well as prejudiced. Darcy is proud of his social superiority, his refinement, and it is this pride of his that leads him to a general prejudice against the rural gentry much beneath him in social hierarchy. Elizabeth is proud of her perception, her superior personality, the sharpness of her intellect. Her prejudice against Darcy stems from her sense of hurt pride. In Chapter V, when Charlotte says that Darcy has a right to be proud, Elizabeth says, "I could easily forgive his pride, if he had not mortified mine." In Chapter XXXVI, when she reflects over the contents of Darcy's letter, she again refers to her vanity. In the proposal scene, Darcy accuses Elizabeth of Pride while Elizabeth accuses him of prejudice. She tells him that he has been prejudiced against Wickham, against Jane, and in general against anything that does not fit into his social world. In turn, Darcy tells her that she would not have been so adamant 'had not your pride been hurt by my honest confession'. This ironic reversal also points to the fact that both of them are guilty of both pride and prejudice.

Q. 6. Consider 'Pride and Prejudice' as a very well constructed novel. Or

'Pride and Prejudice is a well constructed novel'. Is this a correct judgement? Discuss and illustrate.

Ans. A well-knit plot-The precision, simplicity and symmetry of the plot of *Pride and Prejudice* evoke instinctive appreciation. There are no moral or philosophical distractions, no obtrusive characters, no digressive episodes, no loose ends dangling in the end. The interdependence of the main plot and the sub-plots is complete. The interplay between characters and events is held in perfect organic unity.

The main plot : Elizabeth-Darcy affair-Elizabeth-Darcy courtship and marriage constitutes the main plot of the novel. This affair follows a peculiar pattern which Mary Lascelles describes in the following words:

This pattern is formed by diverging and converging lines, by the movement of two people who are impelled apart until they reach a climax of mutual hostility, and thereafter bend their courses towards mutual understanding and amity.

Skilful inter-linking of the main plot and the sub-plots-In addition to the main Darcy-Elizabeth plot, the novel has three sub-plots involving Jane and Bingley, Lydia and Wickham and Charlotte and Collins. Besides their thematic relevance they are skilfully inter-linked with the main plot and substantially contribute to its progress.

The symmetry of the plot-The plot of *Pride and Prejudice* is highly symmetrical. The novel was originally published in three volumes, the first and the last balanced against each other. Volume I occurs largely at Longbourn and Netherfield Park, Volume II at Rosings, and Volume III at Pemberley, and the at Longbourn. There are a number of events occurring at various points of the novel that balance one another and add to the symmetry of the plot. There are two arrivals of Bingley and Darcy at Netherfield Park, one at the beginning, the other at the end. The first inspires optimism but ends in a fiasco; the second comes off in gloom but brings fulfilment. There are two surprise marriages-Charlotte gets married to Collins near the beginning, Lydia is married to Wickham near the end. At Netherfield, it is Elizabeth who is made to feel embarrassed at her mother's display of vulgarity; at Rosings, it is Darcy's turn to blush at Lady Catherine's ill-breeding. Near the beginning, Darcy interferes in the Jane-Bingley affair and separates them. Near the end, he interferes in the Lydia-Wickham affair but brings about their marriage. Balanced events like these help Jane Austen to achieve quite a symmetrical plot.

Dramatic quality of the plot-The plot of *Pride and Prejudice* is constructed on dramatic principles. People turn out to be other than what they

appeared. Situations produce effects contrary to those expected, characters commit themselves to set positions and then reverse their attitudes. Darcy at first appears ill-mannered and inconsiderate; he turns out to be a truly considerate character. Wickham at first appears well-mannered, considerate, honest; he turns out to be a villain. The Militia's departure from Meryton is expected to put an end to Lydia's flirtations; it results in her elopement. Her elopement should have jeopardised the Elizabeth-Darcy affair, it lends it new impetus. Lady Catherine visits Elizabeth to prevent her marriage with Darcy; she only helps to bring it about quickly, Elizabeth tells Collins that she would never refuse a first proposal and accept a second, but this is precisely what she does. Darcy declares that he does not easily change his views about anyone, yet he promptly reverses his opinion of Elizabeth. These dramatic turns are very significant.

Thematic unity of the plot—Love and marriage happens to be the main themes of *Pride and Prejudice*. And this is common to the main plot as well as the three sub-plots. Charlotte-Collins marriage is based on economics. Charlotte, aware of her own advancing age, sacrifices every delicate sentiment for the security of an establishment and links herself to the pompous fool, Collins. Her married life painfully lacks love and devotion. Lydia-Wickham marriage, like that of Mr. Bennet earlier, is based on physical charm. They soon sink into indifference towards each other. Love and esteem vanish from their life as they had vanished from the life of Mr. and Mrs. Bennet. Jane and Bingley love each other sincerely but their love, in the absence of strength from intellectual understanding and maturity, appears to be rather fragile. All these marriages set off the propriety of the marriage between Darcy and Elizabeth that is based on such just and durable values as emotional compatibility and intellectual understanding. The moral valence of these four marriages gives the plot a fine thematic unity apart from helping to project Jane Austen's moral vision.

Q. 7. Write a short note on the importance of Lydia-Wickham episode.

Ans. The Lydia-Wickham episode is integrally related to the main Elizabeth Darcy plot. Wickham's first importance is to deepen Elizabeth's prejudice against Darcy. Darcy appears proud and forbidding. And he mortifies Elizabeth by refusing to dance with her and making a disparaging remark about her want of beauty. Wickham is graceful, charming, but above all attentive. When he first meets Elizabeth, he singles her out and makes her his confidant. Thus Elizabeth is enamoured of him, flirts with him and for a while even toys with the idea of getting married to him. Wickham also exploits to the full her prejudice against Darcy and relates some slanderous falsehoods to malign him. In particular he accuses Darcy of having deprived him of a handsome living the late Mr. Darcy wanted him to be provided

with. Thus Wickham's first function in the novel is to alienate Elizabeth and Darcy and to provide Elizabeth with something concrete to charge him with while declining his marriage proposal.

Lydia-Wickham elopement comes off exactly at the moment when Elizabeth starts cherishing hopes of marriage with Darcy. The elopement appears to be a great calamity, and for a moment, it looks as if her hopes have been completely blasted. But this temporary setback is very essential. It provides the hero and the heroine with an opportunity to take stock of the situation and to determine the exact intensity of their feeling for each other. Elizabeth's sense of frustration suggests her newly-acquired feeling for him. It helps her to realise that Darcy is exactly the man who, in disposition and talents, is most suited to her. Darcy gets an opportunity to prove to Elizabeth that he has shed his earlier pride and developed real nobility. His sacrifice is really great. He pays off Wickham's debts and purchases him a new commission in the army. In marrying Elizabeth he agrees to get involved in the disgrace of her family. He detests Wickham for having attempted an elopement with his sister Georgiana. But now he accepts him as his brother-in-law. And all this he does just for his love of Elizabeth. She is overwhelmed. Her initial prejudice melts away and the two are united into happy wedlock.

Lydia-Wickham marriage is relevant in another way also. Lydia is attracted towards Wickham on account of his external charm, on account of the glamour that envelops his crisp military uniform. She falls for infatuation, not for love. Wickham had no intentions to marry Lydia in the beginning. His flight was occasioned by his mounting debts, which it was beyond him to square off. He intended escaping abroad and making good his fortune through some prudential marriage there. When Darcy agrees to pay off his debts, he consents to marry Lydia. Thus Lydia-Wickham marriage is a marriage for very wrong reasons: infatuation on one side, economic pressure on the other. It is bound to be unsuccessful. Soon after their marriage, the two sink into indifference towards each other. Love and marriage is an important theme of *Pride and Prejudice*. Lydia-Wickham marriage being a marriage for wrong reasons, sets off the propriety of the Darcy-Elizabeth marriage.

In addition, Lydia is relevant to the theme of parenthood in the novel. Lydia's flirtations at a very young age underline the inadequacy of Mr. and Mrs. Bennet as parents. Mrs. Bennet is a woman of mean understanding. Mr. Bennet is cynical and irresponsible. The lack of harmony in the married life of the Bennets affects the daughters also. When Lydia is about to go to Brighton, Elizabeth requests her father to withhold his permission. She also warns him that if Lydia's exuberant spirits are not checked in time, she will soon be beyond the reach of amendment. But Mr. Bennet's answer is: "We shall have no peace at Longbourn if Lydia does not go to Brighton. Let her go then." It is clear that Mr. Bennet is willing to buy personal peace even at the cost of family honour. He has to pay for it dearly. Thus Lydia-Wickham episode is relevant to the novel both thematically and structurally.

Q. 8. Examine the role of Lady Catherine and Mr. Collins and show how they supply the element of comedy.

Ans. Succeeding generations of readers as well as eminent critics have paid rich tributes to Jane Austen's comic vision. But having close affinities with the eighteenth century poets and novelists, she does not produce comedy for its own sake. The source of her comedy lies in irony and irony in her hands is a potent instrument of the study of the complexities of and inherent inconsistencies in human nature, thus she combines the interest of a comedy with the deeper interest of character portrayal. Irony of situations and the use of wit and irony in dialogues also contribute to the comic effect.

Most of the comedy in the novel arises from the character of Mrs. Bennet, a woman of mean understanding, little information and uncertain temper. She is obsessed with the lone motive of getting her daughters married and the appearance of any eligible bachelor on the scene transports her into the realm of imagination and she starts dreaming about one of her daughters getting married to him. A mother's concern to see her daughters well settled in life is perfectly natural and even commendable; it is the manner of Mrs. Bennet's acquiring husbands for her daughters and her total disregard of their suitability as life partners that makes her a comic character. Being a woman of very narrow vision, she fails to perceive the utter incompatibility of Elizabeth and Mr. Collins as a married couple and Elizabeth's rejection of Mr. Collins fills her with dismay. But her blind rage at the turn of events amuses the readers.

Mrs. Bennet's persistent complaints about her weak nerves and about the general apathy of her family towards her also render her a comic character. Complaining of weak nerves was a fashion in Jane Austen's age and the readers are aware that Mrs. Bennet's conduct is either hypocritical or vastly exaggerated. Her complaints exposed her to general ridicule within the family and Mr. Bennet often had fun at her expense. In fact, when she complains for the first time, Mr. Bennet says that he has a high regard for her nerves because they are his old friends.

Mrs. Bennet's garrulity is another comic trait. Silence is a great virtue that often saves people from landing into unsavoury situations. But it is a virtue that usually goes uncultivated and unappreciated. Mrs. Bennet, being really stupid, continues to blabber, utterly oblivious of the delicacy of the situation and the unfavourable impression she is producing on the people present. At social gatherings, her talk is cheap and trivial, and Elizabeth smarts with embarrassment at the thought of the disgrace Mrs. Bennet is bringing to the whole family. In fact, the vulgarity and cheapness of Mrs.

Bennet is one of the major factors responsible for the removal of Bingley from the scene. But whatever be the catastrophic consequences of her senseless talk for the family, she provides great pleasure to the reader.

Mr. Collins, a strange mixture of inconsistent traits and a bundle of oddities is another source of rich comedy. His inflated notion of self-importance and his obsequiousness, particularly with regard to Lady Catherine, make him a very funny character. Mr. Bennet is right in observing that Mr. Collins is an absurd fellow. He is over-eager to please every family he visits. During his first visit to the Bennets, he first praises the Bennet girls, then the furniture and finally the sumptuous dinner to which he is treated. When he discovers that he has offended Mrs. Bennet by inadvertently suggesting that the dinner has been cooked by one of the Bennet girls, and not by the cook, he is profusely apologetic. Gestures, perfectly in order in normal situations, get so exaggerated in his hands that they begin to make him look ridiculous. With respect to Lady Catherine, his sycophancy degenerates into servility and gives him the looks of utter stupidity.

Mr. Collins's reasons for deciding to marry are also funny. He says he wants to marry in deference to Lady Catherine's advice, because he wants to set an example of matrimony in his parish and because he thinks marriage will give him happiness. There is nothing about the girl he is proposing to, the promptness with which he changes girls suggesting that it hardly matters whom he marries. His complacency that no girl can reject him and his persistent refusal to accept his rejection even after it has been slapped into his face also make him a laughable character.

Mr. Collins's letters, fully in consonance with his personality, are also very amusing. In the letter written to Mr. Bennet after Lydia's elopement with Wickham, on the one hand he counsels forgiveness and one the other urges Mr. Bennet never to allow Lydia to enter his house. The letter prompts Mr. Bennet to remark that Mr. Collins has very strange notions about Christian forgiveness.

Minor characters like Mary Bennet, Mr. Hurst and Sir William Lucas have also been portrayed in a comic vein. Like her mother, Mary too is a person of mean understanding. Besides being physically unattractive, she has neither taste nor genius; so she keeps flaunting her learning to buy good opinion. Ironically, she only exposes her stupidity. Mr. Hurst is an indolent man whose interests in life begin and end with good food. All that he does is to eat and play cards, and when he is doing neither of these, he just stretches himself on a sofa and goes to sleep. Sir William Lucas spends most of his time reminiscing and seeking happiness in his own importance as a knight.

The wit of Mr. Bennet and Elizabeth, sharp and pungent in the case of the former, restrained in the case of the latter, also adds to the novel's comedy. Mr. Bennet's words to Elizabeth after she has rejected Mr. Collins's proposal deserve to be quoted. "An unhappy alternative is before you, Elizabeth," he says to her. "From this day you must be a stranger to one of your parents. Your mother will never see you again if you don't marry Mr. Collins and I will never see you if you do." His description of Wickham as his favourite son-in-law and other similar comments about him amuse the reader at the expense of Mr. Bennet himself. In contrast with Mr. Bennet, Elizabeth's wit is more perceptive, more restrained and therefore more effective.

Ironical reversal of situations also produces comedy. Wickham, who tries to degrade Darcy in Elizabeth's eyes proves to be instrumental in bringing them closer. Lady Catherine's visit to Elizabeth to pre-empt Darcy's marriage with her actually hastens it. Elizabeth's comment about her is loaded with interesting implications: "Lady Catherine has been of immense use, which ought to make her happy, for she loves to be of use." Elizabeth and Darcy's initial prejudices against each other and a total change of their opinions later are also examples of ironic reversals that amuse us as they offer valuable insights into human nature.

In conclusion, it must, however, be emphasised that though the comedy in the novel is one of its welcome features, if the novel is considered to be a classic, it is for its convincing portrayal of the complexity of human nature, for its enlightened critique of the man-woman relationship, particularly within marriage and for its realistic depiction of a particular segment of contemporary society.

Q. 9. Critically examine the character of Darcy.

Ans : Introduced to Jane Austen's *Pride and Prejudice* as a tall, handsome, self-absorbed aristocrat, Darcy experiences a change in personality and character. Mr. Darcy is a wealthy man who plays a key role in the book *Pride and Prejudice*. When the book begins, his parents have died and he has a younger sister, Georgiana. He also has an aunt, the wealthy and opinionated Lady Catherine de Bourgh. Mr. Bingley is his close friend. His primary residence is called Pemberley.

When Elizabeth first meets Mr. Darcy, she finds him to be prideful and rude. Mr. Darcy is drawn to Elizabeth despite the fact that he finds her family questionable, and he proposes to her. She refuses his proposal.

Mr. Darcy explains why he is a prideful person. His parents had spoiled him, though they had taught him morals and standards growing up. He had become selfish. He is also a serious person, and is "not of a disposition in which happiness overflows in mirth" (*Pride and Prejudice*, Chapter 59). He

tenderly cares for his younger sister. He looks out for her and wishes to keep her safe from harm.

Lydia runs off with Mr. Wickham, and Mr. Darcy comes to the rescue. He gives Wickham money and makes sure that he marries Lydia. When Elizabeth finds out, she realizes that she had been wrong about Mr. Darcy. She sees a kinder side to him. He proposes again and they become engaged. Beneath Mr. Darcy's hard outer shell is a kind and caring person. His housekeeper at Pemberley sings his praises. Mr. Bingley greatly admires his friend. Georgiana adores her older brother. Elizabeth eventually comes to see his good qualities, as well.

UNIT-II

(David Copperfield)

Q. 10. Discuss the plot-construction of the novel David Copperfield.

Or

Would you say that David Copperfield is a well-constructed novel? Give reason for your answer.

Or

Write a note on the structure of the novel, David Copperfield.

Ans. The Loose, Episodic Plots in Dickens's Novels-Dickens is one of the most famous English novelists; but his fame certainly does not rest upon his craftsmanship or his capacity to build well-knit plots. In most of his novels, particularly the earlier novels, the plots are loose, and merely episodic. In these novels, the plot is often a string of incidents and events, loosely connected with one another. These early novels, such as *Pickwick Papers* and *Nicholas Nickleby*, were written by Dickens very much in the manner of *Smollett* because these novels are mere bundles of adventures, connected, so far as they are connected at all, only by the characters who figure in them. However, in the later novels, such as *Martin Chuzzlewit*, *Dombey and Son*, and *David Copperfield*, some effort has been made by Dickens to achieve a greater unification; but even these novels belong substantially to the loose, chronicle type. Only in the novels of his last phase did Dickens achieve any real success in the construction of his plots. On the whole, it cannot be claimed that Dickens was a competent craftsman, having the skill to write his stories according to a systematic plan and to organize all the diverse strands of a story into a coherent plot.

The Successive Stages of the Main Story-As already indicated, *David Copperfield* is a novel in which some sort of unity in the construction of the plot has been achieved by virtue of the fact that there is a central figure round whom the main story revolves, and to whom most of the characters are related in one way or another. The main story in this novel centres round the protagonist, namely *David Copperfield*. David is himself the narrator of

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the story; and this, in itself, helps towards the unification of the various strands. Evidently, the narrator would tell us only about those events and persons with whom he himself is connected, or in whom he is in one way or the other interested. Essentially, the novel tells the story of the life of the narrator himself, from the time of his birth onwards. The opening chapter contains an account of the circumstances in which David was born. Then a number of chapters have been devoted to an account of David's life at home, first with his mother and the maidservant Peggotty, and then with the additions of Mr. Murdstone and his sister Miss Murdstone to the family. Mr. Murdstone's and Miss Murdstone's ill-treatment of David is described in some detail because such treatment is bound to leave a permanent impression upon a growing child. Then follow a couple of chapters in which David's life and experiences at the Salem House Academy are described, including the friendship which he forms with Steerforth and Tommy Traddles. Next comes an account of David's bitter experience of working at the Murdstone and Grinby Warehouse, from where he runs away to seek shelter at the house of his great-aunt, Miss Betsy Trotwood who lives in Dover. After a short stay at Dover with his great aunt and Mr. Dick, he is admitted to Dr. Strong's school in Canterbury. After completing his education at this school, he travels a bit at the advice of his aunt and happens to meet Steerforth in London. Steerforth takes him to his home in Highgate where he spends a day or so and he then takes Steerforth to Yarmouth where he introduces him to Mr. Peggotty's family sometime later, David is articled to a firm called Messrs. Spealow and Jorkins and begins to work at Doctors' Commons. He falls in love with Mrs. Spenlow's daughter, Dora, who begins to respond to his love. At about this time his aunt suffers a big financial loss and finds herself an impoverished woman. She comes to London and begins to live with David. Mr. Spenlow strongly objects to the love-affair which David has developed with Dora; but Mr. Spenlow immediately afterwards dies suddenly. David is then able to marry David becomes quite well-known as an author and has begun to earn a respectable income. Towards the second year of his married life with Dora, she dies. David then travels abroad in order to find some comfort for the terrible bereavement which he has suffered. After returning from his travels, he starts meeting Agnes regularly. He has in the past been treating Agnes as a sister but now, feeling lonely and forlorn, he experiences a desire to marry her. She tells him that she has been in love with him from the very beginning; and so they get married. In course of time David becomes famous as a novelist, and he now begins to lead a comfortable life with his wife and children around him, and with his aunt and Mr. Dick living quite near him.

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Q.11. Give a brief account of David Copperfield's love affair with Dora and its culmination in his marriage with her.

Ans. Love at First Sight-Dora was the daughter of Mr. Spenlow of the firm called "Messrs. Spenlow and Jorking" to whom David was articled as an apprentice-proctor. One day Mr. Spenlow took David to his house where he introduced David to his daughter, Dora. David fell in love with the girl at first sight. But he was amazed, and also dismayed, to find that Miss Murdstone was also there in the capacity of a companion to Dora whose mother had been dead for a long time. However, he felt reassured when Miss Murdstone privately suggested to him that neither he nor she should make any reference to their past relations in the presence of Mr. Spenlow or Dora. David conceived an intense passion for Dora who appeared to him to be a sylph and a fairy. He began to regard her as the empress of his heart. Indeed, Dora now became an obsession with him. Whenever he was not busy with his professional work, he was occupied with thoughts of her.

A Picnic, Held on Dora's Birthday, and Attended by David-Time continued to pass, and David continued loving Dora, without the least decline in his passion. One day Mr. Spenlow invited David to join the celebration of Dora's birthday and a picnic which had been arranged in connection with that celebration. David felt thrilled to think of the opportunity which had come his way to meet Dora; and so he promptly gave his consent to Mr. Spenlow. On the specified day, he eagerly went to Mr. Spenlow's house and met Dora. Dora was at that time in the company of Miss Julia Mills who was a bosom friend of Dora. He handed over to Dora a bouquet of flowers which he had taken with him. Dora was happy to receive the bouquet and began to admire the flowers. At the picnic, David began to feel jealous of a young man who seemed to be very close to Dora. However, in the course of the picnic, David got an opportunity to kiss Dora's hand. He also kissed Miss Mills's hand. After kissing Dora's hand, he felt as if he had reached the seventh heaven. Miss Mills told him that Dora would be spending a few days with her at her house, and that he would be welcome to meet there. She fixed a particular day for this meeting.

David, Secretly Engaged to Dora-On the appointed day he went to Miss Mills's house, and met Dora. On this occasion he took the initiative of taking Dora in his arms and telling her that he was deeply and passionately in love with her. He told her that he would die without her. All this time Dora's dog Jip kept barking angrily at him. Dora was very fond of this dog, and used to keep fondling it all the time. Dora was quite responsive to David's declaration of love. In fact, she and David got engaged to each

other there and then. However, Dora said that they must keep this engagement a secret from her father for the time being, though Miss Mills could be taken into their confidence. Thereafter, David began to meet Dora regularly but secretly in a garden near her house. He gave her an engagement ring decorated with blue-coloured precious stones. Miss Mills had played an important role in the fulfilment of David's most cherished desire, which was to win Dora's heart.

A Setback to David's Fortunes-A misfortune now befell David. His great-aunt, Miss Betsy Trotwood, found herself financially ruined and, as a consequence of this, David's circumstances changed greatly. He told Dora that, if she really loved him, she should prepare herself to lead a life of poverty after marrying him. Dora thought that he was merely joking, and therefore told him not to talk foolishly. He then informed her that he had been financially ruined, and advised her to learn how to keep household accounts and also to learn how to cook. Dora did not quite understand the implications of what David told her. She still thought that he was joking. Perhaps, she did not even understand what poverty meant because she had been accustomed to lead a life of comfort and luxury.

Mr. Spenlow's Opposition to David's Desire to Marry Dora-Dora's father, Mr. Spenlow, came to know of his daughter's secret love-affair with David; and he became furious. He told David that he (David) should entertain absolutely no hope of marrying Dora. Mr. Spenlow said that he had settled a lot of money on Dora, and that David would not be the right kind of husband for her because David's means were extremely limited. David felt deeply disappointed by Mr. Spenlow's warning to him. However, the very next day Mr. Spenlow died. Dora was now taken away by two aunts of hers to live with them in Putney.

Davis, Married to Dora-A separation had now taken place between Dora and David. However, at the advice of Agnes, he wrote a letter to Dora's two guardians seeking their permission to pay occasional visits to Dora at Putney. Dora's guardians sent a favourable reply to David's request; and so David started visiting Putney and meeting Dora twice a week. Dora's aunts found David an acceptable suitor for Dora's hand. He assured the two ladies that no man had ever loved a woman as he loved Dora. David found Dora quite responsive to him during his visits to her. She even agreed to study a cookery-book and to learn to keep household accounts in anticipation of the duties which she would have to perform as his wife. By this time David had achieved some success as an author and had begun to earn some money by his writings. In due course, he obtained the consent of Dora's two guardians to his marrying Dora; and so the marriage, so eagerly looked forward to by David, took place.

The Roles of Miss Murdstone and Miss Mills in the Whole Affair-It may here be pointed out that Mr. Spenlow had come to know about the secret love-affair of his daughter with David through Miss Murdstone. Miss Murdstone had been working in Mr. Spenlow's household in the capacity of a paid companion to Dora. Having come to know about the secret correspondence between Dora and David and about their secret meetings, Miss Murdstone could not help telling Mr. Spenlow about the matter. Mr. Spenlow did not regard David as a suitable husband for his daughter despite the fact that, although he appeared to be a wealthy man, he had actually been spending more than his income, and could not therefore be regarded as very rich. However, his death cleared the way for David's marriage to Dora. At the same time, the constructive role of Miss Julia Mills in this affairs has to be appreciated.

Q. 12. What opinion you have formed of the character and role of Uriah Heep in the novel?

Or
Narrate in your own words the story of Uriah Heep's Villany and his exposure at the hands of Mr. Micawber.

Ans. His Clammy Hand, a Symbol of the Evil in Him-Uriah Heep is the most odious and the most despicable character in the novel. He is an embodiment of hypocrisy, disloyalty, cunning, and fraud. We begin to dislike this man from the very time he is introduced to us. One odious feature of this man, with which we become acquainted at the very outset, is his clammy hand. When David Copperfield shakes hands with Uriah Heep, he feels a certain amount of moisture on his own hand as a consequence of the contact between his hand and Uriah Heep's. Afterwards, David has to rub the moisture off his hand, but even then he feels his hand cold and wet upon his memory. Now, this clammy hand may be regarded as a symbol of the evil in Uriah Heep's mind.

His Fake or Feigned Humility-Perhaps the most striking feature of Uriah Heep's character is his habit of constantly speaking about himself as a "humble" person. Whenever he meets David Copperfield or anybody else, he must say that he is a "humble" person, and that his mother too is "humble". This humility we later find, is only a fake humility; and so we begin to hate him. His humility is a pose to mask the evil within him. We begin to hate him more and more after discovering that he is a great hypocrite and a crook too. One one occasion he says that a man like him cannot aspire to become learned because a man like him can become successful in life only by remaining humble. When he takes David Copperfield to his house on one occasion, he points to his lodging as his "humble" dwelling. He always treats David Copperfield with the greatest respect though this respect is also a cover for his vicious intention. In a physical sense he is odious because he has a way of writhing when he expresses any kind of enthusiasm.

His Crookedness, Cunning, and Presumptuousness-Uriah Heep is a crooked and dishonest man who shows an utter want of scruple in promoting his prospects in life. As Mr. Wickfield's clerk, he begins to manipulate his employer's accounts when the latter becomes unfit to attend to his affairs personally because of the nervous ailment from which he begins to suffer as a result of his heavy drinking. Soon Uriah Heep becomes a full-fledged partner of Mr. Wickfield as a consequence of his machinations; and then he even moves into Mr. Wickfield's house with his mother to live there. Not only that; he begins to aspire to Agnes's hand in marriage. Thus he combines presumptuousness with crookedness. He tells David Copperfield that the only obstacle in his way of marrying Agnes is that David too is in love with her. However, David sets his doubts at rest by explaining that the relationship between him and Agnes is that of a brother and sister. Thereafter, Uriah Heep becomes absolutely certain that he would be able to win Agnes as his wife, not knowing that Agnes is determined inwardly never to marry him.

His Mischievousness-Our view of Uriah Heep's wickedness finds confirmation when he plays a mischievous role in the domestic life of Dr. Strong and his wife Annie. He creates a suspicion in Dr. Strong's mind that Annie is having an adulterous relationship with Jack Maldon. On this occasion David feels so annoyed with Uriah Heep for thus behaving that he hits that man, giving him a severe blow which necessitates Uriah Heep's having to get one of his teeth pulled out by a dentist.

Mr. Micawber's Exposure of the Evil in Uriah Heep-But it is left to Mr. Micawber to bring out and expose the evil in Uriah Heep. It is Mr. Micawber who sums up the character of this man, and who brings a regular charge-sheet against him. He describes Uriah Heep as the most consummate villain, as a forger and a cheat, as a "heap" of infamy, as an avaricious, false, and grasping man. According to Mr. Micawber, this devil of a man has been manipulating Mr. Wickfield's accounts to his own advantage and to the detriment of Mr. Wickfield. The full magnitude of the evil in Uriah Heep is thus revealed to us although we have already been having a more or less complete idea of the kind of wickedness which he is capable of.

Uriah Heep's Devotion to His Mother-However, there is a redeeming feature in this man's character, and that is his devotion to his mother. Mother and son are deeply and genuinely attached to each other, but there is a comic side to this relationship also. They both cooperate on all occasions to extract other people's secrets from them by putting to them all sorts of questions in a cunning manner.

In Prison Towards the End of the Story-Towards the end of the novel, we find Uriah Heep in jail on account of certain criminal activities in which he had been indulging after the termination of his connection with Mr. Wickfield. Thus Uriah Heep has learnt nothing from the sad fate which he had met as a consequence of the fraud he had practised upon Mr. Wickfield.

Q. 13. Would you describe David Copperfield as a realistic novel? Give reasons for your answer.

Ans. Essentially and Predominantly a Realistic Novel-As for the novel David Copperfield, it is one of the most realistic novels, though in the delineation of some of the characters Dickens has certainly exaggerated or heightened some of the traits, and although some of the events in the story are also improbable and even fanciful. The improbable and fanciful events may be regarded as romantic, so that it would be fully correct to say that in this novel we have a blending of the realistic and the romantic elements. The romantic elements by no means preponderate and, in any case, these elements have very skilfully been blended with the realistic elements which are undoubtedly predominant.

Child-Psychology, Accurately Analyzed-Several chapters in the beginning of this novel are devoted to an account of David Copperfield's childhood. In these chapters, Dickens has most accurately described David Copperfield's mental suffering caused by the ill-treatment of his step-father, Mr. Murdstone, and even more so by that of Mr. Murdstone's sister. The psychology of a suffering child has most convincingly been analyzed in these chapters. When, on one occasion, David Copperfield is beaten by Mr. Murdstone, he gets hold of Mr. Murdstone's hand and bites it, whereupon he receives an even severer beating and is confined to a room for five days like a prisoner. David's mental agony at this time is again described in a most convincing manner.

A Realistic Account of David's School Life-David's life as a pupil at Salem House is also described in a perfectly realistic manner. There is nothing artificial or strained or improbable about this account of David's stay at that Academy. David's developing friendship with Steerforth and Tommy Traddles has nothing of the improbable in it.

Emily's Elopement, a Realistic Episode-Emily's elopement with Steerforth and her ultimate fate are among the most striking episodes in the novel; and these episodes are perfectly and thoroughly convincing. Steerforth comes from an aristocratic family and his weakness for pretty girls was indicated to us when he was yet at school. At school he went to church in the company of Mr. Creakle's pretty daughter; and on one occasion he told David Copperfield that, if David had a sister, he (Steerforth) would have definitely liked her. Steerforth, clever as he is, wins Emily's heart by giving her a false promise of marriage; and, simple-minded as she is, she falls into his trap. Later Steerforth shows his meanness not only by deserting her but also leaving a message for her, asking her to marry his servant, Littimer. There is nothing at all improbable in the behaviour of Steerforth or in Emily's reaction to Steerforth's message.

Vivid and Realistic Descriptions-Another realistic element in the novel is to be found in the many descriptions of places, streets, and towns. Dickens had a great talent for vivid description; and in this novel we come across numerous descriptive passages, each of them minute and realistic. Whether the place is Dover or Blunderstone, or Canterbury, or the capital city of London, Dickens never fails to bring before our minds vividly the location where the incidents of the story take place. Dickens shows himself to be an adept in describing not only towns and streets but also houses, and rooms with their furniture. It is the same with outdoor scenes of Nature, though these are very few. One of the most graphic descriptions in this novel is that of the tempest which is blowing when David travels from London to Yarmouth in order to see Ham. The description of the tempest, when a passing ship gets wrecked on the sea, is one of the memorable passages in this novel.

Realistic or Life-Like Characters-Coming to the characters, we find that here again Dickens show a strong sense of realism and verisimilitude because, after all, character and incident are closely related, and because, in most cases, incidents take place as a direct result of the character of the human beings involved in them. David Copperfield is himself one of the most convincing personalities in the entire range of the novels of Dickens. One reason for the realistic portrayal of David Copperfield is that Dickens was projecting himself into this portrayal. David's sensitivity, his goodness of heart, his integrity as a man, his kindness of disposition, his aversion for all kinds of cunning and fraud, his gentlemanliness and decency, his thoughtful and reflective nature-all these combine to make him a most admirable man. Then Mr. Murdstone and Miss Murdstone are convincing because we all know that cruel men and women abound in this world. The cruelty of a step-father, like that of a step-mother, is a well-known fact. There are, in this world, many kind-hearted women like Peggotty; and there are many simple-minded and self-sacrificing men like her brother Mr. Peggotty. The goodness and genuineness of Ham is nothing impossible or improbable, though it is certainly rare. Mr. Wickfield's weakness of character is entirely convincing, as is Agnes's goodness of heart and gentleness of disposition.

Q. 14. Bring out the autobiographical elements in the novel, David Copperfield.

How far is it correct to regard David Copperfield as an autobiographical novel?

Or
what extent can David Copperfield be regarded as Dickens himself?

Ans- Autobiography in Disguise, But Only in a Limited Sense

David Copperfield is undoubtedly an autobiographical novel. As we go through this book, we find that a large number of incidents and happenings in

the life of David Copperfield correspond to the incidents and happenings in the life of Charles Dickens himself. Not only that; some of the characters in the novel are also based upon actual persons with whom Charles Dickens had come into contact or who existed in his own life. We can go so far as to say that in several respects the protagonist, namely David Copperfield, is Charles Dickens himself. Perhaps, it was for this reason that Dickens regarded this novel as his "favourite child". Dickens's own experiences as the son of a debtor, Dickens's hopeless love affair with a girl by the name of Maria Beadnell; Dickens's misery as a student at the Wellington House Academy; Dickens's sense of degradation when working in Jonathan Warren's Blacking Factory; Dickens's struggles to learn shorthand and his ultimate mastery of it; Dickens's success as a parliamentary reporter; Dickens's fame as novelist-all these facts of the life of Dickens have been projected into the life of David Copperfield in one form or another. This novel is, then, an autobiography in disguise. At the same time, it must be pointed out that this novel is not an autobiography in all its details; it is a strictly limited autobiography in which there is a substantial component of fictitious characters, fictitious events, and fictitious situations and episodes.

The Financial Difficulties of the Dickens Family

There are two major spheres of autobiographical interest in this novel. One is Dickens's experiences as the son of a man who was constantly in debt; and the second is Dickens's abortive love-affair with Maria Beadnell. Dickens's father, John Dickens, serves as a model for the portrayal of Mr. Micawber in the novel, and Dickens's mother is mirrored in the portrayal of Mrs. Micawber. John Dickens had much of Mr. Micawber's grandiloquent manner of talking; he also had much of Mr. Micawber's genuine charm and benevolence; and he was as irresponsible in financial matters as Mr. Micawber in the novel is. In the eighteen-twenties, when Charles Dickens was yet only in his teens, John Dickens experienced an acute financial stringency which forced the Dickens family to leave Chatham and shift to London. In that capital city, the Dickens family took on rent a small house in Bayham Street, Camden Town, in order to bring down their expenses to the barest minimum. However, soon afterwards, Dickens's mother (very much like Mrs. Micawber) rashly decided to put into operation a scheme intended to rescue the family fortunes and, in pursuance of this scheme, the family moved into a larger and more expensive house in Gower Street North where Dickens's mother hoped to run a school. The scheme proved a failure because no pupils came. The higher rent of this house became a heavy burden upon the family. Besides Charles Dickens and his sister Fanny, there were four younger children in the family, their ages ranging from eight to two years. John Dickens's creditors became impatient and demanded the repayment of the loans which they had given to

him. The situation in the Dickens household became almost critical; and it was at this stage that Dickens's parents felt compelled to pawn and sell their household goods in an effort to raise extra cash. This happening in the life of the Dickens family has its parallel in the novel when David Copperfield helps Mrs. Micawber (in Chapter 11) to sell or to pawn the household articles. In the novel we find David selling Mr. Micawber's books to a bookstall-keeper in City Road, and he becomes a familiar figure at the shops of pawn-brokers.

Dickens's Degrading Work at Warren's Blacking Factory

At this stage a friend of the Dickens family by the name of James Lamert, made an offer intended to relieve this financial pressure. He arranged a job for Charles Dickens, then aged only twelve, in Jonathan Warren's Blacking Factory in London on six shillings a week. Although the wages were not unreasonable if judged by the conditions of that time, the working hours were extremely long from 8. a.m. to 8 p.m., with short intervals for lunch and tea. The job itself was a very tedious one. It consisted in the covering of pots of paste-blackening with oil-paper and then tying them with a string. The premises, where the factory was housed, was extremely dreary and depressing. The effect of all this on Charles Dickens was profound. He was a sensitive boy, and he found it impossible to reconcile himself to the job and the conditions under which it had to be done. He felt deeply humiliated. He began to keep aloof from the other boys doing similar work. In fact, he felt utterly forsaken. All this finds a place in the novel. In Chapter 11, David informs us that he worked from morning until night, with common men and boys. He says that he was a shabby child, insufficiently and unsatisfactorily fed. He suffered in secret, and he suffered immensely. How much he suffered, was utterly beyond his power to tell, he says. He further says in the same chapter that he experienced a deep sense of undeserved degradation and led a miserable life.

The Arrest and Imprisonment of Dickens's Father

A few days after Charles Dickens had started working at the blacking factory his father was arrested for his inability to repay his debts. He was committed to the Marshalsea prison. While going into the prison, he told his son Charles that the sun had set upon him for ever. On a later occasion, the father told Charles to draw a lesson from his experience and to note that, if a man had twenty pounds a year and spent nineteen pounds, nineteen shillings, and six pence, he would be happy, but that a shilling spent the other way would make him wretched.

Dickens's Unsuccessful Love-Affair with Maria Beadnell

Then there was Dickens's experience of his unsuccessful love-affair with Maria Beadnell whom he had met in 1829 when he was just seventeen.

Dickens's main source of income at the time was what he made from shorthand-writing at Doctors' Commons. Some sort of understanding did develop between Dickens and Miss Beadnell; and they even exchanged letters and tokens of love. But it was a time of alternating joy and depression for the young Dickens. Eventually, Dickens suffered the pangs of disappointment and frustration because Miss Beadnell's parents did not find his prospects in life to be attractive enough. In 1831, Miss Beadnell was sent away to Paris to complete her education. When she returned, her feelings for Charles were no longer the same as they originally had been. The effect of the breakdown of this love-affair on Dickens was intense. This experience of Dickens with Miss Beadnell finds its echo in the novel in David Copperfield's love-affair with Miss Dora Spenlow. In the novel also, we get a vivid account of David Copperfield's alternating hope and despair. David's infatuation with Dora is similar to Dickens's with Maria Beadnell.

Not Autobiography, But Autobiographical in Inspiration

Thus the resemblance of certain materials in the novel with certain aspects of Dickens's own life is very close. We are therefore justified in looking at the novel partly as a distinguished public confession. Two facts in the novel tower above all others. One is David's misery as a rejected child; and the other is David's love-affair with Dora; and both these reflect Dickens's own personal experiences. The third important fact is David's fame as a novelist; and this too was Dickens's own experience. The novel may therefore be treated as an attempt by Dickens to review his life and career, and as an attempt to take stock of himself emotionally and artistically. At the same time, we must guard against treating the novel as literal autobiography. There are many fictitious characters in the novel and many imaginary happenings. For instance, the family living in the boat-house at Yarmouth does not represent any actual persons in Dickens's life. Steerforth's elopement with Emily is also an invention by Dickens' and there are many more happenings of the same kind. We may therefore conclude by saying that this novel is not autobiography but that it is autobiographical in inspiration.

Q.15. Give a short description of David's life at Salem House and compare it with the school of Dr. Strong.

Ans. The life David led at Salem House was the negation of freedom. The picture of the Salem House given by Dickens is anything but desirable. Dickens in his role of a reformer wanted to reform old practices which were proving a bane to the society of London. Such schools were very common those days. Dickens' aim in giving us Creakle and Dr. Strong seemed to be that he wanted to give a picture of the schools, what they were and what they

should be if reformed. He also wishes to impress upon his readers as to what a benevolent school master like Dr. Strong can achieve in making the characters of his students.

Like Mr. Murdstone, Mr. Creakle practised 'Spare the rod and spoil the child.' He took delight in keeping the boys under an iron discipline. The so called discipline—a complete denial of freedom was the ideal with the school master then. The head of Salem House was him self dull and illiterate and was not in a position to do his job, as a teacher. He took pleasure in tyrannising the boys and in calling himself a 'Tartar' creakily. He was the evil genius for David. Hence the life David led rather was obliged to lead no life at all. The only good phase for David of the Salem house was the friendship of Tommy Traddles and Steerforth, the cock of the school, who were like oasis in the barren atmosphere created by Creakle. The slaughter house of Creakle was a source of making David's life miserable. He was there a victim to innumerable insults of the worst kind.

But the life David led at Dr. Strong's School was a training in more than one respect. Salem House is diametrically opposed to the school kept by Dr. Strong—one is the embodiment of what an ideal school be, the other is the very negation of it.

Dr. Strong was the practical type of headmaster. Example is better than precept is. The students were not treated as dogs as in the Salem House, they realised that they were the part and parcel of the institution. He fostered in the boys a keen sense of duty, devotion and interest in these institutions by making them feel that their own well-being was linked with the good name of institution. Love was the guiding principle with Dr. Strong.

Thus by portraying David's life at two different institutions Dickens wanted to reform the system of education then prevailing. Dickens advocated that the ignorant selfish and tyrannical system should be replaced and school like that of Dr. Strong should be established. Dickens too had felt the pinch of the schools.

David's life at Dr. Strong's school was a source of complete joy to him. There he for the first time had glimpses of his good angel. The life he had rather enjoyed in Dr. Strong's ever remained a great prop for him and it stood in good stead to him in his hours of trial.

What Dickens seems to bring home to us by the two pictures is that the state of the private schools was then shocking. It goes to the credit of Dickens that some of the evils were soon remedied.

Q.16. Bring out the comic elements in the novel, David Copperfield.

Ans. Abundance of the Humour of Character in Dickens's Novels-
Dickens is one of the greatest humorists in the history of the English novel.

He had a most original, fertile, and fecund comic genius. His formula for the writing of his novels was : make them laugh; make them cry ; make them wait. In other words, he was an adept in entertaining his readers with humour, moving them through his pathetic effects, and creating suspense in their minds so that they should wait eagerly for what is to happen next in the story. So far as Dickens's capacity to entertain us by the exercise of this comic genius is concerned, he gives us humour to a much larger extent than wit. Wit is there of course, but wit is to be found in his novels in a much lesser degree than humour which is to be found in great abundance. Furthermore, it is largely the humour of character that we find in his novels, and very little of the humour of situation. In the novel, David Copperfield, only a few of the characters have been portrayed seriously, while the others amuse us greatly. Dickens had a special talent for perceiving the oddities and eccentricities of human beings. At the same time, he tended to exaggerate the oddities and eccentricities of the characters whom he depicted in his novels on the basis of what he had observed in real life. Characters, who are depicted in the novel David Copperfield in a humorous light, are the ones at whom we laugh. Such characters themselves do not know that other people are laughing at them. So far as these characters themselves are concerned, they speak and behave seriously. They do not have any notion that their talk or their behaviour is ridiculous or absurd or ludicrous in the eyes of others. This is known as the unconscious humour in a character. The novels of Dickens, including the one before us, are highly entertaining; and they are entertaining more on account of the humour of character in them than for any other reason.

Comic Descriptions of Certain Situations-There are several passages of comic description in the novel. The witty manner in which David describes the dinner-party attended by the Micawber and by Tommy Traddles at his lodgings amuses us greatly. Everybody present at the party contributes to the labour of preparing the dinner because Mrs. Crupp is uncooperative in the matter. David also describes his two earliest love-affairs in a witty manner. The second of the girls with whom he fell in love was twelve years older than he. Then the manner in which David describes the incompetence of the servants, with whom he and Dora have to deal, is greatly amusing. And, as already indicated, David describes in a very amusing manner the life which Tommy Traddles is leading after his marriage. Several of Spohy's sisters have now taken up residence at Tommy Traddles's house which is by no means commodious. However, Tommy Traddles does not grumble about it in the least. He is, indeed, quite happy with so many females around him.

Casual Amusing Remarks Made By David and the Micawbers-Finally, there are the casual remarks which David Copperfield, the narrator of the story, makes in the course of his narration, and which amuse us. These remarks, which may be described as wayside observations, are quite witty

and contribute to the comedy of the novel. For instance, Miss Rosa Dartle is compared to a dilapidated house which has been waiting to be taken on rent by a tenant but which has not been taken by anybody for a long time. This remark is made in view of the fact that Miss Rosa Dartle has been waiting to get married but has not found a suitor. Then we have another witty simile when David tells us that Steerforth's servant Littimer stood on the pavement, "looking as respectable a mystery as any pyramid in Egypt". Mrs. Crupp claims that she can judge the symptoms of love and, as an example of this capacity in her, she refers to David's predecessor in this house as having fallen in love with a barmaid and thereafter having begun to pay special attention to his waistcoats. We are also amused when David writes that he never felt so afraid of any one as of Mrs. Crupp who had been able to establish her tyranny over him. And then, of course, there are also amused when David writes that he never felt so afraid of any one as of Mrs. Crupp who had been able to establish her tyranny over him. And then, of course, there are many other amusing remarks by David in the course of the narration, not to mention the innumerable remarks made by Mr. Micawber and Mrs. Micawber.

Uriah Heep as a Comic Character-Uriah Heep is also regarded as a comic character, although he is actually a villain and a scoundrel who deserves nothing but contempt and hatred. Uriah Heep amuses us by his constantly saying that he is a very humble person, and that his mother too is humble. He also amuses us by the manner in which he jerks his neck whenever he is going to say anything about which he is feeling enthusiastic.

Q.17. Dickens has been regarded as a master of pathos. Illustrate this quality from the novel, David Copperfield.

Ans. A Master of Pathos As Well As a Great Humorist-Dickens has justly been regarded as a master of the sentiment of pity. He is capable of arousing in his readers a profound feeling of pity, and of even moving them to tears. Of course, Dickens is a great humorist too; and it is really strange that a writer, who can make his readers laugh heartily and abundantly, should also be capable of making them shed tears. We find the same two-fold gift in Thomas Hardy who is a master of the tragic effect, and yet is a great humorist as well. Dickens can touch and melt the hearts of his readers; he can make them weep and cry, though he can also make them smile and laugh.

The Heart-Rending Account of David's Misery as a Child-There is an abundance of scenes and situations in the novel, David Copperfield, which move us to deep pity; and some of these scenes even draw tears from our eyes. Pathos is surely one of the predominant effects produced by Dickens in this novel. The most moving situations in this novel are to be found in the early chapters which deal with David Copperfield's experiences as a child

at home and later at school. As a child at home, he suffers greatly at the hands of his step-father, Mr. Murdstone, and his step-father's sister, Miss Murdstone. Indeed, Mr. Murdstone and Miss Murdstone convert David's happy life with his mother and Peggotty into a veritable hell. Mr. Murdstone and Miss Murdstone prove to be the authors of the child David's greatest conceivable misery. David's feelings of grief and sorrow reach their maximum intensity when he is administered a severe punishment by Mr. Murdstone and then kept as a prisoner in a room for five days without being allowed to move out of it. Even David's mother is unable to come to his rescue at this time because she is herself being very harshly treated by the two sadists; and even Peggotty can offer some consolation to David only secretly. The account of David's sufferings as a child has been regarded as one of the most outstanding pieces of writing so far as the sufferings of a child in English literature are concerned. Indeed, the psychology of a suffering child has been depicted here in a masterly way. This part of the novel is truly heart-rending. When David is sent to Salem House for his studies, he feels equally miserable in the beginning because of a placard which is tied to his back and which reads: "Beware of him, because he bites". And for some time David stands in mortal fear of Mr. Creakle's cane too. In this situation, again, David wins our deepest sympathy.

David's Misery as an Employee at a Warehouse-David's experience of work at the Murdstone and Grinby Warehouse is no less painful, so that here once more we are moved to pity for him. Recalling this phase of his life, David writes that no words can express the secret agony of his soul as he sank into the company of crude and ragged boys who were employed in that warehouse. All his hopes of growing up to be a learned and distinguished man were crushed in his bosom. He felt most degraded by the kind of work that he had to do. He had to work in the warehouse from morning till night. He was a shabby boy, insufficiently and unsatisfactorily fed. Here, of course, Dickens is projecting some of his own experiences as a boy, and therefore this account has the stamp of authenticity.

David's Pathetic Account of His Plight to Miss Betsy Trotwood-Then there is the heart-rending account of David's long trek from London to Dover after he has decided to bid good-bye to the warehouse and seek refuge with his great-aunt, Miss Betsey Trotwood. Having no money at all in his pocket, because he had been robbed of the half-guinea which Peggotty had sent him, he has to sell some of his garments in order to buy food on the way. He has to walk the whole distance because he is penniless and unable to pay the coach-fare. He walks twenty-three miles on a Sunday on the straight road, feeling tired and footsore. The toil of walking such a long distance on one day can only be imagined, and not described. He reaches his destination only on the sixth day of his setting out on this journey from London. And when he

describes to his aunt the circumstances under which he has come to her, we are deeply moved. He tells his aunt how unhappy he had been since the death of his mother, how he had been slighted and taught nothing, and how he had been put to work not fit for him. He tells her that he had been robbed of the little money that he had, by a cart-driver, and had walked all the way, never sleeping in a bed since the beginning of his journey. After narrating his story, David breaks into a passion of crying, which had been pent up within him during the whole week that he had been travelling. This is indeed one of the most pathetic situations in the novel.

Q. 18. Describe in detail the hindu festival of Janmashtami depicted in A Passage to India. How does it bring about reconciliation and unity.

Ans: In the midst of the monsoon season, the Hindu 'Janmashtami' festival is held in Mau. To capture the spirit of the celebration, Forster writes about it in a style that is almost stream of consciousness; the affect is to make everything appear to be in confusion. In reality, the festivities bring great harmony. There is unification, understanding, and universal love between all the people through Lord Krishna, the Hindu savior of mankind.

This picture of harmony and celebration is intended to be a stark contrast to Chandrapore, which has been presented as a city plagued by diversity and conflict. Unity in diversity is the living paradox of India.

The last part in the novel begins with a celebration. The scene shifts to Mau palace. Forster notes in fine detail how the Hindus lose their spirit at the night of Janmashtami and everyone becomes the God who rid the world of evils. He follows every ritual and the entire frenzy that he calls a muddle. Readers come back to Professor Godbole and Dr Aziz. Godbole is strangely reminded of Mrs Moore that night. The celebrations carry on through out the night and the rituals show it is a special night for Hindus.

Two years later and hundreds of miles west of the Marabar Caves, Professor Godbole celebrates Janmashtami, the birth of Lord Krishna, and the symbol of universal love. There is widespread gaiety, huge swirling crowds, wild dancing, loud shouting, and gaudy decorations with golden and silver bobs and flowers. A band plays loud western music. Godbole and others sing wildly, going into an ecstasy. He becomes one with God and, like Lord Krishna, loves everyone and everything. He begs God to Come, Come, Come,

The altar is brightly lit. At the stroke of midnight, a conch is blown to herald the birth of Sri Krishna. The Rajah attends, but he is very sick and is taken away right after announcing the birth. Then various games, both amusing and silly, are played. The idea is to celebrate everything, every aspect of life and the world. God is love, and there is fun in heaven. Godbole thinks of Mrs. Moore and compares her to a tiny wasp; even small things are important, for all is one.

Q. 19. Compare and contrast the characters of -

(A) Dora and Agnes

(B) Dr. Strong's and Mr. Creakle's school.

Ans.

(A) Dora and Agnes

Dora and Agnes are like two roses of different branches. Both spread their fragrance in the life of David in their turn and make it happy and full. They are both beautiful, but while Dora is astonishingly pretty, Agnes is astonishingly practical-minded. Dora's innocence incarnated; Agnes has a bright and serene beauty like that of a church stained-glass window. She spreads around her an air of serenity, purity and tranquility. Agnes is more dignified than Dora.

Both arrest David's love. Dora arrests David's love by her sweet little laugh her musical voice and her childish innocent ways. Agnes on the other hand is like an elder sister, a 'good angel', whose advice David seeks in every-thing. Agnes thus has more maturity and intelligences than Dora. Dora is more educated than Agnes, yet Agnes is more wise. Dora is educated in Paris, and can sing French ballads, play on the guitar and dance exquisitely. Agnes, on the other hand, is deprived of formal education, but is much more well-versed in domestic affairs and responsibilities. However, Agnes can also play the piano and reads in her spare time. She is homely and brilliant.

Dora is not very experienced in house-keeping, and cannot learn cooking and keeping account in spite of her best efforts to do so after her marriage with David. She cannot manage her servant, and taking advantage of her leniency and carelessness, he started stealing things. Agnes, on the other hand, was an efficient house-keeper. She had looked after the comfort and well-being of her father since he came to live with them, Agnes looked after him too. In the words of Miss Betsey, Agnes carried a wise head on young shoulders. She had a keen sense of duty and responsibility and was devoted to her father. Not only did she look after his personal well-being, but she also took a keen interest in the affairs of his firm and when she learned about Uriah Heep's wicked eyes on Mr. Wickfield's business, she was always watchful lest any harm should be caused to her father or his business.

Agnes could face adversity boldly. When she learned of Miss Betsey's and her own father's losses through Uriah Heep's machinations, she considered the ways and means of getting them out of this difficulty. She was firm and courageous. She advised David to take up work with Dr. Strong. Similarly, she accompanied her father to London because she feared his being alone with Uriah Heep. Dora, on the other hand, was easily annoyed. Had it not been for the help to Miss Mills, she would not have known how to proceed after her father's refusal to let the two lovers meet and after his death and her own removal to her aunt's house at Putney. Here again the contrast is seen through Agnes' advice to David that he should meet Dora with the permission

of her aunts, under their roof if possible. Agnes had practical insight into worldly matters.

In their married lives also there is a contrast. Dora's married life with David is not very happy. It is full of quarrels and misunderstandings. But Agnes' married life is an example of happiness. It is a model to others. Dora is childish. Agnes is more matured; although both are of the same age. Dora was ready to be advised by David, Agnes was David's trusted friend, counsellor, guide and guardian- his 'good angle' in his own words. She was never jealous of Dora, And advised David to seek solace in nature after his severe loss. She guided him and like a bright star, inspired him to rise higher and follow the path of virtue and goodness. Thus, she was the inspiration behind David's name and fame. She possessed the qualities of head and heart more than physical beauty, which made her loved by everyone.

Thus whereas Dora symbolizes Dickens' idea of women in general, Agnes represents his idea of perfect womanhood.

(B) Dr. Strong's and Mr. Creakle's school

David was sent to Mr. Creakle's school known as Salem House as a punishment for biting his step-father, Mr. Murdstone. When David reached school he found that it was still closed for the vacations and that he had been sent there on purpose, to feel more humiliated. The headmaster himself was away enjoying a holiday at the seaside, and the whole place looked very dull and desolate. It was a square brick building surrounded by a high brick wall, and David was received by the assistant master, Mr. Mell.

On the very first morning, after breakfast, Mr. Mell took David into a gloomy-looking room. There he saw a placard with the inscription: "Take care of him. He bites." David thought that it was meant for a dog and looked around to see if there was one somewhere near. But he soon realized that it was meant to be tied on his back, according to instructions sent by Mr. Murdstone. He felt very humiliated and shuddered to think of the boys returning to school and making fun of him.

When Mr. Creakle, the headmaster arrived in the school after his holidays he called David to his office. David felt frightened at the very sight of the headmaster, a stout man with a bunch of seals and a watch-chain. He asked David if he was the boy whose teeth were to be filed. David was also turned in Mr. Creakle's presence by the wooden-legged man Mr. Tungy so that he might see the placard on David's back. Even in his first meeting the Headmaster would have beaten David.

Another important event in the Salem House was the expulsion of the assistant master, Mr. Mell, who came of a poor family. Mr. Mell was a poor boy whose mother lived on charity. The life at Salem House was brutal and inhuman. It was a kind of dark and sultry school.

His next school was Dr. Strong's school in Canterbury where he was sent by his aunt Miss Betsey. This was an excellent school kept by Dr. Strong, a

learned man who inspired respect from everyone. The boys were proud of belonging to it and worked as a team to keep up its good name. This school was a contrast to Creakle's Salem House. While Mr. Creakle was a hard disciplinarian and believed in the principle of 'spare the rod and spoil the child,' Dr. Strong believed in giving freedom to the pupils governing them on the principle of love. Dr. Strong was a scholar and ran the school on academic lines, whereas Mr. Creakle's school ran on professional lines of making profits. Mr. Creakle was not a qualified man; he could not even become a teacher. What Mr. Creakle called discipline was complete negation of discipline; it was beastly and inhuman. He was tyrant and a 'Tartar' as he called himself. Boys who came to his school were forced to lead a miserable life.

Dr. Strong's school was a model of good education. His students were loved and respected and every facility provided for the development of their talents. Boys had great respect for Dr. Strong. That is why, when later in life David was in search of a job and was offered one by Dr. Strong, he accepted it at once, in spite of its low remuneration, because he preferred working for his old school- master to anyone else who might have paid him more. Dr. Strong himself was an example of good conduct and moral principles. He fostered a keen sense of duty and responsibility in the boys. They were made of fear that their well-being depended on their own efforts, and were devoted to their institution. The school infused in them qualities of head and heart, and boys enjoyed their stay at school.

Probably, Dickens' contrasts of two schools in this manner were responsible for educational reforms in his Age. Dickens advocated that the selfish, tyrannical educational system should be replaced by one based on sound principles of education—on love, understanding respect and true learning.

UNIT III

(A Passage to India)

Q. 20. Discuss 'A Passage to India' as a study of the British rule in India.

Do you think that the novel 'A Passage to India' ends on a pessimistic note? Give a reasoned answer.

'A Passage to India' is essentially pessimistic and defeatist in tone. Do you agree to this view?

Evaluate Forster's outlook as revealed in 'A Passage to India'. Or The theme of separateness of fences and barriers which runs through all Forster's novels is in 'A Passage to India', hugely expanded and everywhere dominant. Discuss.

Ans. Disparity between the East and the West

Main causes of the breakdown of personal relationship:

'A Passage to India' has been said a pessimistic and defeatist novel. This is proved from the study of the facts of the novel. This does not mean that

there is no way of hope in the novel and the future too is not dark and distance from him and he is alienated from rest of his community. His friendship with Aziz raises him above all considerations of race, religion and culture. But their friendship does not prove to be lasting and soon there comes a time when a rift appears in their friendship. When Aziz is acquitted by the court, he wants to sue Adela Quested for damages. But his friend Fielding suggests him that he should not claim heavy damages from Adela who at this time is living with him (Fielding). This leads Aziz to suspect that Fielding has developed secret affairs with Adela that is why he has a soft corner for her. Aziz doubts that Fielding intends to marry Adela for the sake of her money. Fielding is hurt to know that his friend has such a low opinion about him and he begins to think whether there can be any genuine friendship with any Indian. Aziz too makes it known to Fielding that he does not crave for any friendship with him (Fielding) and it is from this point that their relation begins to be strained and their personal relationship ultimately breaks down.

Other friendships among the English people also meet with the same failure. The engagement of Ronny and Adela is cancelled and they do not get married. Mrs. Moore also gets alienated with her son and goes back to England and dies on board the ship. Fielding is suspicious about the success of his marriage with Stella. Mrs. McBryde divorces her husband.

This breaking-off of personal relationships and the theme of separateness and alienation and barriers which dominate the novel result in defeatism and pessimism.

Unpleasant Experience at the Caves:

Mrs. Moore and Miss Adela Quested undergo a sad experience at the cave. This adds to the defeatism and pessimistic tone of the novel. Both Mrs. Moore and Miss Adela Quested arrive in India with the view of knowing more about India and its people so that they may have a better understanding of both India and its people. But their hopes are at first frustrated when they see their arrogant and rude attitude of their countrymen and women towards the Indians. Then, they undergo an unpleasant experience at the cave. The echo which Mrs. Moore hears in the cave seems to say to her: "Pathos, piety, courage—they exist, but are identical, and so is filth, Everything exists, nothing has value." She is filled with a mood of resentful despair which persists and goes on getting stronger. She turns out to be an introvert, and completely keeps herself aloof from all affairs. She does not involve in the controversy about Aziz which goes on around her. She thinks that Aziz is innocent but she does not say it publicly. Nor does she try to save him from being punished. She is bitter and cynical in her remarks from now, "Oh, why is everything still my duty? When shall I be free from any fuss?" This is how she reacts to Ronny. She stops taking interest in Adela who is also in

a pitiable condition. The echo, she heard in the caves haunts her all the time. Subsequently, she arrives at the conclusion that the accusation which she made against Aziz is baseless.

Opinions on Love and Marriage:

Mrs. Moore's opinion about love and marriage, undergoes a radical change after her visit to the cave. Her views on these important issues become more and more pessimistic. She is of the opinion that too much fuss has been made about marriage. "Centuries of cardinal embracement, yet man is no nearer to understanding man." As the time passes, she gets more and more irritated. "Why all this marriage, marriage. The human race would have become a single person centuries ago if marriage was of any use. And all this rubbish about love, love in a Church, love in a Cave, as if there is the least difference." Her interest in her son's marriage ceases to exist after her visit to the caves.

Adela's attitude towards love and marriage is of the negative type. When she finds that there is no love between her and Ronny, she refuses to marry him. On the other hand, Ronny her betrothal holds that love is not necessary for a successful marriage. It is with these disturbing thoughts in her mind that she enters the caves and is caught with the hallucination that Aziz has made an attempt to rape her. Towards the end of the novel, she too returns to England frustrated and without getting married with Ronny. Fielding's opinion on marriage also has a touch of cynicism "Marriage is too absurd in any case. It begins and continues for such very slight reasons." About marriage, he says, "I am cynical." His marriage with Stella does not seem to be happy and successful.

Negation :

The novel is marked by an atmosphere of negation and nullity. It abounds in clashes which result in defeat—such as racial conflicts, cultural differences, break up of personal relationships and failure of marriage. This also shows that the novel is set in the background of defeatism and pessimism. After going through the novel, one arrives at the conclusion that no harmony and relationship are possible among people who belong to different races and have faith in different religions.

Q. 21. Write a note on the cultural conflict in a Passage to India.

Ans : A Passage To India is a classic example of how different cultures, when forced to intermix, misunderstand each other, and what consequences stem from those misunderstandings. All of Forster's greatest works deal with the failure of humans being able to communicate satisfactorily, and their failure to eliminate prejudice to establish possible relationships. A Passage To India is no exception. Every relationship grows nervously and crumbles, in the end, leaving a bitter memory. Thus, the rift seems to be inevitable and there is no way to bridge the

gap even between two individuals. Hence, the theme of separateness, of barriers runs through the novel and two cultures appear to stand poles apart. In the very beginning, a group of Muslims discusses the possibility of any friendship with English. The English in their opinion, lose much of the refinement of their manners and behavior after two years stay in India while an Englishwoman takes only six months. Thus, the Muslim maintain an attitude of antagonism towards the English on the individual level too, the Indian feel withdrawn from the ruling class. Hamidullah says that he is insulted by city magistrate in the court. Aziz is fed up with his boss who takes pleasure in harassing him. The party, given by the collector, proves a complete failure. It serves no purpose at all because no communication takes place between the Indians and the English at the party.

The glut between the east and the west is emphasized in various ways. The loud announcement of the cleavage comes at the close of the novel when Aziz declares that no friendship is possible between the two people till India becomes free. In spite of his reverence for dead Mrs. Moore, his liking for Fielding and all his forgiveness of Adela, Aziz fails to restrict his hostility to the English. A critic rightly puts it - it is a case of mass misunderstanding of different complexioned, different speaking, different minded people staring at one another myopically across a ravine.

The novel conveys the message that the glut between the two cultures races is that the Englishman has an 'undeveloped heart' while the Indian has an 'undeveloped head'. Even the Hindus and the Muslims who are united at the time of trial, represent two different cultured and cannot become one. The annual riot is a routine phenomenon and Ronny justifies the presence of the Englishmen on the Indian soil on the this Hindus themselves. In this connection, E.M. Forster says "*The fissures in the Indian soil and infinite: Hinduism, so solid from a distance, is riven into sects and clans*". In short, the native Indian scene to offer a spectacle of social conflict and lack of understanding.

Q.22. Write an essay on the major symbols employed in E. M. Forsters 'A Passage to India.'

Ans. E.M. Forster's novel A Passage to India has been praised by many critics as a brilliant social comedy. It deals with the racial problem in British India. Forster has made a powerful use of symbolism in this novel. The use of symbolism has given a larger meaning to an otherwise simple story.

Mosque as a Symbol-A Passage to India is divided into three sections- 'Mosque' 'Caves' and 'Temple'. Each section is invested with a symbolic meaning. As a matter of fact, 'Mosque', 'Caves' and 'Temple' are three major symbols in the novel. In the first section we find an Indian and an English

lady coming face to face in mosque. They become friends. In due course they reach a deep understanding. However, this possibility of two alien people of two different cultures coming together and forming a lasting relationship receives a severe set-back at the Bridge Party. The ironical message of the Bridge Party-the two persons of two different races cannot remain friends for long seems to negate the earlier possibility of personal relationship suggested at the mosque. The symbolism becomes much more complex and double edged as the story progresses.

The first section of the novel prepares us for the second section 'Caves'. At Fielding's party the Caves are mentioned again and again. The symbolism of the Caves is very complex and they play a very significant part in the story.

The Symbolic Cave-We are given in the first chapter of the second part an account of facts that reveal India of the antiquity. The Marabar Caves are a mystery and so is India. They are extraordinary but why they are so is left unexplained. We are told that the Marabar Caves were pre-historic. They predated Islam Christianity and even Hinduism which are the oldest religions in the world. They stand for chaos and darkness. In the words of Forster "nothing attaches to them". It the mosque was a world of cool weather where the atmosphere was favourable for union and understanding, the Caves formed a world of heat where the blazing sun negated and man's attempt to live in harmony with the earth around him. They represented man living on a hostile earth. The round walls of the Caves were wonderfully polished. If a visitor struck a match the flame seemed to meet another in its reflection on the polished wall, but the two could never merge. It seemed as if the stones of the wall prevented the flame, the soul from merging with the universal flame the Brahma. Virginia Woolf identifies the Caves with the soul of India which is beyond the comprehension of the foreigners.

The Marabar Caves illustrate the evil that exists. The Westerners were brought face to face with the reality of evil that forms part of the universe. The horrible experiences of Lady Moore and Adela Quested posed a challenge to the comfortable Christianity of the former and the rationalistic liberal claims of the other. Mrs. Moore, who was shocked in the very first cave was a mystic who had wished to communicate with God looking on this communion as something beautiful. The dark and empty caves revealed the hollowness of life where nothing mattered. The vacuum and littleness of the Caves produced an echo that was frightening. She lost her power of concentration. She became confused and panicky. "Pathos piety courage-they exist, but are identical and so is filth" this is what the echo seemed to convey. "Everything exists nothing has value." This message of the echo negates all other values. What was gained at the mosque (a place of goodness) was lost at the caves (satan's abode). All hopes of understanding union kindness and pity were

shattered. Evil had triumphed. The Devil had overwhelmed the good forces. G.O. Allen finds the caves representing Christianity.

"Evil is also a part of the universe" is explained by Prof. Godbole. The happenings at the Caves indicate that evil had conquered goodness. But there was cause for despair. Evil and goodness were inter-connected. Evil according to Godbole, is the absence of good. The song of 'come, come, come,' was an attempt to restore the good. By and by the evil influence over Mrs. Moore receded. On her way back to England she enjoyed the beautiful landscape around her. The constant appearance of the town of Aligarh before her saying "I do not vanish" gives the message of solidity and stability of objects. What she saw at the caves was not the reality. That was a temporary phase, a passing phase. That was a stage through which one had to pass to have the clear vision of goodness. Darkness heightened the effects of moon-light. The sufferings sharpen our intellect and facilitate our understanding. The darkness reveals the charm and beauty of life.

The Temple-If the Caves stand for failure and mutual friendship, the temple symbolizes the meeting together of different people, even former enemies for reconciliation. The four crucial scenes of this section are full of meaning:

- (i) The scene of the birth of Lord Krishna.
- (ii) Meeting of Ralph Moore and Aziz.
- (iii) Colliding of boats in the river.
- (iv) The last ride of Fielding and Aziz.

Firstly, Godbole had a vision of love where every thing melted into love; where wasp and human beings were considered parts of the same grand design.

Secondly Aziz squeezed the hands of Ralph out of hatred for the Englishman. Ralph's objection to Aziz's rough behaviour reminded him of Ralph being oriental like his mother. On remembering this the hatred left him and friendship resulted.

Thirdly, the colliding of boats represents coming together of Aziz and Fielding. Both of them were purified in the sacred water of the tank at Mau. Both came closer again.

Fourthly, Aziz told Fielding during his last ride with him that friendship could be lasting only between two equals. As long as the Britishers were the masters he could not become the friend of an Englishman although he might be Fielding or anyone else.

In the last section the atmosphere of reconciliation is created all around. Here, we have escaped in space and time from the Marabar Caves and we are promised intimation of perfect harmony. Universality is the main aim. At the birth of the "Lord" all sorrow was annihilated not only for the Indians but also for the foreigners as well as all became joy, and all laughter there had

never been disease of doubt misunderstanding cruelty or fear. Ralph was the harbinger of the spirit of love which engulfed the bitterness of the caves and released the light of love. The dipping of the characters into the tank was a form of spirit of love which engulfed the bitterness of the caves and released the light of love. The dipping of the characters into the tank was a form of spiritual baptism. The washing away of the letters of Ronny Heaslop and Adela Quested which had caused misunderstanding suggest that all causes of misunderstanding had vanished.

The reconciliation in India however, cannot be complete because the very soil exudes the air of separation.

In addition to these major symbols there are some minor symbols which also need resounding. The author has also introduced the spiritual or legendary events. The unidentified beast which hit the Nawab Bahadur's car symbolized the ruthless suppression of human feelings by mechanized western civilization. According to G.O. Allen 'the legend of the Tank of the Dagger' points out the mental state of Adela. She had committed sin against the sincerity of Aziz. It is the echo which shocked her and made her accuse Aziz of imaginary assault. This bitter memory stuck to her mind as the dagger with which the Maharaja killed his sister's son and which remained clamped to his hand.

Symbolic images are introduced. These recur again and again to keep up the unity of the novel. Trilling calls them web of reverberation. Wasp recurs to signify religious consciousness. The repeated reference to Godbole's song "come, come" represents the soul's yearning for communion with God. Aziz's casual encounter with the subaltern means repeated attempts of Aziz to seek parity with the rulers.

These symbolic devices are very much important because they heighten the effects of the story. R.K. Brown comments: "Rhythm in the novel has traced a number of symbols which are used by Forster in this novel and which in their significance and material details blend with the main drift of the story."

Q.23. Write a note on the structural pattern of A Passage to India.

Or

Discuss the plot construction of A Passage to India.

Ans. Introduction. There are three sections in the novel A Passage to India namely 'Mosque', 'Caves' and 'Temple'. According to Forster's "Author's Notes" these sections are intended to represent the three well defined seasons of India namely the winter with its mild temperate climate when the atmosphere is cold and devoid of tension, the summer with its scorching heat when the atmosphere is excessively tormenting and the monsoon with its torrential rain when the atmosphere gets cleared up and the dust settles down.

Plot versus Story. Story is mere sequence of events and plot is the same controlled by logical reasoning. The story that the author wants to tell the readers is the clash of two distinct cultural units as developed by a series of events some of them premeditated and well planned but many of them unexpected casual occurrences giving surprising twists to the events. The most important theme is the stiff resistance offered by the Indians urged by nationalistic views, patriotism and desire to gain freedom against the minnows of British Imperialism as exemplified by the Anglo-Indian bureaucrats supported by their sycophants.

In order to control the events according to logical set up of reasoning pattern the author has recourse to the accusation of Adela the Dr. Aziz attempted to molest her in the caves. This leads to his arrest and the arrangement for his trial. There is a subordinate theme closely connected with the main one and that is what is usually mentioned by the critics as "Personal relationship". The chief of them is that of Fielding and Dr. Aziz which has its own vicissitudes-sometimes a happy union, often sad separation, a fusible coalition of interests giving place to marked cleavage with adequate interplay of love, hate, sympathy and lack of ardour. There are other subsidiary themes also and the author has interwoven all of them together in layer over with remarkable skill.

The Significance of the Three Sections. We can easily perceive the logic and rhythm underlying the three sections. In the first section 'Mosque' there is the casual encounter of Mrs. Moore and Dr. Aziz which initially generates suspicion in the mind of the latter but soon turns into a feeling of polite respect. The Occident and the Orient meet and a deep and fairly permanent bond is evolved. In the second section 'Caves', there is the hysterical gimmick of Miss Quested with a potentiality for mischief all due to her hallucination. Its logical consequence was a misunderstanding culminating into an estrangement of the protagonists of the views of the East and the West. The caves had an adverse influence on Mrs. Moore too, who experienced horror there and consequently lapsed into a lethargy and despair losing all interest in Ronny's affairs or the hostilities between Indians and the English. In the third and final section 'Temple' there is a sort of spiritual fulfilment when the characters concerned, whether occidental or oriental Hindu or Muslim, experience a transcendental vision with an affinity arising from fraternity. The different elements thus brought together ultimately separate from one another, causing a limitation in the spiritual fulfilment of short duration. The final attempt at a reaffirmation of happy relationship had to be postponed to a more propitious occasion when the enslaved land was destined to breathe the fresh and fragrant air of freedom.

The Wasp Image. In the earlier part Mrs. Moore sees a wasp perched on a peg where she wanted to hang up her cloak. She had a feeling of sympathetic love even for that tiny creature. The missionary has a doubt whether wasps can assert their claim for the mercy of the Lord. The benevolent Lord must be impartial towards all his progeny irrespective of its species and this idea is hinted at by Godbole while in a spirit of ecstasy. The wasp has a symbolic meaning and it indicates that there is no limit for the love of man towards the creations of the Lord nor for God's love for all living beings as well as lifeless units too.

Symbolic Meaning of the Three Titles. The "Mosque" can be symbolically understood to represent the scenes of brotherhood the keynote of Islam. It gives us the hope that a personal friendship between two representatives of differing cultures is possible. The negative significance of the "Mosque" is that all lukewarm efforts and experiments like the of the "Mosque" is that all lukewarm efforts and experiments like the "Bridge party" are bound to fail. The "Caves" represent a spiritual wasteland implying a collapse of human relationship as indicated through the events narrated. It unhappily portrayed a world devoid of the touch of divinity, spiritual joy and universal love. The "Temple" symbolically signifies a harmonious reconciliation of all fissiparous units with the tendency for fission.

Religious Themes and Mundane Atmosphere. The curious behaviour of Miss Quested in accusing Dr. Aziz doubting afterwards whether she had committed any mistake or not and finally recanting everything despite the possibility of being a victim of the annoyed hostility of her own people-this curious behaviour and its mystery has to be solved and the author has been successful in it. The description of Gokul Ashtami celebration is utilised by Forster to give depth and significant meaning to the workings of intangible forces influencing the worldly undertaking of human beings.

Reader Response. The success or failure of a novel depends on the fact whether reader interest is sustained throughout or not. In this respect *A Passage to India* is a highly interesting novel. The reader gets emotionally entangled with the characters portrayed and the episodes narrated. The book sustains the absorbing interest of readers of diverse background.

The Element of Mystery. In life there is no charm at all if there is no mystery attached to it. Unexpected events add best to life. All events cannot be explained by rational processes of discussion and debate. Forster created elements of mystery in the events that happened in Marabar caves. This element of mystery is an integral part of the novel. Its design depends upon this for its success. The mysterious Marabar caves do have a lasting and profound influence on almost all the characters in the story in one way or the other.

Some Incongruity. There is an apparent incongruity in the long description of the Hindu festival of Gokul Ashtami. It is irrelevant in the eyes of certain critics. What it signifies cannot be easily guessed or fully comprehended. Like a coda in a musical composition it is formally distinct from the main theme. Forster himself felt so, and somehow justifies it by saying: "It was architecturally necessary. I needed a lump or a Hindu Temple if you like-a mountain standing up." That the lump did stick out a little too much is universally known. Some critics defend it as a means to reaffirm what is affirmed at the outset and negated afterwards. The theme of the Temple is intended as one that completes the rhythm Forster had in mind.

Q.24. Explain the significance of the title of the novel 'A Passage to India'.

Or
What is the underlying idea of 'A Passage to India'. Is the title significant.

Or
Examine the appropriateness of 'A Passage to India' as the title of E.M. Forster's novel on Anglo-Indian relationship.

Ans. It is significant that E.M. Forster chose the title of his novel from Whitman's poem "Passage to India." Outwardly and superficially the title of the novel may signify journey to India. There have been invaders on ransacking spree and going back with heavy loot. The rulers have been pouring in to establish themselves on the throne missionaries have been coming with religious messages to remove the darkness and to spread the gospel of light everywhere. India has been attracting tourists who come to see the beautiful architecture, the bewitching natural spots, the fascinating lakes the holy rivers and above all the spiritual abodes. These globe trotters come and go. Their visit to India is of a qualified and professional kind. If we take the meaning of the title in this way it is quite simple and easily understandable. This is a layman's view and cannot be easily accepted by those who can afford to see beneath the surface.

The problem is not as simple as it appears to be. The title is obviously suggestive and needs careful study to unfold the real meaning. It may carry a surface meaning but it is also loaded with symbolism and allegory. As a matter of fact there is more than that meets the eye. The novel makes it widely read by different classes of people. For that purpose E.M. Forster presented parallel meanings to plot situation and characters.

The Journey of the Soul- If we ponder deeply, we catch a deeper meaning and a thoughtful message with all the attendant implications. It is not an ordinary journey of the tourist. It is so to speak the journey of the mind in search of new ventures a journey of the soul to understand thoroughly what

India really is. It is a journey of one nation into another the journey of one religion into another. It is a contact of two different civilisations. Can there be positive relations between the ruling nation and the ruled one? Can the domination of one over the other lead to any cementing bond between the two? That is precisely the question posed in the book and the whole book is an attempt to find a workable solution to it.

Clash of two Cultures- Different mental make-ups, various temperaments various view points are brought together to find out a satisfactory solution. Principal Fielding who represents the best in English culture sought passage to India so as to project the real image of the English character to the Indians. His journey was from one heart to another. To understand the Indians he talked of friendship tolerance mutual respect and understanding. He made a sincere attempt to display these qualities in his dealings with the Indians.

The officials tried to understand the Indians from a respectable distance. They had their own point of view. They looked upon the Indian from the angle of superiority. Their understanding of the Indians was based on prejudiced opinions haughtiness and hatred. Mr. Turton also perceived the necessity of impartiality and justice fair play and order but as an official he said: "Intercourse Yes, courtesy by all means: intimacy never." McBryde and Ronny did not need these things to comprehend India. All Indians to them were criminal by nature unreliable and untrustworthy.

Mrs. Moore and Miss Adela's visit constitute a fresh attempt to explore the inner recesses of the Indian's mind. Mrs. Moore was quite sincere in her efforts to understand not only India but Indians also. Here was a journey of a soul. Her approach was based on love, justice and fairplay. She was quite consistent in her outlook. She was not disturbed by minor irritants. She went to the mosque to understand Islam and its followers. She formed friendship with Aziz and went on defending him at different times. She did not mind his shouting at her to take off her shoes because a Christian would have done the same thing if a non-Christian had entered the Church with a hat on. Indians were to be treated equally because they were created by the same God who created Englishmen. After Aziz's arrest she told Adela that Aziz was innocent. Similar was the approach of Fielding. Mrs. Moore did not help Aziz actively by appearing as the witness in the court. Fielding on the other hand made earnest endeavour to save him even to the annoyance of his community composed of hard-hearted and narrow-minded officials.

The drunken Major remarked that Indians knew one language and that was the language of force. He wanted the city to be handed over to the army to make the natives behave properly.

Professor Godbole travelled on the path of universalism. "Let us all live and let live." The world is wide enough for both of us. Dr. Aziz talked of "brotherhood on many terms" which included pride of Islam in history.

Truly speaking this was a journey of reactions to the central problem. EM. Forster tried to find a conclusion in the state of Mau. But the problem was so ticklish that it evaded solution. Forster had to admit that the maintenance of personal relationship on the basis of mutual confidence was not always sure and it failed in moments of crisis. Secondly, the racial question was admittedly insoluble. Fielding and Aziz could not go on as friends because their horses moved in different directions. The journey of one nation especially the ruling one into the heart of the ruled failed. Two races could meet only on an equal footing. Aziz frankly declared that friendship of equals could be lasting whereas between unequals it could not endure for long. Fielding and Aziz could not become friends as long as English men were the master. The novel comes to an end with the temporary coming together of Aziz and Fielding only to separate again.

Attempt at Reconciliation-An attempt has been made to bring Aziz and Godbole closer in Mau. But that attempt also not succeed. It is not a union of hearts. It is a union of convenience. Dr Aziz could not live in British India anymore after what had happened. Professor Godbole got Aziz fixed up well in Mau because of the latter's skill as a surgeon.

Miss Quested's journey also failed. She had tried to understand India without knowing the Indians, Such attempts made a mess of everything.

Mrs. Moore's last journey was very significant. She could not leave the Indian Ocean because it was she who had tried to know India and the Indians. She was the only lady who got success in her objective. She was buried in the Indian Ocean but it appears that her spirit travelled back to India to exercise its subtle influence over Aziz, Fielding and the common man. The passage to India ended in India. The title *A Passage to India* is apparently the most suitable title that Forster could have conceived.

Q.25. What is Forster's attitude in 'A Passage to India' towards the character of Godbole? Is the writer sympathetic or critical? Give a reasoned answer.

Ans. Prof. Godbole is another flat character. He represents Hinduism and acts as a foil to Dr. Aziz. Forster had predilections towards Hinduism because he believed in the efficacy of Hinduism to reconcile the discordant voice which characterized India. A Muslim can be read inside out, for he wears his heart on his sleeve but it is difficult to fathom a Hindu for he is slippery like an eel and baffling as a night.

Physical Appearance-Prof. Godbole was an elderly man with grey moustaches grey blue eyes and a fair complexion. His whole figure suggested the combination of the East and the West. His queer dress reflected upon the queer-mind that he possessed. He wore 'dhoti', 'kurta', turban, tie and coat. This amalgam of Western and Eastern garments makes Godbole stand out as a quaint figure or rather as a funny figure.

His Philosophical Approach-He was a seasoned and intelligent man possessed philosophical outlook on life. He was never ruffled and took every incident with equanimity. He was polite, showed respect to the Britishers, and was an introvert. He maintained silence and was never known to have told anyone anything. When Aziz was arrested on the charge of rape, and Fielding went to Godbole for advice, he (Godbole) tried to avoid the issue and talked of the opening of the school in his native village. He considered evil a part of the universal and was not disturbed at all by it.

Courteous and Suave-Prof. Godbole was humble man. He never boasted nor did he assume airs. He accepted the invitations of Principal Fielding and Dr. Aziz with all courtesy. He remembered Mrs. Moore at the festival of Gokul Ashtami. He also remembered the wasp, the small tiny being, as creature of God. Unlike Christian missionaries who exclude wasps from God's scheme of things. Godbole included wasps as well under the ideal of the all inclusiveness of Hinduism.

A Helpful Friend-Prof. Godbole though mystic valued friendship. Dr. Aziz was disgusted with the most shabby treatment meted out to him by the Britishers. He left British India and approached Prof. Godbole who was the Minister of Education in the Hindu state of Mau. Godbole through his influence helped Aziz to secure the job of a medical chief of the state. He knew Dr. Aziz as a doctor as well as a man and had no scruples in getting for him an honourable place in the state. Friendship for him, transcended the boundaries of religious loyalties.

Religious-minded-Prof. Godbole was religious minded and God-fearing. He could miss the train but not his prayers. Fielding who was to bring Prof. Godbole to accompany Dr. Aziz to the Marabar Caves was late to arrive at the railway station. Answering Dr. Aziz to query Fielding told him that Prof. Godbole's prayer was responsible for his late arrival because he waited for Prof. Godbole to end his prayer and the prayer did not end in time. At the festival of Gokul Ashtami he led the celebrations by singing and dancing before the image of the Lord.

A Bluff-master-He gave an impression at Fielding's tea party that he was an authority on the Marabar Caves. When he was asked to give an idea of the caves, he cleverly avoided answering the question and left everything shrouded in mystery.

Not a Conscientious Administrator-He was head of the Education Department in the state of Mau but most of his time was spent in the prayers and celebrations of Hindu festivals. He sent intimation to the British Government that he had opened an English medium school in his state. Fielding came on an inspection tour of the so-called new institution. To his surprise, the promised institution was not established and existed only on paper.

He Preferred Muslims to Englishmen-As an Indian he considered himself more to a Muslim than to an Englishman. There might have something in his consciousness that Englishmen were foreigners and were bound to quit one day. He did not go to see his former boss, Fielding, when he latter came to Mau for inspection and stayed at the Govt. Guest House. Most of his time was spent in the company of Dr. Aziz.

Prof. Godbole is not a true delineation of the Hindu character. As a matter of fact, Forster had imperfect knowledge of the Hindus because he lived with a Muslim for the most part of his stay in India. He had no Hindu friends to stay with and as a result, Godbole was introduced not as a true representative of Hindu culture but as a caricature.

Q.26. Sketch the character of Adela Quested as depicted in E.M. Forsters 'A Passage to India.'

Or
What qualities in the character of Adela Quested impress you the most?

Ans.

(11) MISS ADELA QUESTED

Does Adela deserve the rank of heroine of the novel? This has been disputed by most of the critics. A Passage to India described as a strange type of novel, for it does not have the conventional type of heroine to support its plot. Adela vanishes from the story before it reaches the end. It shows that she is meant simply to be one of the most important characters in the book and not the heroine.

Physical Appearance-Adela possessed plain and unattractive looks, She was young and amiable but lacked that charm of youth which could draw young men to her. Ronny wanted to marry her because his mother had brought her from England for the purpose of marriage with him. Ronny was so much engrossed in his official business that he had little time for courtship and love. Fielding called her a prig when Aziz asked him to marry Adela. Dr. Aziz also found her unattractive because of her freckled face and flat breasts.

A Careful Girl-She came to India along with Mrs. Moore to meet her fiancé, Ronny Heaslop. Before deciding to marry him, she watched him and Ronny had become a cog in the wheel of British imperialism. He had no love for the natives and behaved like a well-tamed pet. She was therefore, in a fix whether to marry him or not. She rejected him once and accepted him later

with some reservations and misgivings. She did not like to become a snob like other English ladies.

She Wanted to Understand India-She wanted to see India, that is why she had come all the way with Mrs. Moore to know India. She wanted to marry Ronny not because she loved him but because she would have the opportunity to live in India and to serve the people of India. However, she was not quite clear in her mind about her stay in India. When she was asked her stay in India, her reply was "it is not likely."

She Wanted to know India Without Knowing the Indians-It was something very strange that Adela wanted to know India without knowing the Indians. She felt that she knew all about love, life and death whereas the fact in this regard was that it was derived merely from books. Her test came when she entered the Marabar Caves. After the incident in the cave she should have waited and verified whether something actually happened. She could have come to Lady Moore and explained the whole thing to her. Instead she hurried to the police station and without knowing what really happened lodged a complaint of criminal assault against Dr. Aziz. She invited untold sufferings not only for Aziz but also for herself. It clearly revealed that she lacked Nines. Moore's intuition and sympathy. Without these qualities, it was very difficult to understand persons belonging to a different race.

She Suffered from Illusion-She entered the caves with thoughts of her marriage with Ronny. Marriage without love was tantamount to rape. In such an atmosphere she put awkward questions to Aziz. She asked him how many wives he had, and what were his views about marriage? Adela failed to find out how much horror her questions have caused to Dr. Aziz, Aziz let go her hand as he felt confused and baffled. She entered one of the caves and came out aghast without being certain about the happening. Her confession before the magistrate that Aziz did not follow her in the cave proved in a way that Aziz was innocent and that Adela might have undergone an illusion. She brought ruin upon her head and had to leave for England soon.

Courageous and Truthful-She may be accused of confusion after the Marabar Caves incident but the fact must be appreciated that the courage and truth lying dormant for a while in her feminine frame came to the fore at the right moment and saved an innocent soul (Aziz) that had been so kind to her.

Adela's Sense of Repentance-Adela felt repentant over what she had done to Aziz. She wrote a letter of apology to Aziz for causing harassment to him. She bravely accepted her defeat in personal relationships. She also accepted calmly her rejection by Ronny. No one except Fielding appreciated her noble act. She assured Fielding that she would be all right when she reached England and settled down to a career. But the remorse constantly haunted her and she did not know how to compensate for the harm done to India.

Q. 27. Mrs. Moore is a symbol of harmony and reconciliation in an atmosphere of divisions and separateness. Discuss. Or Write a note on the use of symbolism in 'A Passage to India'. Or "Mrs. Moore seems to me a wholly successful symbol". Do you agree?

Ans. Mrs. Moore is a mystical and a philosophical character. Forster has expressed his own predilections towards Hinduism through her. He wanted to focus the attention of his readers on the Hindu message that God is love. She represents the Hindu view of compassion and kindness.

Her Family-Mrs. Moore had married twice but had lost both her husbands. Ronny, a city Magistrate in Chandrapore, was her son by her first husband. Stella and Ralph were her other children by her second husband. She loved them all. She had come to India to unite her son in wedlock with an English lady Miss Adela Quested, with whom she had come from England. She was an affectionate mother.

Warm and kind-She showed warmth and kindness to those whom she liked. She met Dr. Aziz in the mosque and liked him. Throughout she remained affectionate and friendly to him. As a matter of fact, she was kind to all the natives because she felt that the poor Indians were not being treated properly.

Considerate-She was considerate and concerned about the happiness of others. She went to a mosque and she took off her shoes knowing that shoes were not allowed inside a mosque. Aziz shouted at her to take off her shoes and was pleased on hearing that she had already taken off her shoes. She did not want to attend the court because she could not stand the sight of Aziz's humiliation in the court. She had not gone to meet Adela Quested after the tragic incident, merely because she could not stand her sufferings.

She wanted all Indians to be treated well by the Britishers. She chided her son Ronny for not being pleasant to the Indians. Ronny answered that India was not a drawing room. His primary business was not to be pleasant to the Indians but to keep peace. But she persisted in her benevolent view, that India was a part of the earth and God had put us on the earth in order to be pleasant to each other.

Her Health-She was an old lady. She had past the age of marrying. Her health deteriorated after the Marabar incident. She became more peevish. The echo and the stench of the crowd had affected her greatly and she could not shake off the evil influence of either of them. She lost her interest in other people i.e. even in Aziz, Adela Quested and her son Ronny Heaslop. Even life appeared to be drab to her.

Religious Minded-That she took interest in religion was evident from her visit to the mosque. She was bored by the way the English were living. She was bored by the activities at the club. She chose instead to visit a mosque. She met Dr. Aziz and put many questions to him.

She was pleased with the song sung, by the mystic Hindu, Godbole. The song was an invocation to Lord Krishna "Come, Come, Come", but the Lord did not come. She told Godbole that the Lord might come in some other song.

She was a Christian and had come in contact with great religions of the East Hinduism and Islam. She felt more attracted towards Hinduism, Hinduism to her was a cult of all-inclusiveness. A sudden sense of unity, of kinship with the heavenly bodies, passed into the old woman and out like water through a tank leaving a strange freshness behind Universalism of the Hindus appealed greatly to her. She came to believe that God is present everywhere. She even found an affinity with a wasp which she found sitting on a peg. She talked to it and did not disturb it. She felt that the wasp also had a significance in the scheme of the universe.

Her Views on Marriage-She did not believe in the sanctity of marriage. She looked upon it as a sign of carnal embarrassment. Her remarks on hearing Adela Quested's complaint against Aziz were self explanatory. And all this rubbish about love, love in a church, love in a cave, as if there was the least difference.

Superstition-She believed in ghosts. When she heard of the accident that Nawab Bahadur's ear had met with, she at once exclaimed that it was the ghost that had done it. Nawab Bahadur also believed that it was the ghost that had caused the accident.

Her Experience in the Caves-She had terrifying experience in the caves. The echo came to her again and again. Her Christian faith seemed to fail here. She perceived that the emptiness of the cave was like emptiness of the universe. Things existed but nothing had value. The echo appeared to her as a symbol of evil. She could not face the evil squarely. Her Christian faith became inadequate in dealing with evil. This traumatic experience shook her of her hinges. This was the turning point in the normal course of her life. She lost her interest in life, in family, in her son and even in her friend Aziz.

Coming out of the caves she felt the stench entering her nostrils and travelling to the brain. She felt exhausted and unfit for any kind of physical activity. Her energy was suddenly sapped. She sat in a chair to relax. She started writing a letter to her children in England but found that she was unable to concentrate and write anything worthwhile. Her mind was also fatigued and refused to work. While leaving the sea-shore of India for England, felt as she cast a glance on the coconut palms, as if they were speaking to her and laughing at her. So she thought that the echo was India, and therefore, she took the Marabar Caves as final.

She is a Steadfast Friend-Her friendship with Aziz stood on sure ground. She did not change her opinion about him. Even when every Englishman was criticising Aziz vehemently for his alleged assault on Adela Quested, she did not change her opinion about him. She declared him incapable of such a crime

and frankly told Adela Quested that he was innocent. Even before her departure for the picnic at the caves she did not want Aziz to lose heart when Fielding and Godhole did not turn up. She told him that he should not feel bad about it.

She Could Judge Characters-She had knack of reading characters and forming a correct opinion about them. She met Aziz and judged him worthy of friendship. She had a good opinion of Fielding. She liked Professor Godhole for his spirituality. She condemned Miss Derek for taking away Adela Quested suddenly from the caves. She did not spare her son Ronny either when the latter mistreated the Indians.

Deterioration in Her Health-Deterioration in her physical and mental faculties started after her visit to the caves. It was further aggravated by Aziz's arrest. She could not attend the court because she could not counter the humiliation of both, Adela and Aziz. She decided to leave for England at the time when she was needed most by Aziz. Her evidence in Aziz's favour could have saved him from humiliation and shame. She decided not to attend the marriage of her son with Adela. However, Adela and Ronny had picked up a quarrel. Mrs. Moore's presence to bring about a complete rapprochement between them was most essential. A.C. Ward, says that she seemed to be wise woman without evident wisdom.

After Death She Assumed the Symbolic Role-Mrs. Moore was mighty when she was living, but after her death she became mightier. Her name, like Julius Caesar was repeated again and again after her death. Her presence was felt everywhere. During her life time she was helpful to every one. After her death she had become more helpful. Aziz wept when he heard the news of her death. He withdrew his claim of twenty thousand rupees as compassion from Miss Adela Quested when he was told by Fielding that Mrs. Moore would not have wanted any harm to be done to Adela. He became a friend of Fielding again when he met Ralph and found him to be an oriental like his mother. Stella and Ralph represented their mother when they showed their inclination to Hindu mysticism and philosophy. The spirit of Mrs. Moore was hovering over Aziz. It made no difference whether it was a trick of his memory or a telepathic appeal.

Inside the court the pleaders were referring to her as a weighty evidence smuggled out of India by Ronny. Outside the court the crowd was chanting her name 'Esmish Esmoor.' Far away from Logland, she was symbolically buried in the Indian ocean.

She had really become an abstraction. From the beginning to the end, she exercised her open influence when living and her subtle influence when dead to the advantage of all whom she met. She was an inextricable woman in the whole pattern of the story. Trilling is most apt in his remarks "It is Mrs. Moore, indeed, who is the story."

She was a victim to the crookedness of the English misrule and a martyr to her desire for friendship with India. Her passage to India and passage to England are full of meanings which need no elucidation.

UNIT IV

(Haroun and The sea of Stories)

Q.28. Reproduce in your own words the subject-matter of the story, 'About Guppees and Chupwalas'.

Or
Discuss the theme of Salman Rushdie's 'Haroun and the sea of stories' and how it illuminates the real world scenario.

Or
Estimate the character of Haroun as the hero of the novel 'Haroun and the Sea of Stories'.

Ans. Haroun had not forgotten what his father had said about Khattam-Shud. He thought that many fancy ideas were turning to be true. But the Hoopoe answered, "A strange sort of story moon, our Kahani would be, if story book things were not everywhere to be found." Haroun admitted that it was a reasonable remark. They were moving fast south to Gup City. The Hoopoe had decided to remain on the water beside a running boat, spraying story streams in every direction.

Giving up everything useless, Haroun turned his mind to more important matters. He requested to tell him more about Khattam Shud. He was surprised when Iff replied in the same words which Rashid had used, "He is the Arch-Enemy of all stories, even of language itself. He is the Prince of Silence and the Foe of Speech. At least."

The Water Genie gave up very sweet tone of the previous sentences. When it came to the land of Chup and its people, the Chupwalas were mostly gossip. Then Haroun broke in saying, "But I am going to need a little help with the geography." Butt said, "Poorly educated, I see." Haroun added that it was very illogical, "You are the one who has been boasting about how speed has hidden this moon from people on Earth." The eyes of Butt were twinkling because of major difficulties in talking to machines. Haroun thought that it was impossible to know when they were pulling his leg.

Butt continued saying, "Thanks to the genius of the Eggheads at P2C2E House." Showing pity on Haroun, Butt said that the rotation of Kahani was brought under control. As a result of this the land of Gup was full of sunshine even in the middle of the night. In the twilight strip, Guppees had built an unbreakable wall of force. Its name was Chattergy's wall, named after their king who had nothing to do with it. Haroun said angrily, "Hold on a minute, if Kahani goes round the Earth, even if it goes very fast, there must be moments when the Earth is between it and the sun. So it cannot be true that one half is always in the light of the day. But the Hoopoe replied, "And if you have any arguments, please to take them up with the Walrus. Now excuse, please, while I pay attention ahead. Volume of traffic has dramatically increased."

Haroun had many more questions to ask why had the Chupwalas lived in permanent night? It must be very cold if the sun never shone there at all what

was Bezaban, or a Cultmaster come to that? They were coming near the Gup city because the waters around them and the skies above were filling up with mechanical birds. Water Genies of different colors were wearing turbans and pajamas and all of them looked attractive. Haroun thought that the colours of their whiskers were different to make them separate.

It was the good luck of Haroun who come there very quickly without any harm of poison.

Butt the Hoopoe said that a floating Gardener was not moving its beak. Haroun checked the bird which gave a little snort. At that time high speed vegetation actually developed out of the water, moving up in the wind until it had taken the shape of a man. Haroun realised that it was a real floating Gardener. He was running lightly over the surface of the water without sinking. But the Hoopoe said, "Would he not be a sinking Gardener in that case?" His voice was as soft as the flower petals. In an abrupt manner he said, "I thought all you Guppees were chatter boxes." Haroun said to Iff, "But this Gardener does not say much."

Iff further said, "He is talkative, for a Gardener, any how." Haroun asked the Gardener, "How do you do," thinking that he was the stranger, so it was his business to introduce himself. The Gardener asked in his soft manner and Haroun told him his name. He said, "Mali, Floation Gardener First Class." Haroun requested him in his gentle voice to tell him the meaning of a floating Gardener. Mali replied to his question properly. He added that Floating Gardeners were like the hair dressers of the Sea of Stories. Iff asked Mali, "What is this pollution? When did it start? How bad is it?" Mali answered all the questions one by one. Haroun added, "Certain popular romances have become just long lists of shopping expeditions. Children's stories also. For instance there is an outbreak of talking helicopter anecdotes."

Q.29. Compare and contrast the land 'of Gup' and the 'land of chup' in Heron and the sea of stories.

Ans: The idea of censorship is a sustained motif in the novel. This is largely a reflection on Rushdie's own experience of censorship when the Ayatollah placed a fatwa upon him for his depiction of Islam in The Satanic Verses. Chupwala and its dictator Khattam-Shud represent this censorship. Khattam-Shud wishes not only to poison the Sea of Stories, but he also wishes to silence the stories completely. Chup, therefore, is not only a land of darkness, but also a land of complete silence and censorship. The Land of Gup, on the other hand, is a land of complete Freedom of Speech, even to those that would criticize the land's leaders in what might be considered anarchy. On the surface, Rushdie would seem to favor the Guppees' freedom over the strict authoritarian censorship of the Chupwala's, though later passages in the novel blur these lines of distinction.

Rushdie indicates that both Gup and Chup are two sides of a whole. Each must exist in balance with the other to create a median existence. This is evident in the Guppees' own contradictory behavior; though they favor complete freedom, their own Eggheads at P2C2E House create an imbalance in light that leaves the Chupwalas in perpetual darkness against their will. This suggests that all societies have some propensity to censor others. Likewise, the Guppees risk defeat and incompetence from their inability to censor their criticisms and gossip.

The final battle between the Guppees and the Chupwala's is Rushdie's commentary on war fought for political, religious, or personal reasons. Rushdie creates two armies that go to war for foolish reasons: their inability to communicate. This war makes them literally look foolish. In order to protect their noses from freezing over, each soldier puts on a small nose-warmer that looks like a clown nose. The armies look like clowns as they fight. This is an embodiment of the idiocy of their war. The foolishness comes to light when it is learned that the Chupwalas fight only because they are afraid not to do so. This war, therefore, has nothing to do with bravery, courage, or honor.

Q. 30. What message does Salman Rusdie try to convey through Haroun and the Sea of Stories?

Ans: Haroun & the Sea of Stories is one of those books which transcend generations with a story that appeals to all. Rushdie's simple, lucid narrative is packed with insight which never overwhelms or diminishes the storytelling. Haroun Khalifa lives in the country of Alifbay, in a city so sad its inhabitants have forgotten its name. In spite of the permeating sadness, Haroun's father, Rashid, is extraordinarily cheerful. Rashid is a renowned storyteller. He knows so many stories and tells them so brilliantly that he is known as the "Ocean of Notions" and the "Shah of Blah."

One disastrous day, Rashid's storytelling dries up. Desperate to help his father, Haroun finds his way to Kahani, Earth's second moon kept invisible by a P2C2E — a Process Too Complicated To Explain. Kahani is home to the Ocean of the Streams of Story, the source for all storytellers who subscribe, via a P2C2E, of course. The process is controlled by the Walrus, Grand Comptroller of Gup, a land of perpetual sunshine.

Unfortunately, Khattam-Shud, the despotic leader of the dark and silent land of Chup is polluting the Ocean of the Streams of Story. Haroun, his father and a remarkable cast of curious characters — Iff, the Water Genie; Butt the Hoopoe; Mali, a Floating Gardener, just to name a few — lead the way in a brave attempt to save the Ocean.

Rushdie uses the simplest language in his tale and evokes vivid and clear images. He has an excellent sense of the rhythm of language, and the entire novel is laced with deft humor. The characters and lively and memorable; the

reader cares about what happens to them. Best of all, the story is so accessible that each reader is certain to get something out of it.

Haroun & the Sea of Stories is the first novel Rushdie published after going into hiding, and the reader aware of his plight will see it mirrored in the repressive Khattam-Shud. There is an underlying message about the importance of free speech and independent thought, but the message never overwhelms the story; it enhances it. Finally, it is also a story about the love between a parent and a child. Rushdie dedicates the book to his son, Zafar, with a simple acrostic verse spelling out his son's name. It is hard to imagine anyone not being moved by the simple entreaty in the last line: "Read, and bring me home to you."

Q.31. Estimate the character of Haroun as the hero of the novel Haroun and Sea of Stories.

Ans: Haroun, the title character and protagonist, is the lonely only child in his family. While he is generally a happy boy, he finds his surroundings to be sad and depressing. He helps his father bring joy to the community by accompanying him when he goes out to tell his stories. When his mother leaves, Haroun becomes as sad and inconsolable as the city around him. He begins to suffer from a short attention span and can't concentrate on anything for longer than eleven minutes. In an attempt to save his family, Haroun journeys to the Second Hidden Moon of Earth to connect with the Ocean of the Streams of Story. Along the way, his bravery and resourcefulness help restore balance to that world and to his family.

Haroun is a young, inquisitive boy who experiences a major sense of responsibility for saving both Rashid and the Ocean of the Streams of Story. While Haroun's initial questioning of the value of stories is partially responsible for Rashid's sadness, through his adventures on Kahani, Haroun grows to understand both the power of stories as well as their value in society. Haroun's inner monologue consists of constant attempts to at first neatly compartmentalize people and events into black and white categories, but as he becomes more comfortable in the fantasy world of Kahani, he learns to appreciate a balance of different ideas and qualities.

Haroun goes on a quest to restore his father's access to the Ocean of the Streams of Story, which has been a vital resource for the stories Rashid Khalifa is famous for telling. This isn't just a quest to restore his father's livelihood, but a quest to restore his father's joy. Haroun's quest resembles many other stories in which a young person travels to magical lands in search of something. On his quest, Haroun travels to a fantastical world—the hidden second Moon of Earth, where the Ocean of the Streams of Story is found. He makes friends along the way, who help him on his journey, although he must face the final task alone. Once the quest is accomplished, Haroun returns home to restoration and healing. His success brings peace both to the magical land and, in some measure, to his real life.

Q.32. Describe, in your own words, Rashid Khalifa as the Shah of Blah as well as his son, Haroun.

Ans. There was a sad city, the saddest of cities in the country of Alifbay. It was near the sea. There were many factories in that sad city. In the center of the city there lived a happy young man whose name was Haroun who was the only child of the story-teller, Rashid Khalifa who was famous far and wide for his happy nature. He was called the Shah of Blah by his jealous rivals. Soraya was the beautiful and loving wife of Rashid who was loved much by her. Haroun loved his father for his ready laughter and his mother for his sweet singing voice. They lived a poor life.

Rashid was so busy in making and telling stories that he did not know that his wife Soraya did not sing any more. Rashid was in great demand as the Shah of Blah. Then he did not know anything about his home because he was busy story telling in the city and in the country. Soraya stayed home. Haroun went with his father when he could because he was also a magician. He thought that his father was a juggler because his stories were much liked by all persons. Nobody knew where from those stories came into his mind. He said that his stories came to him from the large story sea and he drank the warm story waters to increase his energy for telling his stories. One of the Water Genies gave him warm water from an invisible tap.

In that sad city, people mostly had big families but the poor children fell sick and starved but the children of the rich people enjoyed with money of their parents. The Senguptas lived upstairs and Mr. Sengupta was a clerk at the offices of the city corporation. His wife Oneeta was kind and fat but they had no children, so she loved Haroun and brought him sweetmeats. Mr. Sengupta did not care for Haroun but he liked his mother Soraya. Haroun did not care for Sengupta because he hated the stories of his father. When the days of elections came near, the leaders of all political parties came to Rashid with the request to tell his stories in the public because Rashid had magic tongue. Everybody had full faith in Rashid because he told them interesting stories. The people liked to win the votes of the people with his help.

One day a serious event happened. When Haroun was returning home from school, he was caught in this first heavy rain. When the rains came to the sad city the people felt happy in the cool air. Haroun was completely wet when he returned home. Oneeta was standing upstairs in the balcony. Haroun found that his mother Soraya had run away with Mr. Sengupta. His father Rashid also found his wife gone in a taxi running fast. Rashid thought, "She must have planned it all very carefully and it was at eleven O'clock exactly." Rashid smashed the clock with hammer in small bits and he also broke all other clocks in the house. Soraya had left a note writing many things. Mr. Sengupta used to say about Rashid that he was interested in his own pleasure.

She had written that she loved Haroun but it was natural for her to go away from him.

Rashid the famous "Shah of Blah", stood up in front of a huge audience, opened his mouth, and found that he had run out of stories to tell.

Haroun could not keep his mind busy in any work after his mother had run away with Mr. Sengupta. He could not do anything for more than eleven minutes at a time. Rashid took him to a movie for his enjoyment but exactly after eleven minutes his attention wandered about. His mind was always wandering but his body remained behind making many difficulties. Oneeta began to take care of the young boy very carefully.

Q.33. What are the major themes in 'Haroun and the sea of Stories'?

Ans. The basic features of the narrative can be summed up as follows:

(a) **The Importance of Story**-Rashid is criticized for dealing with falsehood and unreal, imaginary things in his stories which is objected by his neighbours and his family as they are stories "that are not even true". This tells us about the central crisis of the novel. But stories are the lifeline of Rashid, which makes Haroun's quest not just an adventure to give back his father the gift of story telling but also a son's journey to make his father's life meaningful. Rushdie suggests this way that stories give a person his identity and dignity.

(b) **Censorship**-There are biographical nuances in the idea of censorship as a recurrent theme in this novel.

There is a reflection of Rushdie's plight when he was getting hostile reaction from the fanatic adherents of Islamic faith like Ayatollah Khomeini for the alleged blasphemy committed in writing *The Satanic Verses*. In the novel Khattam-Shud represents the menace of bigoted censorship. Khattam-Shud wants to annihilate stories completely and silence them by poisoning the Sea of Stories. The land of Chup, very characteristically, is not only the land of darkness but also of silence and censorship. Rushdie is not, however, in favour of unbridled freedom of speech as will be evident when after being seemingly in favour of the Guppees freedom of speech he in the later passages baulks the exclusive preference for an absolute freedom of speech.

(c) **Silence vis-a-vis speech**-As has been mentioned earlier, Rushdie, at the beginning seems to support the freedom of speech prevailing in the land of Gup, but later he seems to suggest that there should be a balance between speech and silence which are but two aspects of the whole. This is shown in the Guppee's contradictory behaviour: being strong votaries of freedom they allow their Eggheads at P2CZE House create an imbalance in light that leaves the Chupwalas in perpetual darkness against their will. While firmly opposing the wrong kind of censorship, Rushdie is aware of

the need for a balance between control and expression of speech in a disciplined society.

(d) **The evils of war**-The battle between the Guppees and the Chupwalas epitomises the war fought for political, personal and 'religious' gains. The two armies-the Gups and the Chups go to war because of the communication gap. It is a great folly to engage in war if it can be avoided through mutual negotiations. This foolishness is shown in the 'nosewarmer' of the soldiers in which look like clowns.

(e) **The efficacy of language**-Khattam-Shud emphasizes the power of language when he says to Haroun that language is not made for fun but made for controlling. He had power over the Chupwalas by polluting their stories and their language. Robbed of the language the people become silent and veritable automatons. This again points towards the authoritarian governments, especially in the Middle East subverting the people through political, social and religious means.

(f) **The beauty of darkness**-At some point in the novel the reader comes across the dance of the Shadow Warrior, Mudra, witnessed by Haroun filling him with appreciation. The message is perhaps that darkness does not always mean the opposite of light or goodness. Darkness and light does not always cancel each other but sometimes complement each other. Darkness has its own intrinsic value.

UNIT-V

Short Answer type Questions. 1 to 30

Q. 1. Describe, in your own words, the life of Mr. Sengupta and his kidnapping Soraya, the mother of Haroun.

Ans. It is necessary to mention that Mr. Sengupta and his family members were living upstairs in the house of Haroun and his father Rashid Khalifa. Mr. Sengupta was working as a clerk at the office of the City Corporation. He was of thin body with a harsh voice. His wife's name was Oneeta who was very fat in comparison to her lean-and-thin. She used to speak loudly while her husband used to talk in a harsh manner. They had no child of their own with this reason, Oneeta Sengupta used to love Haroun as her own child. She used to pay more attention to Haroun than he really cared for her. She often brought sweets for him. She also combed hair to make it smooth and of beautiful look. She used to hug him with great love with a feeling of sweet embrace.

Q. 2. Describe briefly the early life of Haroun under his father Rashid who was known as the Shah of Blah.

Ans. There was a sad city in the country of Alifbay. It was known as the saddest city because it was under ruins and the people had forgotten even its name. There were big factories in the north of the sad city.

In the centre of that sad city there lived a happy young man whose name was Haroun. He was the only child of Rashid Khalifa who was famous far and

wide as a great story teller. He was famous everywhere for his happy mood even in that unhappy area. His tales had given him two nick names by his admirers as Rashid the Ocean of Notions. His mind was full of cheery stories like the sea which was full of Glum fish. His jealous rivals used to call him as the Shah of Blah.

Soraya was the loving and beautiful wife of Rashid who loved her much. Haroun grew up in his home with his father's natural laugh and with the sweet voice of his mother, Soraya who was fond of singing sweet songs. Suddenly something went wrong which could be the effect of the sadness of the city. It was that one day Soraya stopped singing in the middle of a line of her song because someone had become a source of the problem. Haroun had felt that there was trouble for his family but he could not understand how heavy and painful it would prove.

Q.3. Describe briefly Princess Batcheat who was being held prisoner in the tower of the Citadel of Chup.

What happened to Princess Batcheat in 'Haroun and the sea of stories'.

Ans. It is necessary to mention that Princess Batcheat was being kept as a prisoner in the top-most room of the tower of the Citadel of Chup. It was the huge castle which was built fully of black ice. It was hanging over Chup City where the Guppee army had come with the General Kitab. Prince Bolo Mudra the Shadow Warrior were the head of the army.

Chup City was in the centre of the lasting Darkness where the air was so cold that it would freeze into icicles on people's noses, so the Chupwalas used to put on nose warmers which gave them the look of circus clowns and the nose warmers were of black colour. Red nose warmers were put on by the Pages of Gup because they marched into the darkness. Rashid the story teller also put on his false red nose. The Pages of Gup looked like the angels, or saints because they all had shining haloes round their heads. Outside Chup City was the battle field with the wide plain of Bat-Mat-Karo where the rival commanders could fix their tents in order to watch the battle.

Q. 4. Describe briefly the return home of Haroun and his father Rashid Khalifa.

Ans. Haroun said goodbye to Blabbermouth and she kissed him. He was not embarrassed in the least but he felt much pleased. Both Haroun and Rashid said goodbye to their friends in the Pleasure Garden. Haroun felt that Rashid must have missed his story-telling and Snooty Butto would be waiting for them when they had returned to the Dull Lake. Haroun landed in the houseboat. When he woke, it was a bright morning. He found his father Rashid sitting on the houseboat in the shape of a swan coming to them from the lake. Rashid described his strange dream.

Haroun found a golden envelope near his pillow. It was written in the note, "Stay as long as you like. Remember : when you fly with Butt the Hoopoe

time is on your side." There was also a small bird in that envelope in the shape of Hoopoe. It was raining heavily when Haroun and Rashid returned to their sad city where the streets were flooded.

Q.5. Describe briefly the appearance of the Spy as mentioned in the Chapter Five about 'Guppees and Chupwalas'.

Ans. Haroun was heard by a large number of the people who had gathered in the Pleasure Garden. They wanted to know about the stranger who was known for his ignorance. Haroun noted that in the crowd there were many men and women with their smooth and shining face. They had put on white coats of laboratory technicians who used to separate the machines which were complicated.

King Chattergy tried to speak but he could not speak out even a single word, he shook his head unhappily and stepped back. Prince Bolo cried before the crowd, "My batcheat my Princess. The servants of the Cultmaster purloined her some hours back." The whereabouts of the Princess were unknown but most probably she had been kept prisoner in the 'Citadel of Chup'. The messages were sent to Khattam Shud by the speaker of the Chatterbox.

Q. 6. Discuss marriage as a theme in Pride and Prejudice.

Ans. The theme of marriage is exemplified in Pride and Prejudice. Beginning with the arrival of Bingley and Darcy both single men "in possession of a good fortune" the novel traces the courtship of Jane and Bingley and Elizabeth and Darcy through the various misunderstandings and obstacles, both external and internal, before they are happily married in the end. Along the way the novel also traces the unhappy marriage of Charlotte and Collins based on prudence and economic necessity, and Lydia and Wickham based only on passion, and the marriage of the Bennets devoid of mutual respect. Thus, it is true that the chief preoccupation of Jane Austen's heroines is getting married and life is a matrimonial game as women in her times had no other option or business or profession open to them. However marriage is not treated merely as a romantic end. Rather, it is dealt with a depth, variety and seriousness to highlight 'good' marriages based on mutual understanding, love, good sense and respect.

Q.7. Give a brief description of Elizabeth's visit to Pemberley.

Ans. Elizabeth went on a tour in the month of June in the company of her aunt and uncle. They all reached Pemberley which was the family place of Darcy who was not there at that time. The servants of the family informed Elizabeth that their young master was a highly talented and good-hearted gentleman. They added that he was sweet-natured, generous and good to all.

They also informed her that she (Darcy) was their best young landlord and always very kind to all of them since the early days of his life. In their conversation with her (Elizabeth) they showed their deep affection and supreme respect to their young master (Darcy). All such favourable reports made a

deep and fine impression on Elizabeth's mind. She got much more impressed after seeing Darcy's huge and grand house.

Elizabeth, her aunt and uncle were standing only at the gate of his grand house when Darcy approached there all of a sudden. Seeing them all standing at the gate, Darcy felt extremely delighted and requested them to get into the house. Seeing Elizabeth at the gate of his house, Darcy's heart was puffed with excessive joy and satisfaction. He also visited them with his sister at the inn where they were staying. The second time, Miss Darcy welcomed them all warmly when they paid them a return visit. It brought about better results because Elizabeth's ill-will against Darcy fully disappeared. His good behaviour made a favourable impression on her mind for the future.

Q. 8. Write a short note on the importance of the Lydia-Wickham episode.

Ans. Lydia-Wickham elopement comes off exactly at the moment when Elizabeth starts cherishing hopes of marriage with Darcy. The elopement appears to be a great calamity and for a moment, it looks as if her hopes have been completely blasted. Darcy gets an opportunity to prove to Elizabeth that he has shed his earlier pride and developed real nobility. His sacrifice is really great. He pays off Wickham's debts and purchases him a new commission in the army. In marrying Elizabeth he agrees to get involved in the disgrace of her family. He detects Wickham for having attempted an elopement with his sister Georgiana, but now he accepts him as his brother-in-law and all this he does just for his love of Elizabeth. She is over-whelmed. Her initial prejudice melts away and the two are united into happy wedlock. Thus Lydia-Wickham marriage is a marriage for every wrong reasons infatuation on one side, economic pressure on the other. Lydia-Wickham marriage being a marriage for wrong reasons sets off the property of Darcy-Elizabeth marriage.

Q. 9. Comment on the importance of Lydia-Wickham episode in 'Pride and Prejudice'.

Ans Lydia is relevant also to the theme of parenthood in the novel. Lydia's flirtatiousness and her lack of moral sense is a criticism of the inadequacy of her parents. Mrs. Bennet is a woman of mean understanding and Mr. Bennet has cynically withdrawn himself from any moral responsibility towards his family. Their unhappy marriage affects the daughters who are flighty and immature except for Jane and Elizabeth. Mr. Bennet is morally culpable in allowing Lydia to go to Brighton in spite of Elizabeth's warning regarding Lydia's exuberant spirits. He is wrong in being willing to buy personal peace at the cost of family honour and result is Lydia's elopement with Wickham and the disgrace it brings to the entire family, even jeopardizing the marital prospects of the two elder Bennet sisters.

Q.10. Comment on the role of Lady Catherine and Mr. Collins in 'Pride and Prejudice'.

Ans. Collins is the most comic character of the novel. Saintsbury describes Collins as a creature of the highest and best Shakespearean comedy. Much

of the comedy in Collins' character is presented through his fawning servility towards Lady Catherine de Bourgh. A mixture of pride and submissiveness, self-importance and humility-his odd mixture of qualities render him vastly stupid and vastly funny. The serious and solemn tone in which he catalogues the long list of Lady Catherine's golden deeds, is indeed humorous. It is in his proposal to Elizabeth that we come across one of the greatest comic scenes of the novel. He is absurd in giving Elizabeth his reasons why she cannot refuse him and tells her that she will not have another offer of marriage. Mr. Collins is comical too in his extreme formality and affectation of manners.

Lydia plays an important part in the structure of the novel. Her elopement with Wickham provides Mr. Darcy with an opportunity to show his nobility, to be of use to Elizabeth and to earn her gratitude, with it, her love. She also provides an example of a marriage for wrong reasons as does Charlotte Lucas. Her marriage presents another example of a bad marriage. The first example of bad marriage is Charlotte's marriage with Mr. Collins. Charlotte's marriage with Mr. Collins was based on economics. Her need for financial security forced her to marry Mr. Collins.

Lydia's marriage is the marriage based on such superficial qualities as sex, appearance, good looks, and youthful vivacity. Dr. Clipper is a piece of human characterisation. In *Pride and Prejudice* we have Darcy a very intricate character.

Q.11. Write a note on the character of Elizabeth.

Ans. Elizabeth Bennet has been considered the heroine most dear to Jane Austen; closest to her heart. It is not wrong to suggest that Elizabeth is an interpretation of the authoress herself. When we compare Elizabeth to Jane Austen who was a tall, graceful girl with well proportioned features, bright, dazzling eyes and brown curly hair, gay and witty, keen observer of people, a brilliant conversationalist and an accomplished dancer, we feel as if Jane Austen has been reborn in her own creation. Jane has lovingly portrayed the character of Elizabeth, filling it with master strokes and brilliant shades. Elizabeth Bennet, the chief figure in *Pride and Prejudice*, is one of the most fascinating heroines of Jane Austen. Indeed as has been well said, "The most popular of her novels has been *Pride and Prejudice* because of the brilliant creation of Elizabeth Bennet, a heroine as witty as she is charming." Jane Austen has created in Elizabeth a lively, witty, humorous and intelligent young woman; well balanced; well proportioned in her inclinations with a rational thinking mind and not overtly emotional and sentimental. Of all her heroines Jane Austen herself liked Elizabeth the most.

Q. 12. How do you justify the coldness of Darcy at the beginning with his warmth in the second half of the novel?

What are the disagreeable quantities in Darcy?

Or

Ans. This same Darcy does a complete turn-about in the middle of the novel. He becomes affable, modest, a thorough gentleman, in short, just the

opposite of what he had been (or appeared) in the earlier part of the novel. Many people have questioned the sudden change in Darcy's behaviour as incredible. Critical opinion is divided on this issue.

Thus, Darcy is definitely proud in the beginning. But some of his coldness and reserve may at least be attributed to his inordinate shyness and his awkwardness in the company of strangers at a large ball. Also Darcy's pride is to be seen as something other than mere snobbishness. As Catherine Lucas points out, Darcy does have much to be proud of and his pride is the result of a genuinely aristocratic consciousness of merit. As the book proceeds we come to discover the truth about Darcy. He is complex, sensitive and intelligent and on the whole he is superior to all the other males in the story, including Bingley. He is not morally blind either and recognizes the vulgarity and ill-manners of the Bingley sisters and is as much embarrassed by Lady Catherine's behaviour as he had been by Mrs. Bennet's vulgarity.

Q.13. Discuss Mr. Collins as a comic fool.

Show how Jane Austen exposes the foolish and disagreeable qualities of Mr. Collins.

Ans. Collins is the most comic character of the novel. Saintsbury in fact describes Collins as a creature of the highest and best Shakespearean comedy. Much of the comedy in Collins' character is presented through his fawning servility towards Lady Catherine de Bourgh. A mixture of pride and submissiveness, self-importance and humility—this odd mixture of qualities render him vastly stupid and vastly funny. The serious and solemn tone in which he catalogues the long list of Lady Catherine's golden deeds is indeed humorous. It is in his proposal to Elizabeth that we come across one of the greatest comic scenes of the novel. He is absurd in giving Elizabeth his reasons why she cannot refuse him and tells her that she will not have another offer of marriage. Mr. Collins is comical too in his extreme formality and affectation of manners.

His fawning servility to Lady Catherine contrasts with Elizabeth's defiance of Lady Catherine. Wherever he goes whatever he does, he remains unshakably foolish and therefore comic.

Q. 14 Discuss the art of characterisation of Jane Austen.

Ans. One of the triumphs of Jane Austen's art is the immense vitality and variety of her characters. Macaulay considers her the equal of Shakespeare himself in her skill of character-portrayal. Her characters are all drawn from the upper middle class or landed gentry in a provincial village. Fine shades of character are skillfully brought out. No two flirts, no two snobs, no two fools are alike. On the narrow canvas, she has succeeded in painting the infinite variety of the human race. Jane Austen draws from her personal experience and knowledge. She brings out the fundamentals of character as revealed in the homely activities of daily life and this goes to explain the immense vitality of her creations. Her characters are not national or provincial, they are universal human types. Her eye for the surface of personality is unerring. She can

visualise the externals of personality as vividly as Dickens himself. Her understanding of human nature is complete. She possesses full knowledge of the head and heart of her characters. They are complex, like human beings and not mere embodiments of humours like the characters of an inferior kind of drama. The fact is that her characters are living, breathing realities and not mere puppets or abstractions. Her characters are many sided : they are mixtures of good and evil, virtue and wickedness in varying proportions.

Q. 15. Discuss *Pride and Prejudice* as a social comedy.

Ans. *Pride and Prejudice* is a social comedy. It is social because it is a study in the social life of two or three middle-class families in a provincial town. Jane Austen has studied the action and reactions of the people within these narrow-limits. The novel deals with the social life of the Bennets, the Lucases and the Bingleys. They are all leisured middle class people who do not bother about earning their livelihood. Their life is a round of visiting, playing cards, singing, going to dinners and inviting people to dinner. Occasionally they go out on tours or visits out of the Langbourn neighbourhood. Their petty jealousies, rivalries, doubts and suspicions which beset this narrow and confined life have been skilfully exposed by the novelist. Nor has she failed to provide us with glimpses of the life of aristocracy. Lady de Bourgh is an aristocrat, proud, arrogant and insolent. She lives an artificial life of pomp and show, and likes to display her wealth and splendor. She has nothing to do and finds diversion in taking rides in her carriage, listening to her piano, or inviting people to dinner. The life of the country clergy has also been glanced at through Mr. Collins. They have nothing much to do and depend for their living on the patronage of the great whom they flatter. Similarly, through the flirtation of Lydia and Kitty with the military officers, we can form an idea of their social life.

Q. 16. Describe briefly the Janmashtami festival in 'A Passage to India.'

Ans. After a lapse of two years, a few hundred miles from Chandrapore, the Janmashtami festival (festival of Lord Krishna's birth) was being celebrated at the palace of Mau. Prof. Godbole, minister of education, was arranging the mysterious ceremony. He led the choir, danced along with the other Hindus of all the castes and was totally absorbed in the performance. All present imagined them in the place of Lord Krishna and tried to love the other. The worshippers were so elated with the feelings of universal love that they forgot all religious decorum.

Q. 17. Give your impressions of Prof. Godbole.

Write a brief sketch of Godbole in 'A Passage to India'.

Ans. Professor Godbole is a perfect contrast to the restless and impulsive Aziz. He has a personality which is very mysterious. A mystical Hindu Brahmin, he has a detachment to know the mystery about the caves. He is content with the state in which God is never likely to come. Only Mrs. Moore is capable of understanding him.

Q. 18. Give an account of Mr. Fielding's tea party.

Ans. Fielding is the Principal of the Government College at Chandrapore. He is a very gentle man. He is free from racial prejudice. His attitude towards the Indians is very good. He is, therefore, disliked by Anglo-Indians. After the failure of Mr. Turton's Bridge Party, he also arranges a party at his residence. Fielding's party is successful in comparison of Turton's Bridge Party. The atmosphere at Fielding's party is full of friendship and camaraderie. Aziz is at the peak of his eloquence. He talks freely to the English ladies. There develops intimacy between Aziz and Fielding. Godbole is also present at the party. The English ladies are also pleased to meet the Indians. But Ronny Heaslop does not like this frankness between Adela and Aziz and Godbole. He behaves rudely and asks Mrs. Moore and Adela Quested to follow him to the Polo ground. Thus, he spoils the gaiety at the party. Godbole sings a song to hold the guest at party for some more time. He, thus, tries to please guests. Thus, the party at Fielding's residence is different from the Bridge Party.

Q. 19. Briefly draw a character sketch of Dr. Aziz in 'A Passage to India.'

Ans. Critics have uniformly showered high praise on Forster for creating the sympathetic and sensitive portrait of Dr. Aziz. He is perhaps the best specimen of a 'round-character'. He is drawn with so much care that he ceases to be a character and becomes a living person in his own right. He is warm and full of vitality.

The portrayal of Aziz gives us an idea how complex and human this man is. He contains all of humanity, with its virtues and contradictions. In the words of **Grandsen**, Aziz "is India's living faults and virtues, as Godbole, the Hindu teacher, is her ancient wisdom."

Aziz is a religious minded Muslim youth. He is proud of his Afghan blood. He is the central figure in the novel and may rightly be called the hero of the novel. His character has been sketched with the aim of showing the Indians under the British domain.

In the very first scene of the novel Aziz appears to be an outstanding and active character of the book. He is shown animated and warm, impulsive and moody, careless and sensitive-all at once. He is impulsive and rash in his thoughts and actions. When he comes across Mrs. Moore who has patience enough to listen to him, he pours out all his grievances to her in one stroke of sweep as it were. He makes Dr. Panna Lal an enemy for life. He can enter a bitterly jocular discussion of "Is it possible to be friends with an Englishman?" He can display a notable fund of gaiety amongst persons in whom he has full confidence. He considers the English colony a 'comic institution'. By nature Aziz has a craving for kindness and sympathy. He gives his heart to Mrs. Moore when she shows respect to him as a human being. When his spirits reach a high chord, he puts himself in situations where he is likely to be misunderstood.

Q. 20. Why does the marriage of Ronny Heaslop and Miss Adela Quested not take place?

Ans. Miss Adela Quested comes to India with the idea of getting married to Ronny Heaslop. Both had known each other in England. Miss Adela Quested wants to ascertain herself that her marriage with Ronny will be a happy union. Her image of Ronny is of kind, liberal and broad minded man. But here, she finds that Ronny is not the type of man, she has been wanting to marry. She finds that Ronny is full of racial feeling. He thinks that the English are superior to the British and that the British are not here to be pleasant. They are here to keep peace. He does not like Adela's mixing with the Indians. Moreover, he considers marriage a social contract and love between male and female is not essential for a happy marriage. While Adela thinks that physical union without love is a sort of rape. She, therefore, decides not to marry him.

Q. 21. Trace the circumstances leading to reunion and final parting of Fielding and Aziz.

Ans. Fielding and Aziz meet again at Mau after a long time. Fielding is now a changed man. He has been married with Stella and he has decided to cast his lot with the Anglo-Indians. Aziz is also a changed man. He is an strong enemy of the British. At first, Aziz does not show any interest to meet Fielding but the fact that Fielding is married with Stella, the daughter of Mrs. Moore brings a change in his attitude towards him. Moreover, the colliding of the boats at the local pond, their submerging into the water remove enmity from his heart. But they go together for a ride and during their conversation they cling to their points. Each defends his outlook. For the moment, they are happy. But at heart, they are sad for both of them know that their friendship is not lasting. The circumstances do not favour their friendship. They know that soon, they will part never to meet again.

Q. 22. Write a note on communal disharmony as is depicted in the novel 'A Passage to India'.

Ans. The characters in 'A Passage to India' do not remain friends for a longer period. Soon, there arise differences among them. Ronny and Adela do not remain friends. At another stage, Forster introduces another dimension to communal disharmony in India. The Muslim festival of Moharram is approaching and as usual the Chandrapore Mohammedans build paper towers of a size too large to pass under the branches of a certain peepal tree. When the procession of the enthusiastic Muslims passes, the tower strikes the tree. A Muslim climbs up the peepal and cuts a branch off. The Hindus protest. There is a religious riot. The troops are sent for. To maintain communal harmony a conciliation committee is set up under the auspices of Turton, the Collector of Chandrapore. While speaking of this incident Ronny tells Adela that the British are necessary in India. Had they not been in India, there would certainly have been bloodshed. He is of the opinion that he is not in India to be pleasant but to keep the peace, and now that Adela has promised to be his wife, she is sure to understand.

Q. 23. Describe briefly the role of the Ambassador meeting Prince Bolo and his army commanders.

Ans. Prince Bolo shouted to the Ambassador, "I should cut off your ears, have them sauteed in a little butter and garlic and served to the hounds!" The Chupwala Ambassador did not care for the bitter words of Prince Bolo and he added that he would entertain before their complete defeat for a short time if they liked it. He said further that he was the finest juggler in the Chup City. Blabbermouth said to Prince Bolo, "Do not trust him-it is a trick....." General Kitab was willing to discuss but Bolo asked him not to do so.

The Ambassador began his performance taking out some objects like balls, nine pins, tea cups, hats, etc. and threw them into the air. The people felt happy at his performance. Blabbermouth threw away the bomb which he had with him to create destruction that bomb burst at the hillside. Prince Bolo the General, Mudra and Rashid came out of the tent after hearing the explosion of the bomb. Then Blabbermouth was recognised as a girl under disguise.

Q. 24. Why does Aziz show his wife's photo to Fielding?

Ans. Aziz realizes his mistake in being indifferent to Fielding when the latter came to see the former when he was ill. To atone for his mistake he (Aziz) goes to meet Fielding. Aziz is thankful to Fielding for his magnanimity. His heart warms up for Fielding and in order to develop intimacy with him he shows his wife's photograph to him (Fielding). It is very unusual for a Muslim to show his wife's photograph to any one else particularly a non-Muslim "I show it to you because you behave well even while I behave badly." Aziz's wife is now dead but he loves her still. Aziz and Fielding become close friends and share some secrets of their lives.

Q.25. Analyse briefly the character of Micawber.

Ans. A Humorous Character-Mr. Micawber is a very important character in the novel 'David Copperfield.' He is full of humour. He is jolly by nature. Mr. Micawber is a stoutish middle-aged person. He is a very careless and extravagant man. He spends money openly and freely. He eats, drinks and spends money lavishly. Micawber is the most humorous character in 'David Copperfield' A. C. Wards writes, "A kindlier and merrier, a more humorous and more generous character was never conceived than this. Falstaff is the greatest humorous figure in literature and Mr. Micawber is second only to Falstaff."

Extravagant and Careless-Mr. Micawber is an extravagant and careless character. His expenses are more than his income. To fulfil his expenses he has to borrow money from others. He fails to return their money and he has to sell his household things. But at last he is arrested and sent to jail. When David goes to meet him in king's Bench prison, he gives him advise. He says to David, "Annual income twenty pounds, annual expenditure nineteen ninety six, result misery and difficulty." He gives advise to others but he himself never follows these rules.

An Optimistic-Mr. Micawber is an optimistic man. He suffers a lot of difficulties and miseries in life but he has an optimistic attitude towards life. He always thinks to go forward. He never loses his heart to see difficulties. His creditors always surround him and press him for the payment of their money.

Q. 26. How is Dr. Aziz attracted to Fielding and befriend by him?

Ans. After returning home from Telegraph office Dr. Aziz finds an invitation to a tea party from Fielding the Government College Principal. Aziz is happy at this goodwill gesture of Fielding and wants to know more about this gentle fellow. Aziz is the first guest to arrive at the tea party and is received warmly by Fielding who is dressing after a bath. Fielding's welcome words addressed to Aziz "Please make yourself at home" win his heart. Aziz offers him his own collar stud when Fielding has lost his. As the talk goes on between them a rapid intimacy grows and the two feel friendship growing. Fielding is an educationist and free from racial prejudices. This quality of his endears him to the heart of Dr. Aziz.

Q.27. How did Mr. Murdstone treat David Copperfield and what was its effect on the Child David?

Or

Comment on the role of Murdstone.

Ans. Mr. Murdstone is David's step-father. He is a typical Victorian parent who believes in 'spare the rod and spoil the child'. He is very cruel and hard upon David and his mother. He has shallow black eyes. His appearance is awesome. David's mother considers him to be a handsome man. And it is with his good looks that he manages to win the heart of Mrs. Copperfield. But David hates him from the very beginning. In order to gain David's affection, Mr. Murdstone takes him to a ride. David enjoys the ride, but notices that Murdstone is very stern and silent and almost incapable of smiling, except at his own jokes. He has no sense of humour.

Thus Mr. Murdstone is an incarnation of cold ferocity and formidable power. He threatens to beat David if he fails to obey him. One day he canes the boy very mercilessly. He also imprisons David for five days in a room, and on the sixth day, he sends him to Mr. Creakle's school. It is Mr. Murdstone who is responsible for his wife's death. He takes away his wife's money and ill-treats her son. Miss Betsey Trotwood describes his cruel treatment of his wife in these words : "Do you think I don't know what a woeful day it was for the soft little creature when you first came in her way-smirking and making great eyes at her. I'll be bound, as if you could not say both! to a goose.....And when you made sure of the little fool.....God forgive me that I should call her so, and she gone where you won't go in a hurry-because you had not done wrong enough to her and hers, you must begin to train her, must you! begin to break her, like a poor caged bird, and wear her deluded life away, in teaching her to sing your notes?.....Mr. Murdstone, you were a tyrant to the simple baby-I know that; I knew it years before you ever saw her and thought her best part of her weakness you gave her the wounds she died of."

Q.28. What role does Agnes play in David Copperfield?

Ans. Agnes the good angel of David, is the sweetest character of the novel, David Copperfield. She is a practical and well informed woman. She is an ideal wife. She stands in good stead to David in hours of trials when Miss Betsey is on the brink of ruin. It is through her initiation that David seeks employment in the composition of dictionary composed by Dr. Strong.

Agnes' loyalty and filial love towards her father are great. She is a girl of sweet records and promising future. She is a creature who does good in every circumstances. After the death of Wickfield, she proves an ideal household keeper. She is a sort of physiognomist and her unfailing insight to read character is great. Though convinced of the villainy of Uriah Heep, she looks upon him with an eye of forgiveness. She does not let the seed of hatred grow in her sacred heart which is meant to create a fragrant atmosphere. She possesses captivating beauty. She is very superior young lady of remarkable attractions, graces and virtues.

Q. 29. Narrate the story of Uriah Heep's wickedness.

Ans. Uriah Heep is the villain in *Copperfield*. He is all lead-blackhearted and mischievous. He perceives in David a rival, and becomes a rival himself. He has false designs on Agnes, he makes money by black means. He is the contrary of Dickens. He is a hypocrite and is an expert at dissimulation. His meanness is incomparable. He betrays everybody; he even betrays Mr. Wickfield, his very saviour. He is dishonest and ungrateful. He is a cheat and a liar.

Uriah Heep is a thorough hypocrite and cheat. He is a slimy, creepy impostor. He pretends humility; he always poses to be an humble man. But all his humility is a mere show, a cover for his cunning and deceit. He is highly ambitious, and he has the worst type of ambition. He uses all his intelligence and industry for self-aggrandisement. He wants wealth, rank, position and power. For that he is going to fall down to any extent. He displaces his master; he causes misery and suffering to all.

Q. 30. Comment briefly on the character of Peggotty.

Ans. "Clara Peggotty represents what an ideal servant should be. She had become the part and parcel of the family. She regarded David as her own son. She was to David in his childhood what Miss Betsey was to him in his youth. She proved to be sincere and devoted to the family. She remained with the family till the death of her mistress. When she was formerly dismissed by Murdstone, she left Blunderstone with a heavy heart. At Yarmouth she was married with Barkis."

In the family of David, Miss Peggotty was always regarded as a member of the family. She was known to be the most genuine well-wisher of the family. David's words, "I felt towards her something I have never felt for any other human-being" show his confidence in her. She is a living example of honesty and devotion.

38 वर्षों से छात्रों में सर्वाधिक लोकप्रिय, विश्वसनीय एवं प्रतिष्ठित

- वर्ष 2023 की परीक्षाओं के नवीनतम पाठ्यक्रमानुसार
- परीक्षा की तैयारी के लिए महत्वपूर्ण प्रश्नों का संकलन
- बी०ए० प्रथम, द्वितीय एवं तृतीय वर्ष के छात्रों के लिए प्रकाशित
- 38 वर्षों से निरन्तर प्रकाशित परीक्षोपयोगी प्रश्न एवं उत्तर का सर्वश्रेष्ठ संकलन

नोट :- पुस्तक विक्रेता से आग्रह करके ओरिजिनल डी०कुमार्स सीरीज ही खरीदें।

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