History of the English Language and Literature

for

M.A English
(First Semester)

Directorate of Distance Education
Maulana Azad National Urdu University
Hyderabad-32, Telangana- India

M.A English
History of the English Language and Literature
1st Semester

On behalf of the Registrar, Published by:

Directorate of Distance Education
Maulana Azad National Urdu University
Gachibowli, Hyderabad-500032 (TS), India
Director:dir.dde@manuu.edu.in Publication:ddepublication@manuu.edu.in
Phone number: 040-23008314   Website: www.manuu.edu.in

Programme Coordinator
Dr. Gulfishaan Habeeb
Professor of English, DDE, MANUU, Hyderabad

Content Writers   Unit No.

- Dr. Randheer Kour, Assistant Professor, Govt. Degree College, Bishnah, Jammu and Kashmir   1

- Dr. K.K Dixit, Associate. Professor, Centre for English Language Education, Dr. B.R Ambedkar University, Delhi   2

- Mr. Govind Rathod, Assistant Professor, P.G, Dept. of English, Vasantrao Naik Govt Institute of Arts and Social Science, Nagpur , M.S   3 & 6

- Mr. Mohd Younis Bhat, Assistant Professor, English Studies, Govt. Degree College Shopain, Jammu and Kashmir   4 & 5

- Dr. Somnath Barure, Assistant Professor, P.G, Dept. of English, Vasantrao Naik Govt Inst of Arts and Social Science, Nagpur, M.S.   7 & 8

- Dr. Altaf Ahmad Bhat, Assistant Professor, English Studies, Govt. Degree College, Shopain, Jammu and Kashmir   9 & 13

- Dr. Shah Alam, Assistant Professor, English (Contractual) DDE, MANUU   10

- Ms Durafshaan Habeeb, Associate Professor & Head, Dept. of English, Aavanti Degree & PG College, Hyd.   11

- Dr. Gulfishan Habeeb, Professor of English, DDE, MANUU.   12 & 14

- Dr. Kapil   Singhel, Assistant Professor, P.G, Dept. of English,Vasantrao Naik Govt. Institute of Arts and Social Science, Nagpur, M.S   15 & 16

CONTENTS

Message	**Vice Chancellor**
Message	**Director**
Introduction to the Course	**Coordinator**

Unit	**Page No.**

Sample Question Paper

Message

Maulana Azad National Urdu University (MANUU) was established in 1998 by the Act of Parliament of our beloved country. The four mandates of the university are (1) promotion of Urdu language, (2) accessibility and availability of professional and technical education in Urdu medium, (3) providing education through traditional and distance learning mode, and (4) a specific focus on women's education. These are the points that distinguish this central university from all other central universities and give it a unique feature. It has been emphasized even in the National Education Policy 2020 to achieve education in mother tongues and regional languages.

The very objective of promotion of knowledge through Urdu is meant to facilitate the accessibility of contemporary knowledge and disciplines to Urdu knowing community. For a long time, Urdu has remained devoid of scholarly materials. A cursory glance over a library or shelves of a book seller substantiates the fact that Urdu language is diminished to only a few "literary" genres. The same situation can be seen often in journals and newspapers. The writings available in Urdu take readers sometimes to the meandrous paths, sometimes involve emotionally in political issues, sometimes illuminate religions on creedal background, and sometimes burdened our minds with complaints. Further, the Urdu reader/community is unaware of the today's most important areas of knowledge whether it is related to his own health and life or related to the financial and commercial systems, whether it is related to machines and gadgets around him or the issues related to his environment or vicinity. The unavailability of content related to the above domains of knowledge has created an atmosphere of apathy towards attaining knowledge that exhibits the lack of intellectual abilities in Urdu community. These are the challenges that Urdu University is confronted with. The scenario of Self Learning Materials (SLM) is also not very different. The unavailability of course books in Urdu at school level comes under discussion at the commencement of every academic year. Since the medium of instruction of Urdu University is only Urdu and it offers almost all the courses of important disciplines, the preparation of books of all these subjects in Urdu is the most important responsibility of the University. To achieve these objectives, the Urdu university was commenced in 1998 with Distance Learning.

I am immensely pleased that due to the hard work of the concerned faculties and full cooperation of the writers, the process of publications of books has begun on massive scales. For the students of Distance Learning, the process of preparing and publication of Self Learning Materials (SLM) has begun in a minimum possible time. The books of first Semester got published and sent to the students. The books of second Semester too will be sent to the students shortly. I believe that we will be able to meet the requirements of a large Urdu knowing community through our Self Learning Materials and will fulfill the mandate of this University, and justify our presence in this country.

With best wishes.

Prof. Syed Ainul Hasan.
Vice Chancellor,
MANUU, Hyderabad

Message

You all are well aware that Maulana Azad National Urdu University began to function from 1998 with the Directorate of Distance Education and Translation Division. Regular mode of education commenced from 2004 and various departments were established which were followed by the appointments of faculty. Self Learning Material was prepared through writing and translation with full support of competent authority.

For the past few years UGC-DEB kept emphasizing on synchronizing the syllabi of distance and regular mode to enhance the level of distance learning students. Accordingly, at Maulana Azad National Urdu University, the syllabi of distance and regular mode are synchronized by following the norms of UGC-DEB and Self Learning Materials are being prepared afresh for UG and PG courses containing 6 blocks - 24 units and 4 blocks - 16 units respectively.

Distance education system is considered highly effective and beneficial around the globe. The large number of people enrolled in it stands a witness to the same. Realizing the literacy ratio of Urdu speaking population, Maulana Azad National Urdu University implemented Distance education from its beginning. In this way, the university reached out to Urdu speaking population through distance learning method prior to regular. Initially, the study materials of Dr. B. R. Ambedkar Open University and Indira Gandhi National Open University were borrowed. The intention was to prepare our own study materials rapidly and not to be dependent on other universities but the intent and effort could not go hand in hand. Consequently, it took plenty of time to prepare our own Self Learning Material. Eventually, the task of preparing Self Learning Material commenced systematically at war foot. We had to face numerous hindrances but never gave up. As a result, university started to publish its own study material at high speed.

Directorate of Distance Education runs fifteen courses consisting of UG, PG, B.Ed, Diploma, and certificate courses. In a short span of time, courses based on technical skills will be started. A huge network of nine regional centers (Bengaluru, Bhopal, Darbhanga, Delhi, Kolkata, Mumbai, Patna, Ranchi, and Srinagar) and six sub-regional centers (Hyderabad, Lucknow, Jammu, Nooh, Varanasi, and Amravati) was established to facilitate the students. One hundred and forty four Learner Support Centres (LSCs) and twenty Programme Centres are run simultaneously under these regional and sub-regional centers to provide educational and administrative support to the students. DDE also utilizes ICT for its educational and administrative activities.

The admissions in all programs are done only through online mode. The soft copies of Self Learning Material for students are made available on the website of Directorate of Distance Education. In near future, the links of audio and video recordings will also be made available on the website. In addition, SMS facilities are being provided to students to have better communication. The students are informed through SMS regarding various facets of programs such as course registration, assignment, counseling, exams, etc.

Directorate of Distance Education will not only play a vital role to bring educationally and economically backward Urdu speaking population into the main stream but also in the increase of Gross Enrolment Ratio.

Prof. Mohd Razaullah Khan
Director, Directorate of Distance Education, MANUU, Hyderabad

Introduction to the Course

The M.A. English programme is designed to give a sound knowledge in English Language, Literature and Literary Theory so as to empower the prospective students for higher studies and employment apart from helping them prepare for competitive exams. It is spread over two years (four semesters) minimum duration. The objectives of the programme are as follows:

a. to provide a sound base in English Language
b. to provide insights into the development of English and the phonological, morphological, syntactical and stylistic aspects of language
c. to provide knowledge in the teaching of English
d. to explore the various literatures in English
e. to provide exposure to the different genres, movements and periods of English literature
f. to facilitate critical and analytical abilities
g. to introduce literary theory and criticism
h. to build confidence among the learners with language skills in English
i. to enable the working target group to enhance their qualifications and
j. To facilitate higher education in the open distance learning mode.

At the end of the two year post graduate programme in M.A. English, the learner would have mastered the theoretical knowledge of the English language and literature. The learners would be able to appreciate literatures in English, take up critical analysis, understand the different movements, periods and concepts in the study of English language and literature. The two year programme will prepare the learner for competitive examinations, for employment and for research by developing their skills apart from leading to refinement.

The course "History of English Language and Literature" not only introduces the Learners to the post graduate programme in English but also provides them basic information about the history of both the English language and English literature. The course is divided into four Blocks, each Block has four Units. The aspects of language, Indo-European family of languages, early origins of the English language, the three main periods in the history of English language - Old English, Middle English and Modern English and later developments are covered in the first part of this course. The second half of the course traces the history of English Literature. The early English literature, the Chaucerian Age, Elizabethan Age, Restoration, Romantic period, Victorian Age are among the periods covered.

This SLM is supplemented by audio-video lessons. You may visit IMC MANUU YouTube channel http://youtube.com/u/imcmanuu for the complete list of AV lessons in English.

With you in your journey through the fields of English language and literature!

Prof. Gulfishaan Habeeb

Programme Coordinator

History of the English Language and Literature

Unit-1: Language: Definition and Characteristics

Structure

1.0 Introduction
1.1 Objectives
1.2 Language: Basics
      1.2.1 Naturally-Evolved Language versus Artificially-Constructed Language
      1.2.2 Verbal and Non-Verbal use of Language
      1.2.3 Linguistics: Scientific Study of Language
      1.2.4 Levels of Linguistic Analysis
      1.2.5 Language and Script
      1.2.6 Language: Sign, Signifier and Signified
      1.2.7 Sign Language: Primary Sign language and Alternative Sign Language
      1.2.8 Language Endangerment, Death and Revitalization
1.2.9 Defining Language
      1.2. 9.1 Ferdinand de Saussure
      1.2.9.2 Leonard Bloomfield
      1.2.9.3 Gestures
      1.2.9.4 Development of language in a child
      1.2.9.5 Man as a speaking animal
      1.2.9.6 Social character of language
      1.2.9.7 Noam Chomsky
1.2.10 Characteristics of Language
      1.2.10.1 Charles F Hockett
      1.2.10.2 Hockett and Altman
      1.2.10.3 Noam Chomsky
1.2.11 Thoughts on Language
      1.2.11.1 The Indian Grammatical Tradition
      1.2.11.2 The Arabic Grammatical Tradition
1.2.13 Let Us Sum Up
1.3 Learning Outcomes
1.4 Glossary
1.8 Sample Questions
1.9 Suggested Readings

1.0 Introduction

Language is a mode of communication, comprehension, and cognition. We use language to communicate with one another in oral, written, and sign forms. Only the human race could develop a full-fledged language on this planet. Birds and animals use some rudimentary sounds and physical actions for communication but that will not qualify as a language. That means the role of language in humans extends beyond communication and involves cognition too. Unlike birds and animals, humans have journeyed beyond sounds and gestures. Humans have developed meaningful words by combining discrete sounds. Combining context-free words, they have developed contextual sentences. In the first couple of years, children also depend on some rudimentary sounds to express hunger, happiness, and jealousy through cry, smile, and anger respectively. But in the process, they normally acquire all language skills.

We use language to express thoughts and feelings and respond to others. We use language simply as a means of communication. Language is involved even when we talk to ourselves, read some books, listen to others, and look around. Language is involved in the development of our knowledge, worldviews, and other cognitive abilities. Language plays an important role in cognition, a higher kind of mental activity that involves thoughts, perception, imagination, and reasoning. It is important to note that language is involved in our communication, comprehension, and cognition. Language is inevitable for our development and progress as the human race.

1.1 Objectives

The objectives of this Unit are to help you to:
- understand the definition of language and basic issues related to it including its etymology, types, areas of analysis, aspects, etc.
- understand language through the interpretations of the ideas propounded by various scholars and linguists.
- define characteristics of language, their evolution over time, and their contribution to the scientific study of language.

1.2   Language: Basics

Etymology:

Etymology is the study of the history of words that includes the origin and development of words with time. The word 'language' has its root in Latin. In Latin, *Lingua* means tongue. In French, the term *langage* means speech. The word 'language' came from Middle English and meant talk or conversation.

1.2.1   Naturally-Evolved Language versus Artificially-Constructed Language:

There are two kinds of language: natural and artificial. A language that has evolved naturally and belongs to a community is called a natural language. All instances of communication involving words and sentences are examples of natural language. All languages and their varieties that have collective propriety belong to the class of natural languages. In contrast, an artificial language is created by humans but it involves machines. Artificial languages involve special codes and programming. Such languages are created by a single individual, unlike natural languages whose ownership lies with a community.

1.2.2   Verbal and Non-Verbal use of Language:

When humans use words and sentences for communication, the use is verbal. In contrast, when humans use body movements, gestures, and facial expressions for communication, the use is non-verbal. Communication in natural languages such as English, Hindi, French, German, and Urdu happens in verbal and non-verbal forms. Often the communication happens in a fine mix of verbal and non-verbal forms. Scholars distinguish between verbal communication and written communication to refer to the oral and graphic modes of expression of human language.

1.2.3   Linguistics: The Scientific Study of Language:

The scientific study of human language is called linguistics. Linguists are people who study language from various standpoints. Linguists study different aspects of human language and develop methods to describe and analyze them. Linguistics has several branches or sub-fields such as Phonetics, Phonology, Morphology, Syntax, Semantics, Pragmatics, and Discourse. Linguistics also has several interfaces with other sciences resulting in Sociolinguistics, Neurolinguistics, Computational Linguistics, Clinical Linguistics, Forensic Linguistics, Historical Linguistics etc. Linguistics describes the working of existing languages and also explains changes occurring in them due to the contact of other languages. Translation,

Interpretation, Artificial Intelligence are professional fields that have benefited a lot from the findings in the field of Linguistics.

1.2.4   Levels of Linguistic Analysis:

Language manifests itself at various levels. Accordingly, linguistics studies language at various levels. The major levels of linguistic analysis include Phonetics, Phonology, Morphology, Semantics, Syntax, and Pragmatics. The discipline of phonetics studies how humans produce and receive sounds. Phonology deals with the sounds of a specific language. Semantics is the study of the meanings. The study that deals with the sentence structure is called syntax. Pragmatics studies how humans use a particular language. It studies the relationship between language and its user.

1.2.5   Language and Script:

The difference between language and script should be well understood before we proceed with defining language and discussing its various characteristics. Language is expressed by verbal speech as well as written symbols. The verbal speech or oral form uses speech sounds as a medium to be heard and in written form, it uses a script to be read. Therefore, the script is a visual or graphical representation of sounds of a language. A script contains a set of characters or letters that represent speech sounds and it is used for writing a language.

English is written in the Roman script and has twenty-six letters that can appear in uppercase (capital letter) and lowercase (small letters). The speakers of a language collectively develop or select a script for writing their language. A script can be used to write several languages. For instance, Roman and Arabic scripts are used for writing several languages of the world. Sometimes a language is written in more than one script. For instance, Punjabi in India is written in Gurmukhi script, but in Pakistan, it is written in Shahmukhi script. Most languages of the world do not have any script, which means they also do not have written records. They are transmitted orally from one generation to another.

1.2.6   Language: Sign, Signifier and Signified:

The Swiss linguist Ferdinand de Saussure in *Course in General Linguistics* (1916) says that language is a system of signs and sign is the basic unit of language. He has also defined the relationship between the three aspects of language; sign, signifier, and signified. According to him, a sign is the sum total of the signifier and the signified. He says that the relation between

the sign and the signifier is arbitrary. Let us understand this with the help of the following example:

A physical thing	Sound, word or picture of the sign : Tree, ਪੇੜ, ਬਿਰਖ, پیڑ	Concept of Tree or mental image
Sign =	Signifier +	Signified

Figure 1.2: Language as a System of Sign

In the above example, tree is a sign, the sound of a tree whether you pronounce it *paed, vriksha* or *darakht* is its signifier, and the images that are formed when we hear the word tree or read the word tree are the signified. Any physical object consists of a sound or name by which we identify that object and is a signifier. The idea or image of that object which takes shape in our mind and tells us that tree is a kind of object which has leaves, trunk, rooted in the ground is signified.

1.2.7   Sign Language: Primary Sign language and Alternative Sign Language:

The term 'language' often evokes the idea of speech and writing. However, signs and gestures are also part of the language. Not only this, but it is also important to understand that a subset of the human population that cannot use oral/aural medium may still use language through signs and gestures. The language in concern here is called 'sign language.' Sign language has all properties of a human language and differs from spoken language only for the medium in which it is expressed. Here hand signs, finger spellings, gestures, and facial expressions constitute the utterances.

George Yule in *The Study of Language* discusses two types of sign languages; primary sign language and alternative sign language. Primary sign language is a kind of sign language that is used by deaf people who do not use speech for communication like BSL (British Sign Language), ASL (American Sign Language), and Indian Sign Language (ISL). Like spoken languages, sign language also develops in children with a suitable environment. People using sign language can create stories and compose poems with literal as well as metaphorical use of their language. A noticeable point here is that sign language users may have speaking people

15

around and they may be using some signs for communication and interpretation. The parts of the body involved in this communication are the head, hands, body, and face.

The second category of sign language is called alternate sign language. This category is mostly used by people who use spoken language. According to George Yule, alternate sign language uses basic signs, hand signals, and gestures that are commonly understood and mostly employed when speech and writing cannot be used or sometimes to add aesthetics to the communication. This system of signed communication is visible in specific contexts where verbal communication is either restricted or very limited. In a way, we all use alternate sign language at some places without being aware that we are using a type of sign language.

1.2.8 Language Endangerment, Death, and Revitalization:

Languages prosper when they have speakers. When the number of speakers of a language starts declining, it becomes endangered and requires conscious efforts for revival. Several languages of the world have become endangered due to the declining number of speakers and various other reasons. In the absence of conservation efforts, an endangered language would become extinct. The death/extinction of a language also causes the loss of the knowledge encoded or represented in it. Once dead, it is exceedingly difficult to revive a language. There are fewer examples of language restoration/revival than language deaths. Therefore, it is vital to understand the concept of language death in detail.

Language death refers to a situation when a language has no native speaker alive. A language dies with the death of its speakers. Language death is a matter of deep concern for all. Various scholars, communities, and institutions have cautioned against this rapidly-growing phenomenon that is also taking in its garb many modern languages of the world. Language death can adopt several forms. Linguists, language enthusiasts, and activists discuss the following four broad categories of language deaths:

Sr. No	Category	Description
1	Sudden Language Death	When all the speakers of a particular language die due to some natural calamity or are killed in a war or genocide, the language meets with *sudden language death*. The language ends with the death of the community. Tasmanian languages (the indigenous languages of the Tasmania islands) and Nicoleño (an indigenous language of the San Nicolas Island in California) have become extinct as victims of sudden

16

		language death.
2	Radical Language Death	The second category is *radical language death*. Here speakers stop speaking the language. There are various reasons for this type of abandonment by the speakers. One possible reason would be identity politics which forbid speakers to be identified as natives (insiders) or migrants/ refugees (outsiders) in particular circumstances. When elders stop using a language, the younger ones cannot inherit that language. With the passing away of the entire elder generation and a gap in the inter generational transmission, the language dies with the last speaker.
3	Gradual Language Death	Sometimes language death occurs due to language contact. When a minor language comes in contact with a dominant language the process of *gradual language death* begins. According to Victoria Fromkin, this category of language death is the most common. Fromkin further adds that the languages of the United Kingdom such as Gaelic and Cornish became extinct in a gradual process. Many Native American languages in both the North and South continents also faced extinction in the same process. India is a linguistically diverse country but several Indian languages are also endangered. Bhaderwahi and Bhalesi of the Western Pahari group spoken in the Bhaderwah region of Jammu and Kashmir feature in the UNESCO's list of *definitely endangered languages*. It would not be wrong to say that both Bhaderwahi and Bhalesi are heading towards a gradual language death.
4	Bottom-to-Top Language Death	The fourth category is *bottom to top language death*. This refers to a language that is not in day-to-day use but is limited to the performance of religious functions and rituals. The languages in this category lose vitality but survive because of their specific role in society. Fromkin uses Latin as an example. In a similar context in India, the use of Sanskrit has increasingly been restricted to religious purposes.

Language death has emerged as a phenomenon of global concern. Many organizations are working to identify those languages which are on the verge of extinction and take measures to reverse the trend. One such organization is UNESCO, which works at the international level.

In India, the Central Institute of Indian Languages works for the promotion of languages including the ones which are lesser-known and under-represented. In addition, many Indian universities and language departments at the state and centre level are also contributing to the reversal of endangerment and revitalization of languages.

1.2.9 Defining Language:

Several definitions are available for the term language and most of them indicate a perspective in which the scholars have tried to define it. For instance, consider the following:

  a. Language is a medium of communication,
  b. Language is a mirror of the mind,
  c. Language is a rule-operated behaviour,
  d. Language is a set of all and only grammatical sentences.

Irrespective of how well they are worded, most definitions fail to describe language in its entirety. However, the definitions and discussions offered by some scholars are highly important for understanding the phenomenon of language properly. Therefore, in this section, we will try to understand language through the interpretations of the definitions given by various linguists. When we interpret a definition we also encounter and unfold the ideas that might have influenced the experts when they proposed the definitions. Interpretation ensures the right meaning and at times widens the scope of a definition. Therefore, it is highly important to understand the ideas that have gone into defining a particular concept or subject.

1.2.9.1 Ferdinand de Saussure (1857-1913)

Ferdinand de Saussure was a Swiss linguist. His pioneering work *Course in General Linguistics* (English title) is a series of lectures delivered by him at the University of Geneva between 1906-1911. After his death, these lectures were compiled by his students. This book originally appeared in French in 1916 and later its English translation appeared in 1959. Let us discuss two key ideas from chapter three titled *Object of Linguistics*. The first one is from the section, *Definition of language*, which is as follows:

> But what is language? It is not to be confused with human speech, of which it is only a definite part, though certainly an essential one. It is both a social product of the faculty of speech and a collection of necessary conventions that have been adopted by a social body to permit individuals to exercise that faculty. (9).

In an attempt to define language, Saussure informs us that language should not be confused with human speech. Human speech consists of sounds and sound patterns that humans are capable of

producing, however, every sound or sound pattern that humans can produce is not part of the language. He adds that language is a definite and essential part of human speech. The third part of the definition states that language is a social commodity. It is the social product of the faculty of speech in the sense that only from society does one learn a language. Animals, birds, nature, and the cosmos do not teach us language. The first institution that teaches us language is home. Language is also the repository of cultural beliefs, traditional values, and social conventions that we adopt and exhibit in our regular interactions. Accordingly, society conditions an individual's language use.

The second definition is from the section *Place of language in human facts: Semiology*. In this section, he situates signs within the system of language.

> Language is a system of signs that express ideas and is therefore comparable to a
> system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas,
> military signals, etc. But it is the most important of all these systems (16).

The point Saussure makes here is that language is a system of signs. These signs can be letters of the alphabet, symbols, formulas, signals, etc. Now, what does the statement "language is a system of signs not just mere combinations of sounds and alphabets" mean? Let us try to understand it with an example of the *Red Light* at a traffic signal. A red light on the street is a sign of caution which says that you should not cross the road while it is on. Therefore, a red light in the system of language is a sign which expresses an idea. Similarly, the death rituals, signboards of danger, Sindoor in the hair partition of a woman, etc., express some ideas and communicate some meaning even though words are absent in them.

1.2.9.2 Leonard Bloomfield (1887-1949)

Leonard Bloomfield is an American Linguist who was born in 1887. His book *Language* is one of the most significant works of the first half of the twentieth century in the field of Linguistics. We will try to understand the key ideas of Leonard Bloomfield through his work on the study of language. His book *Introduction to the Study of Language* throws light on the basics of the language as the title also mentions.

In the above-mentioned title, we shall be focusing on the first chapter titled *Nature and Origin of Language*. Bloomfield starts this chapter with a focus on animal species, later he moves to the development of the language in childhood. He also puts forward his hypothesis concerning the origin of language and man as a speaking animal. He discusses how languages are changing and the social character of the language. We will go through his understandings and

insights and try to interpret those definitions by unfolding their various layers. Though the complete work is very interesting, we shall restrict our discussion to gestures, development of language in the child, man as a speaking animal, and the social character of the language;

1.2.9.3 Gestures:

The use of gestures is a kind of language where facial expressions and body parts participate in the act of communication. Some widely used body parts in communication include the hands, eyes, lips, eyebrows, and head. We all use the parts of the body for communication. At times we communicate with the use of hands, to say go or come, lips for a smile, and head for yes or no, and raised brows for expressing displeasure or anger. The point that Bloomfield makes here is that gestures or bodily movements are widely used for communication where either speech is not required or impossible to make. Another important point that he makes here is that gestures form a kind of a universal language and communicate almost similar expressions everywhere for the human species.

> "Gestures are frequently used as the means of communication where vocal speech is impossible or undesirable (4)."

> "Gesture language is so uniform because it consists everywhere chiefly of the universally human expressive movements voluntarily used for communication (5)."

1.2.9.4 Development of language in the child:

> "The element of mimicry – that is, of imitation of the speech of the surrounding adults – becomes more and more prominent toward the end of the first year, until the child finally succeeds in repeating, – with no consciousness of their meaning, to be sure, – syllables and words that are spoken to it (11)."

According to the above-mentioned statement, the process of imitating adults becomes visible in most children by the completion of 12 months. At this stage of their development, they only imitate the people around them. They are not at all aware of the meaning of those words they produce. Bloomfield explains how imitation becomes a tool for language acquisition.

1.2.9.5 Man as a Speaking Animal:

"Language is the form of expressive movements adequate to the mentality of man. This mentality is defined no less than man's language in the aphorism that 'Man is a speaking animal (16)."

Here, Bloomfield refers to the faculty of the human mind that enables us to express through language and in more eloquent ways than the animal kingdom. Because of this mental capacity, humans rule over the planet earth. Based on their mental capacity to express through language, Bloomfield defines humans as speaking animals.

1.2.9.6 Social Character of Language:

> "The change which occurs in the language is thus never a conscious alteration by individuals, but an unconscious, gradual change in the habits of the entire community. The motives which cause it are not individual reflective considerations of the result, but new associative tendencies or new conditions of innervation due to some change in the circumstances of life affecting the community (17)."

In the above statement, Bloomfield demarcates the social character of language. He says that the change in language cannot take place at an individual level. Change in language is an unconscious process that happens at the social level. Change in the routine and habits of the community gets reflected in their use of language. New associations, new conditions, and changes in circumstances affect the community at large and cause noticeable changes in language. Let us try to understand it with an example.

With increasing urbanization, humans have started relying more on durable objects. They have stopped using utensils made of baked clay and started relying more on plastic and stainless steel. This process of adopting a new way of life has entirely replaced the earthen pots with campers, plastic bottles, water filters, etc. The next generation which has not seen the earthen pot does not even understand this word. So the new way of life brings along new apparatus and new vocabulary. Therefore, change happens. Bloomfield has defined this aspect as the social character of the language.

1.2.9.7 Noam Chomsky (born 1928)

Noam Chomsky is an American linguist whose work has an extensive contribution to the field of linguistics. Let us understand two key ideas from his book *On Language*. In a chapter titled *Philosophy of Language*, Chomsky writes:

> The child, placed in a linguistic community, is presented with a set of sentences that is limited and often imperfect, fragmented, and so on. In spite of this, in a very short time, he succeeds in "constructing," in internalising the grammar of his

language, developing knowledge that is very complex, that cannot be derived by induction or abstraction from what is given in experience (63).

Chomsky is throwing light on the process of language acquisition in childhood. He elucidates that if a child is placed in any language speaking community where he is exposed to some fragmented sort of communication that takes place around him/her, the child quickly learns how to make sentences. The child, by its own experience, internalizes the grammar of his language which is otherwise a very complex system. The process of internalizing the structure of a language in the brain of a child is still the research question for many linguists who are working in the field of cognitive science.

In another chapter, '*Problems and mysteries in the study of language',* Chomsky explains another aspect of language learning. He says, "Language is not really taught, for the most part. Rather, it is learnt by mere exposure to the data (161)." According to Chomsky, in most cases, language is never really taught. Perhaps, he is again referring to the process of language acquisition in a child and making a point that none of the members of the family actually teach language, when they carry out multiple interactions with the child. But in the second part of this definition about language acquisition, he says that language is learnt by the experience which the learner gains in interactions with the person in surroundings. Therefore, it is the interactions that take place in the surroundings of any person or child, which unconsciously makes this learning process possible.

Language and Mind, another noted work of Noam Chomsky was published in 2005. While discussing the formal nature of language he refers to two key concepts 'linguistics competence' and 'performance.' We will go through these concepts which will widen our understanding of language. According to Chomsky:

> It is quite obvious that sentences have an intrinsic meaning determined by linguistic rules and that a person with a command of a language has in some way internalized the system of rules that determine both the phonetic shape of the sentence and its intrinsic semantic content- that he has developed what we will refer to as a specific linguistic competence (102).

Here Chomsky is defining linguistic competence by referring to sentences. According to him, sentences have an intrinsic meaning which follows some rules. The speaker of that language internalizes the system of rules which are related to semantic (meaning) and phonetic (sound). This internalization of the system of language is termed linguistic competence by Chomsky. But

Chomsky goes one step further by delimiting this internalization factor. According to him, the performance of the speaker depends upon some external factors which he calls extra-linguistic beliefs. "Extra-linguistic beliefs concerning the speaker and the situation play a fundamental role in determining how speech is produced, identified, and understood (102)."

In the above statement, Chomsky is adding that other than linguistic rules, there are certain factors that make communication successful. He termed these factors as extra-linguistic beliefs and vary from community to community and location to location.

Check your Progress

1. What do you understand by the statement made by Saussure that language is a system of signs?

_____

_____

2. What are the key ideas of Bloomfield in the study of the nature of language?

_____

_____

1.2.10 Characteristics of Human Language:

The term 'characteristic' means feature, quality, or function. It distinguishes one object or idea from another. In this section, we will be examining the characteristics of language which will help us understand the aspect of language, its chief features, its function, and its distinctiveness. In this section, we will be examining the characteristics of language classified by three linguists namely; Charles F. Hockett, Hockett and Altman, and Noam Chomsky. Charles F. Hockett in his book *A Course in Modern Linguistics* classified seven characteristics of language. Hockett and Altman further added three more characteristics to the list. Noam Chomsky also discussed two characteristics that are relevant to this list.

1.2.10.1 Charles F. Hockett:

The linguist who first proposed the seven important properties of human language was Charles F. Hocket. In his book *A Course in Modern Linguistics*, he writes:

> Now human language has seven important properties which do not recur, as a whole set, in any known non-human communicative system, although individuality some of them do. These seven we shall call duality, productivity,

arbitrariness, interchangeability, specialization, displacement and cultural transmission (574).

We will now try to understand the seven characteristics classified by Hockett. This classification of the characteristics of language will improve our understanding of the language in a more scientific way. The explanations of these seven characteristics are as follows:

1. **Duality in Language:**

According to Hockett, language is dual in the sense that it has a phonological system and a grammatical system. Language is dual; one, at the level of individual sound and the other, at the level of combination of those sounds. For example, we have speech sounds like *n, p, e.* At an individual level, these sounds represent nothing and have no intrinsic meaning. But when we combine these sounds, it becomes *pen*, we get a meaning, a context, a reference that is different from the individual sounds. This dual nature of language has made possible the formation of infinite words from finite numbers of sounds. This characteristic is found missing in the animal kingdom. In the animal species, it is not possible to break down the words at two levels.

2. **Language is Productive:**

Hockett says that productivity must be distinguished from duality. Productivity has something to do with the system of meaning which is called semantics. Humans are highly skilled as far as the use of language is concerned for communication. We, as humans, have been unceasingly producing new expressions which we might not have heard or read before. Language has the capacity to produce infinite novel utterances and expressions. This is not the case with other species of birds and animals. Their capacity to produce expressions is finite and very limited. No one has so far calculated how many new expressions any given language can produce. This aspect of language is known as productivity.

3. **Arbitrariness in Language:**

Hockett says that the human language is almost entirely arbitrary in its semantic conventions. We all know that the smallest unit we use for verbal communication is a word. Word is made up of two parts. One is a set of sounds and the other is the meaning of those sets of sounds. For example, if I say 'fish' in English the speakers of English will automatically know that I am referring to a water creature that has fins and is widely used for eating. Now, if we speak about the same water creature 'fish' but in a different language say Hindi, it will be 'machhli,' in Punjabi it will be 'machhi,' and in Bengali, it will be 'maachh.'

The relation between the word, 'fish' and the water creature is arbitrary; it is not based on any fact or reason. The relation between what is said and what it means or refers to is arbitrary. The real fish which is an aquatic animal will remain the same whether you call it fish, machhli, machhi, or maachh. There is no scientific basis or logical relation between the words and their meanings. This feature of language is called arbitrariness.

4. Interchangeability in Language:

A speaker of any language can disguise and become what s/he is not in real life. A child can speak like an adult or a boy can speak like a girl and vice versa. In doing so the speaker interchanges his/her position. The process is so natural and smooth to our understanding that we do not notice this shift, the frequent changing position of the speaker and the listener. Humans carry this natural mental capacity of interchangeability. Mostly in lectures, this interchangeability does not take place. Otherwise, this is a very important feature in all kinds of conversations that take place between two or more persons.

5. Specialization:

Hockett says that human language requires highly extensive specialization. Language is a skill that is acquired in a given or available environment. It is specific to the human species. It is performed as a specialized skill that is different from biological actions. It cannot be understood as instinctive gestures and expressions like weeping and laughing which may not require specialized skills.

6. Displacement:

Displacement means a change in space and time. Hockett considers displacement a design feature of a language. According to him, human communication is beyond the boundaries of time and space. In conversation, a speaker can travel to the present, past, and future. He can also tell the listeners about the different or faraway lands about which the listener has no first-hand knowledge and experience. This kind of displacement is found in the species of bee. When she finds the nectar, she moves back to the hive and performs special dance movements to tell them about the location of the nectar. This design feature of language where communication can be made about different times and different places is what Hockett calls displacement.

7. Cultural Transmission:

According to Hockett, 'the process of imitation involves cultural transmission through which a child learns a language. A child not only imitates the actions of the elders but consciously or unconsciously imbibes habits, certain behaviours, characteristics, and code of

conduct of that particular culture in which s/he is born. Let us take the example of the word 'namaste.' When a child is taught the word namaste, s/he is also told about how it should be performed. Therefore, namaste is not just a word for a Hindu community but a performance as well. Hence, a child through the process of language acquisition also engages in the process of cultural transmission from one generation to another.

	Duality
	Productivity
Hocket's	Arbitrariness
Seven Properties of Human Language	Interchangeability
	Specialization
	Displacement
	Cultural Transmission

Table 1.1: Hocket's Seven Properties of Human Language

1.2.10.2 Hockett and Altman:

Hockett and Altman in their work *A Note on Design Feature* added three more characteristics of language to the list in 1968. These three characteristics of language include:

1. Prevarication
2. Reflexiveness
3. Learnability

Let us try to understand these characteristics;

Prevarication:

Prevarication is a feature of human language that enables human beings to lie and mislead other members of their community. Using this feature humans can make utterances that are false or vague. Prevarication allows humans to intentionally, not accidentally, use language to mislead their fellow beings. Animal communication does not have an inbuilt property to tell lies, mislead and use utterances that they believe to be untrue. It is only the characteristics of human language to use false, vague, ambiguous expressions and therefore to mislead. For example, if someone asks you the way to a temple but you tell them the way to market just for fun, it is prevarication.

Reflexiveness:

The term reflexiveness refers to the property of human language that enables communication about language using language. Reflexiveness is present when a speaker uses language to talk about language. Here the function of language takes place at two levels. At one level the speaker uses language for communication and at the other level s/he is talking about language. This self-referentiality is possible in language alone because you cannot talk about science in science or mathematics in mathematics, you are dependent on language to talk about science or mathematics. Reflexiveness permits humans to talk about language, its grammar, words, and meaning _ all in the language itself.

Learnability:

Human languages are learnable and this property of human language is known as learnability. In other words, learnability refers to the natural quality of human language. Human beings (especially children) can learn any language irrespective of the language of their parents. Accordingly, a human being can learn any language and any number of languages. Human language is learnable and human beings are born with an ability to learn languages that they are exposed to or that are available in their environments.

1.2.10.3 Noam Chomsky:

The noted linguist Noam Chomsky identified two important characteristics of human language, i.e., Structural Dependence and Recursion. Let's try to understand these characteristics:

Structural Dependence:

According to Chomsky the rules of language are sensitive to the grammatical structures of sentences rather than the linear positions of the words. Let us try to understand this with an example:

In the sentence '*He is sleeping,*' if the subject (he) becomes plural (they), then the rule says 'is' should be replaced by 'are.'

'*He is sleeping*' (singular subject and singular verb are in agreement)

'*They are sleeping*' (plural subject and plural verb are in agreement)

Here it is important to note that just because 'he' has changed to 'they,' 'is' has to change to 'are,' Chomsky says so far there are selection restrictions and the structure of the sentences determines the ensued replacement. Words change according to the rules of grammar. This feature of the language, he named, as structural dependence.

Recursion:

Recursion refers to the act of repetition or recurring. In language, Chomsky says that one phrase can be embedded inside another without any principal limit. Thus, one can make an infinitely long sentence by adding phrases through embedding, conjunction, and coordination. Let us understand it with the help of an example. The sentence, '*I am going to the market.*' can become an endless or infinitely long sentence through recursion. Consider the following: *I am going to the market to buy vegetables for dinner, which is scheduled at nine in the evening, and my best friend is invited for this occasion, in which we will be having great fun*. This sentence can go any further because there is no limit to the length of a sentence. Chomsky refers to this property of language as recursion and considers it a unique feature of the human language. In animal communication, the utterances are short and complete whereas utterances in human language can be long.

Thus we see that linguists have developed some objective and scientific criteria for studying the human language. These findings help us understand the special features of human language that also enables humans to rule over all other species.

1.2.11. Thoughts on Language:

Language has been an intriguing topic for humans across the globe. That is why people from early to modern times have contemplated on how language works? and how humans learn or acquire languages? Scriptures and inscriptions retrieved from historical sites indicate that linguistic thoughts existed in antiquity also. Treatises on the language are available from all major civilizations. The evidence of the existence of linguistic thoughts and grammatical traditions are found in America, Arab, Babylonia, China, India, Germany, Greece, Rome, Russia, etc., just to name a few. Some of these traditions focused on pronunciation and word formation while others concentrated on meaning and context. Accordingly, different schools of thought and tradition were established. Let us examine few of them.

1.2.11.1 The Indian Grammatical Tradition:

Thoughts on language and grammar are associated with the knowledge system in India since time immemorial. Panini features among the earliest thinkers on language matters. His *Astadhyayi* is one of the oldest grammars and focuses on Sanskrit and Vedic texts. Panini's views on language have earned great admiration for brevity and accuracy from traditional and modern linguists. A salient aspect of Panini's *Astadhyayi* is that it contains approximately four thousand

rules encapsulated in the form of *sutras* (aphorism).The technical marvels of these short-sized sutras include precision and lack of exceptions.

In ancient times, knowledge was transmitted orally from one generation to another. Therefore, to avoid corruption, Panini structured his grammar in brief sutras. The grammar of Panini is generative which means there are some rules by which infinite sentences could be constructed for pairing with the situations. Panini's work influenced many of his successors like Katyayana, Patanjali, and Bhartrhari in the Indian subcontinent and received praise from Leonard Bloomfield, Ferdinand de Saussure, Roman Jacobson, and Noam Chomsky in the West.

Panini's works emphasized segregating the correct forms from the incorrect ones. Katyayana in *Vartikka* (remarks) elaborated the works of Panini. Katyayana's views on word-meaning relationships and sentence-meaning connections are significant and constitute an essential component of the grammatical tradition in India.

Centuries later, Patanjali authored *Bhashya* (literally meaning commentary) which is a treatise on Sanskrit grammar. Patanjali's work is a commentary on two earlier works; *Astadhyayi* of Paniniand *Varttikas* of Katyayana. This work is recognized as a highly significant contribution to the study of language. For its tremendous value, it came to be known as *Mahabhashya* or 'great commentary'. Patanjali also stressed the significance of the study of grammar for the protection of the Vedas. According to him, "There are no easy means of learning words other than grammar." He also mentions that if one wants to avoid ambiguity and abstain from using corrupt words, grammar is to be studied. Patanjali's works emphasized the purity of texts, avoidance of ambiguities, and ease of pedagogical practices.

Bhartrihari through his *Vakyapadiya* and theories of *Sphota* has a tremendous influence in the study of language and literature including grammar, meaning, and poetry in the Indian tradition. Considering meaning, Bhartrihari emphasizes full utterance or complete sentence instead of the meaning of individual words taken in isolation and then summed up.

1.2.11.2 The Arabic Grammatical Tradition:

Like India, knowledge in the Arab world also occurred mostly through oral transmission, because correct articulation was certainly a concern there also. There is no agreement on who the earliest grammarian was in the Arabic tradition. However, the names of Abu al-Aswad al-Du'ali and Ibn Abi Ishaq appear more prominently than others. The Arabic linguistic and grammatical tradition prospered between 6th to 8th century AD and focussed on vocabulary, word formation, poetry, and rhetoric.

The credit for writing the earliest book on theories of Arabic grammar goes to Abu Bishr popularly known as Sibawayh while the credit for compiling the first Arabic dictionary goes to Ahmad al-Farahidi. Sibawayh's work known as *Al-Kitaab* is regarded as a masterpiece of Arabic grammar. On the other hand, *Kitaab-al-Ayn* of Khalil Ibn Ahmad al-Farahidi is regarded as a masterpiece of lexicography. While Sibawayh and Farahidi focussed on the structural and analytical aspects, Muhammad ibn Isa at-Tirmidhi focused on Arabic poetry and the interpretation of holy texts that were available in the verse forms.

1.2.13 Let Us Sum Up:

In this unit, we tried to have a scientific understanding of the human language, ideas concerning various aspects of language, its evolution and acquisition by humans. We also looked in to the various characteristics of language as explained by various linguists. We also tried to understand the Indian and Arabic grammatical traditions. This unit also exposed the readers to various topics and allied areas for a comprehensive understanding of the functioning of human language. In the next unit, we will try to understand the importance of Language.

1.3   Learning Outcome

You should now have a scientific understanding of the human language. You must have become familiar with the ideas concerning various aspects of language, its evolution and acquisition by humans as advanced by the linguists. You have also got acquainted with the characteristics of language that render its users distinct and more advanced than all other species. It also provides an understanding of the phenomenon of language and its special features.

1.4   Glossary

Arbitrary: Having no logical connection such as between words and their meanings.

Communication: The act of expression that takes place between two or more persons.

Cognition: The mental process which involves understanding, perception, thought, experience, acquisition of knowledge.

Design features: Features that are present in human language by default or naturally. Characteristics Particular/ specific defining features of person, place, thing or idea.

Gestures:	Movement of the parts of the body especially hand and head used in communication.
Imitation:	Act of copying someone or something.
Intrinsic:	A natural or basic part of something.
Language:	A system of sounds and symbols that enables us to communicate and understand each other.
Linguistics:	A subject that studies languages scientifically.
Rudimentary:	Basic, not very much developed or advanced.
Script:	A set of symbols used for writing and graphic representation of natural language.

1.5 Sample Questions

1.5.1 Objective Questions:

A Read the sentence and choose the appropriate option:

1. Which one of the following is not the area of linguistic analysis?

   (a) Phonology

   (b) Morphology

   (c) Cosmology

   (d) Syntax

2. Which Swiss linguist has done pioneering work in modern linguistics?

   (a) Noam Chomsky

   (b) Leonard Bloomfield

   (c) Charles F Hockett

   (d) Ferdinand De Saussure

3. According to Saussure, the relation between sign and signifier is

   (a) Functional

   (b) Grammatical

   (c) Structural

   (d) Arbitrary

4. Which American linguist has contributed significantly to cognitive science?

   (a) Noam Chomsky

(b) Leonard Bloomfield

(c) Charles F Hockett

(d) Ferdinand de Saussure

5. Which one among the following is not the characteristic of language?

(a) Arbitrariness

(b) Duality

(c) Interchangeability

(d) Cursive

B. Mark true or false:

1. Language is a system of signs that express ideas?

(a) True

(b) False

2. Gestures are not used as means of communication.

(a) True

(b) False

3. "Man is a speaking animal." This statement refers to the mental faculty of man to express in the form of language.

(a) True

(b) False

4. Language is productive.

(a) True

(b) False

5. Noam Chomsky has introduced the following characteristics of human language;   structural dependence and recursion.

(a) True

(b) False

1.5.2 Short Answer Questions:

1. Define 'displacement' as a design feature of language.

2. What do you mean by cultural transmission?

3. Explain Hockett & Altman's views on 'Reflexiveness' as a design feature of language.

4. What is 'recursion' according to Noam Chomsky?

5. Exemplify the concept of 'sign', 'signifier' and 'signified' as discussed by Ferdinand de Saussure.

1.5.3 Long Answer Questions:

1. Explain the seven characteristics of language as identified by Charles F. Hockett.

2. Explain the importance of language and discuss the two important characteristics of language suggested by Noam Chomsky.

3. Discuss language and provide examples on the basis of work done by linguists.

1.6   Suggested Readings

1. Bloomfield, Leonard. *Introduction to the Study of Language.* New York: Henry Holt and Company, 1914.

2. Chomsky, Noam. *On Language*. New York: The New Press, 1977.

3. Chomsky, Noam. *Language and Mind*. 3rd ed. Cambridge: Cambridge UP, 2006.

4. Fromkin, Victoria, Robert Roadman and Nina Hyams. *An Introduction to Language*. 7th ed. Massachusetts: Thomas Wandsworth, 2003.

Unit-2: Importance of Language

Structure

2.0 Introduction

Human life without language is beyond imagination. A cursory look at our life reveals that our lives are constructed through language. Hockett (1958) notes that, "Language is the most valuable single possession of the human race". The German linguist and philosopher Humboldt observes that "Man is the man through language alone". Various definitions are pivoting varied aspects of language. One of the standard folk definitions is that, "Language is a means of communication". But for grammarians and linguists, it is a system of signs governed by specific rules. Let's look at a few definitions:

- Language is that system by which sounds and meanings are related. (Fromkin and Rodman, 1974).
- Language is the most sophisticated and versatile means available to human beings for the communication of meaning. (Brown, 1984).
- Saussure contended that language must be considered as a social phenomenon, a structured system that can be viewed synchronically (as it exists at any particular time) and diachronically as it changes with time (*Encyclopaedia Britannica*, online)

  The main aspects to be deduced from the above definitions include:
- Language is a system of sounds and meanings. Here it is assumed that meanings are possible through language.
- Language is a capable medium for the communication of meaning and messages.
- Language is a social phenomenon.

All of these features highlight the notion of meaning. Philosophically, everyone is in search of the meaning of their lives! In this unit, we will try to understand the importance of language in human life.

2.1   Objectives

At the end of this Unit, you should be able to:
- describe role and place of language in life
- understand different forms of language with their significance
- explain the meaning-making process

2.2   Importance of Language

One of the basic principles that help in the organization of life is the creation and use of labels and classification. We infallibly go after labelling (you may wish to call it 'naming' in simple terms) and classification. Take the example of the current pandemic scenario. In the initial phases, the whole world was struggling to understand the pandemic phenomenon. To make sense of the situation, new labels such as the naming of a virus, treatment protocols, disease severity measurement scales were all formulated. They were used to communicate the pandemic to people. I am sure that you all agree that now we have new labels – some new names

of virus and others repurposed such as isolation, quarantine, vexed, jabbed, social distancing, etc; whole phenomenon as hostile to human life.

We have labels for relationships, organising professional life, work, socialisation or otherwise, and so on. We also have a robust classification system (broadly) in terms of positive and negative. In other words, all do's and don'ts in life are, in essence, the outcomes of our indulgence in labelling and classification. Needless to say, this indulgence is possible only through language. Can you imagine life without language? Can we think of any relationship without language? Can we think of work without language? Can we think of our development (or human development) without language? The general answer to these questions is a big NO.

The general estimate of languages in the world stands at approximately 6500. In India, the Census Data - 2011 notes that there are 121 languages and 270 mother-tongues. There are 22 languages specified in the eighth schedule to the Constitution. Keeping aside this data, if we take a cursory look at our surroundings, we notice at least three to four languages in use. The official data classifies Marathi or Hindi or Telugu as one language, but it is only in the script used to write. But when it comes to spoken form, there is more than one language. The purpose of bringing in this data is to provoke you to think about why we have so many languages and so many ways of using languages. Languages are not just mediums to communicate. They are more than a communication tool. In essence, they facilitate the sense-making in our lives. Let's pause for a while to ponder over the following question:

Check your Progress

Focus on an hour in your daily life. List all the words that you use in that one hour. Once done, revisit the list and see the number of words (labels) you used and how (classification) you used them. Finally, reflect on what would have happened to us if there were no languages.

If you have taken an hour after waking up in the morning, then probably you might have listed:

(Tooth) Brush	Water
Shower/Bath	Towel
Tea/Breakfast	Getting ready

Now, think of a life without these labels. What would we have done? Or, more importantly, would we have done all those things indicated by these labels?

Drawing on observations so far, we can safely assert that languages are essential because our life is beyond imagination without using them. We use languages for communication, making sense of things and phenomena around us, and for coding our perceptions and perspectives, to mention a few. Now the question is how all this happens in our life. Let's discuss this phenomenon in detail.

2.2.1   Conditioning Influence:

One of the ways in which language influences our lives is by conditioning our life, approaches, ways of behaviour, and notions of ethics. The conditioning process starts from the moment of birth and continues until the last breath. The linguists and sociologists (for example, Ferdinand Saussure and Leonard Broom) agree and contend that language's influence is not a one-way process. We also, influence the language as we live. This helps us understand and explain why and how ideas such as politeness, crime, responsibility change over time? In linguistics, the conditioning influence of language is discussed by Edward Sapir and Benjamin Lee Whorf. Their postulate is known as the 'Sapir-Whorf Hypothesis. It is realized in two forms:

i.   Strong version: Language determines thought

ii. Weak version: Language influences thought

Holmes (2001) notes that, 'the belief in the power of language capable of determining human thought is linguistic determinism.' He further observes, "It states that one is incapable of understanding a concept for which the language has no name (it also implies that there is no thought without language)". It links back to our initial observation about our instinct to label and classify. On the other hand, the weak version suggests that we create our own words in different ways (therefore, the notion of cultural diversity with a strong link to language). What it means in the words of Whorf (in Holmes, 2001), *"We cut nature up, organize it into concepts, ascribe significance as we do, largely because we are parties to an agreement to organize it in this way – an agreement that holds throughout speech community as is codified in the patterns of our language"*. This phenomenon is called as Linguistic Relativity.   The common denominator of this hypothesis is the bearing language has on our life. The conditioning through language manifests in many ways.

It makes us available a set of labels to make sense of the world. For example, it is said that in the Eskimo community, there are 50+ words for ice. In a few tribal communities, trees are forefathers. The people living in coastal areas have several labels referring to the sea. So, what? It could be the question hovering in your mind. To illustrate, let us take the example of a tribal

community to whom trees are forefathers. We can infer that trees would be perceived altogether differently from others in this community. Probably, trees may not be treated as 'resource providers' for us. They have a distinct identity and personality. This way of perceiving trees (by labelling them as forefathers) also helps to preserve trees and, by extension, the environment.

Now let's take the contrary example of a child born and raised in an urban area. The surrounding includes shops and malls and plenty of service providers. To this child, the message of life could be to avail comfort in place of money. So, money and earning more and more money could be the focus of language used in the surrounding—for instance, the insistence on schooling and hard academic work, English language learning, etc. To cut a long story short, the language available in the immediate surroundings conditions human ways and actions. And needless to say, it has implications for the broader and remote physical world!

Check your Progress

1. Make a list of activities or actions we can think of regarding the physical environment. Once the list is ready, reflect on the source of the items listed.

_____

_____

2.2.2   Social and Cultural Organization:

Language enables social and cultural organization by influencing human thought and implicating actions. In other words, they cause the emergence of social and cultural systems. The network of relationships begins from an individual, family, relatives, community and finally broader society is made possible through the web of labels. For example, take the terms we have for expressing our relationships – parents, brother, friend, neighbour, enemy, etc. All these terms indicate and sometimes prescribe a particular behaviour and action (which is also encoded in language). This leads to considering the notion of culture. It is a well-known idea that only humans have a coded culture that is realised in terms of tradition, customs, and conventions. Besides, it is only humans who are capable of creating symbols.

A symbol may be broadly defined as anything that stands for or represents something else. The best example of a symbol is human language. We have labels or words to represent things. For instance, the term 'pen' is a symbol for the object used for writing. The association between the symbol 'pen' and the 'activity of writing' or 'being literate' is determined by the users or members of the community.

Art is a highly valued entity in all cultures. This cultural message is communicated to all new members of the society through language or precisely through specific linguistic terms. The social and cultural organization function is realized through varied activities and actions, and a few of them are presented below;

1. ***Living and Learning*:**

The other feature of language is its ability to facilitate living and learning, contributing to society's organization. Of all forms of life, humans are endowed with a capacity to learn. Russian linguist Lev Vygotsky (1978) first noted that a language is a cultural tool or artefact that works as a basis for learning. His postulates about learning discussed as 'sociocultural theory of learning suggests that learning is a social activity accomplished through linguistic tools. He further observes that higher-order thinking skills such as logic, reasoning, and reflective thinking are also made possible by language. Claxton et al. (2003) cite the example of a visit to an art museum. The visitors say they felt complete outsiders in that place as they lacked *"the perception, the expertise, even the vocabulary with which to articulate questions convincingly"*. They could not see the things there the way they were expected to be seen. As hinted in the above quote, the issue was absent from perception, expertise, and vocabulary explicitly. What it means is that for making sense, world language is essential. Learning and living go hand in hand with the aid of language.

2. ***Communication*:**

This is the most visible and often discussed feature of language. We cannot live without communication. There is a good story by Anton Chekov titled 'The Lament'. In the story, the protagonist has no one to share his grief and bereavement. He attempts to talk to several people throughout the day, but none lends ears to him. So, in the evening, he talks to his horse, and it responds by sighing. The issue is a human urge to communicate. We communicate thoughts, ideas, happiness, grievances, business, information, etc. Linguistics has an elaborate theory of communication involving message encoding and decoding through language.

3. ***Coding, Storing, and Retrieving Knowledge*:**

This is one of the fascinating areas of language that influences our lives. We create knowledge and information. We now believe that knowledge and information are socially constructed rather than given. It involves constant interaction. The knowledge and information are coded, stored, and retrieved (as and when required) through language. Jim Cummins (1999) classifies language into two categories:

i. BICS: Basic Interpersonal Communicative Skills

ii. CALP: Cognitive Academic Language Proficiency

He notes that BICS is naturally acquired and is enough to handle general living. But for formal learning, CALP is essential. It is a standardised language with precise terminology and grammar. It is also called academic language. The features of CALP or academic language include; *Precision, Formality, Explicitness, Objectivity, Responsibility, and Hedging.* These features are deemed essential for coding, storing, and retrieving knowledge.

4. *Power and Politics*:

No discussion of the importance of language is complete without considering the power and politics in the contemporary world. The crude manifestation of this can be gauged through the prominence of the English language in the world. If we look at the language preference scenario in our context, we witness that English is the preferred language of education. It is in huge demand because of certain assumptions like its magical power to facilitate upward social and financial mobility, prestige, and access to power. In our context, English is not just a language but a space where people define their identity. The other offshoot of this power play is the emergence of the *othering* process. Those who do not possess the English language are others. In addition to this, there is another dimension, the geopolitics of knowledge. Again a blunt example could be valuing the publication of research in journals published in the developed world.

2.2.3 Language Forms and their Significance:

As hinted in the introduction, language manifests itself in many forms. The terms such as English, French, Hindi, etc., are generic descriptions of a set of codes (or following Vygotsky, we can say symbols). In languages, dialects and non-verbal language exist such as gestures, body language, signs, sounds, etc. What follows now is ~~the~~ a brief description of varied forms of language with reference to their significance.

2.2.3.1 Oral Language:

It is the default mode of communication. Ferdinand de Saussure (1916) observes that languages are primarily spoken, and the written form appeared much later. If we compare the use of language, we can notice that we use oral language more than the written one. The notion of 'communication' signals the use of verbal language first. Oral language is used for accomplishing innumerable routine or otherwise tasks. This variety does not follow formal grammar like the

written form. Of course, there is formal oral discourse as well. The oral language is helpful for the following reasons:

- It saves time in the communication of ideas and thoughts.
- It is supplemented by non-verbal language (cues) that facilitate making complete sense of utterances. In this sense, it resolves complex matters.
- Lastly, it immediately makes the communicators aware of how things are received.

2.2.3.2 Written Language:

Written language also plays a crucial role in our lives. It would not be altogether wrong to observe that written language is indispensable in contemporary times. With the advent of modern gadgets like mobile phones and computers, the importance of written language is rapidly increasing. The notion of literacy and advocacy indicates its essential nature for survival in the present era. Primarily, it is used in formal communication. It is the primary mode of academic language. A simple example is the ubiquitous presence of the written nature of tests and examinations across the world. The features of the written language include:

- It follows a set grammar.
- It is stable as it can be revisited any number of times.
- It is less ambiguous compared to oral language.

In the domains of policies, courts of law, education, business, transport, etc., written language dominates. Imagine if laws are unwritten what havoc and chaos we might have experienced!

Check your Progress

1. Think of scenarios appropriate for the use of oral and written languages. Make a list of at least three scenarios for each of them. Then try using oral language for a scenario listed under oral and vice versa. Make a list of issues/challenges one faces in such situations.

_____
_____
_____
_____

2.2.3.3 Non-verbal Language:

The consideration of non-verbal language is of paramount importance in discussing the role of language in human life. The non-verbal language supplements the oral language. At present, the symbols (emojis) representing non-verbal language codes are adding more meaning to written language (though only informal communication). It involves gestures, eye movements,

body postures, the notion of personal space, the use of realia, etc. Long ago, Francis Bacon noted the Significance of this variety of language in his treatise on 'Advancement of Learning (1605). He says that "The lineaments of the body do disclose the disposition and inclination of the mind in general, but the motions of the countenance and parts do not only so, but do further disclose the present humour and state of the mind and will." In the last 50 years, the investigations on the nature and role of non-verbal language have grown immensely given due to the rising importance of soft skills in professional life and work. Paul Ekman and Wallace Friesen (1969) discussed the mutual relationship between verbal and non-verbal languages. They have identified the following six ways wherein non-verbal communication influences our language use.

1	Non-verbal signals such as gestures and eye movement are used to emphasise utterances.
2	It is also used to reiterate utterances. For example, saying YES with a nod.
3	Non-verbal signals or symbols are used as a substitute for words. For example, shaking head for communication negation.
4	It facilitates the regulation of speech and turn-taking.
5	Non-verbal language helps in making sense of verbal messages. Sometimes, it helps notice contradictions. For instance, one may not have liked something, but they verbally pass on a good message out of politeness or formality, but their body language, voice modulation, and gestures inform the truth.
6	Non-verbal codes signify the mood, attitude, and approach of communicators.

2.2.4   Meaning Making:

We have already noted that languages are used to make sense of the world. It facilitates and determines ways of knowing, behaving, and thinking that constitutes the meaning-making process. The immediate context plays a crucial role in meaning-making. In linguistics, there is a separate domain called *semantics*. It studies the logic concerned with the meaning-making process. Some of the critical aspects of this process include the following:

2.2.4.1   Denotation:

In simple terms, denotation refers to the literal meaning of words. It defers from metaphorical references or meanings and connotations. For example, take the following words:

Water	First Sentence	I want a glass of *water*.
	Second Sentence	*Water* is life.
Air	First Sentence	The *air* quality is terrible.
	Second Sentence	The presentation had no *air*.
Rice	First Sentence	*Rice* is a cash crop.
	Second Sentence	Can I have a *rice* plate?

In the above examples, the first sentences realize the literal or denotative meanings of the words, and the second sentences evoke more than the literal meanings. The denotative language is the requirement of formal and academic communication, either spoken or written. It is taken to be devoid of any ambiguity.

2.2.4.2   Connotation:

The connotations are the powerful mechanism of language in the meaning-making process. It is a well-known but rarely discussed fact about language that we always say more than what we utter. In other words, the words we use to communicate signify beyond their literal meaning. The connotations are determined by the context of utterances and the schema of communicators. The connotative meanings are noticeable only to the proficient users of the language. The children often fail to understand such meanings because of their limited schema. A joke, often cited, clarifies the point.

> Once a child returns home from school crying. It is very upsetting. The mother asks for the reason and prompts the child to share what happened at school. The child responds, "Today, the teacher called me a *gifted* child.

I think I need not explain the joke. There is another serious anecdote of conversation between great philosophers Bertrand Russell, Ludwig Wittgenstein, and a student. It goes like this:

> Once Bertrand Russell and his colleague were in a profound argument about something in philosophy. Ludwig Wittgenstein wanted to talk to Russell and waited for their conversation to be over. Suddenly, a student, who desperately needs to use washrooms, comes in rushing and asks Russell about the way to the restrooms. Russell, being a gentleman, pauses the conversation and informs the young man to walk straight down the corridor, and on the right at the end of the corridor, he will find a door written 'GENTLEMAN'. At this point, Ludwig Wittgenstein jumps in and says, "don't even allow that door to stop you.

Please re-read this anecdote to see the connotations in operation here and what it all means. I am sure you all will have a good and healthy laugh!

It all means that certain words or chunks have negative or positive associations. The words have many associations, and each association comes into play with an emotional tinge. For example, we all live in a 'house', but we call it 'home'.   Though it remains a physical structure, the word' home' has emotional associations with it.

The above discussion and the activity indicate that the word(s) have one core meaning, which is determined by a general agreement of the language users. Then, we have connotative meanings contingent upon the contexts in which the words occur. Therefore, we need to engage in the inferencing process to make sense of the utterances. In other words, for example, considering the context, and taking clues from the non-verbal language use, the topic of communication, we deduce appropriate meanings.

Another feature of connotations is the metaphorical meanings of words. We use several metaphors to convey the intended meanings. The metaphor is a figure of speech where one word

denotes one meaning represents the other. In other words, a metaphor states one thing as another. For example, consider the famous quotes by William Shakespeare:

"All the world's a stage, and all the men and women merely players. They have their exits and their entrances.

To be or not to be…

Shall I compare thee to a summer's day?"

Check your Progress

Identify ten words or phrases used metaphorically, inviting consideration of connotations. Attempt an explanation of connotations. The first one is done for you.
1. A blanket of snow: The phrase refers to extensive snowing. The word 'blanket' is used metaphorically, signifying the use of blanket (to cover) as we all know.
2. ……………….
3. ………………
4. ………………
5. ……………..
6. ………………
7. ……………….
8. ………………..
9. ……………….
10. ……………….

2.2.5 Let Us Sum Up:

In this Unit, we have discussed the significance of language in our life. We noted that we use language for communication and for making sense of the world and our lives. Without language, our life is impossible. We studied different forms of language; oral, written, and non-verbal. Lastly, we discussed the meaning-making process concerning denotative and connotative meanings. In the next Unit, we will study the Indo-European family of languages.

2.3 Learning Outcomes

By the end of this module, you shall be able to:

- identify the significance of varied forms of language in life

- decide and use appropriate forms of language

- understand meaning-making processes

2.4 Glossary

Connotation: the additional meaning of words besides their literal (dictionary) meaning.

Denotation: refers to the literal meaning of words.

Dialect: a particular form of language used by people in a specific geographical region. It is peculiar to communities and areas, and it differs in vocabulary and grammar from the standard language.

Meaning: the messages conveyed by words, text, concept, or action.

Metaphor: to the substitution of one sense or word for the other.

2.5 Sample Question

2.5.1 Objective Questions:

1. Which of the following are incorrect observations about language?

    (a) Human language involves the meaning-making process.

    (b) Human language can be used for a reflective talk with the self.

    (c) Animals can use human language.

    (d) The human language indicates the superiority of written language over oral language.

2. What is meant by "Language is a social phenomenon"?

    (a) Meanings are constituted socially.

    (b) Language dictates the meanings of messages.

    (c) Members of society use language.

    (d) Language involves the use of symbols.

3. Which of the following is a correct observation?

    (a) Literacy is not essential to convey complex thoughts.

    (b) Literacy is essential to convey complex thoughts.

    (c) Written language is used only for conveying complex thoughts.

    (d) Oral language is handy to convey complex thoughts.

4. Emojis can be classified as….

    (a) Verbal language

    (b) Hybrid language

(c) Non-verbal language

(d) Oral language

5. What is the Sapir-Whorf hypothesis about?

    (a) Thought and language are two separate entities,

    (b) Thought influences language.

    (c) Language influences thought.

    (d) Thought and language influence each other.

6. Identify which of the following is an appropriate statement:

    (a) The word 'chair' and its association with 'an object for sitting' is determined by social agreement.

    (b) The word 'chair' and its association with 'an object for sitting' is natural.

    (c) The word 'chair' and its association with 'an object for sitting' is mandated.

    (d) The word 'chair' and its association with 'an object for sitting' is regional.

7. Which of the following are examples of non-verbal communication?

    (a) Loudly speaking

    (b) Gestures (loud-speaking)

    (c) Being quiet and no movements

    (d) Using writing instead of speaking

8. Which of the following has a positive connotation?

    (a) Stingy person

    (b) Ugly person

    (c) Spendthrift person

    (d) Thrifty person

9. Emotional meaning is not considered in ……..

    (a) Discussion about hybrid language

    (b) Discussion about written language

    (c) Discussion about connotative language

    (d) Discussion about denotative language

10. You are talking to a bossy friend. If you change the word bossy to assertive, the word now has a ____ connotation.

    (a) Neutral

    (b) Appreciative

(c) Positive

(d) Negative

2.5.2 Short Answer Questions:

1. What are the uses of language?

2. What are the differences and similarities in oral and written language?

3. Write ten words, each showing denotative and connotative meanings.

4. What is hybrid language?

5. Write an explanatory note for the following cartoon.

2.5.3 Long Answer Questions:

1. Exemplify the uses of language in formal and non-formal communication.

2. What are the different forms of language? Discuss.

3. Exemplify the meaning-making process accomplished through language in detail.

2.6 Suggested Readings

1. Claxton, G., Pollard, A. and Sutherland, R. Fishing in the fog: Conceptualising learning at the confluence of cultures. 2003.

2. Encyclopaedia Britannica. (online). Ferdinand de Saussure. Retrieved from; https://www.britannica.com/biography/Ferdinand-de-Saussure.

3. Fromlin, V. and Rodman, R.. *An Introduction to Language*. New York: Holt, Rinehart and Winston. 1983

4. Hockett, C. F. *A Course in Modern Linguistics*. London: Macmillan. 1958

Unit-3: The Indo-European Family of Languages

Structure

3.0 Introduction
3.1 Objectives
3.2 Family Tree of Languages

      3.2.1   History of Indo-European Family of Languages
      3.2.2   Branches of the Indo-European Family
      3.2.3   The Satem (Eastern) and the Centum (Western) Languages
      3.2.4   The Satem (Eastern) Group
      3.2.5   Indo-Iranian
      3.2.6   Albanian
      3.2.7   Armenian
      3.2.8   Balto-Salvonic
      3.2.9   The Centum (Western) Group
      3.2.10 Greek
      3.2.11 Italic
      3.2.12 Celtic
      3.2.13 Germanic
      3.2.14 Let Us Sum Up

3.3 Learning Outcomes
3.4 Glossary
3.5 Sample Questions
3.6 Suggested Readings

3.0   Introduction

The question of whether language existed even before humans is highly debatable. As for literary historians and linguistics, 'it existed in the form of song of nature'. Therefore, judgement on what came first, the language or the humans? The obvious answer is the former. The chirping of the birds, the gushing of a waterfall, and raindrops were a few agents through which nature communicated. Then came the humans, the so-called social animals. All social animals communicate with each other, through the signs but only human beings have developed this special talent of a language which is more than a set of primordial social codes to communicate with ease. The word language has been derived from the Latin word 'lingua' or 'lingue' which means 'produced with the tongue'. We can say that it is more than the use of

the tongue. Languages are interconnected and share common linguistic properties in the form of shared words, sounds, grammatical constructions, etc. As per the received common theory members of each linguistic group have emerged from one common ancestor. Language is a multi-layered system of symbols with many levels of organization, at least phonetics, syntax, and semantics.

Definitions:

According to Brown, "*Language is the most sophisticated versatile means available to human beings for communication of meanings.*"

According to Fromkin and Roadman, *"Language is that system by which sounds and meanings are related."*

The Oxford Dictionary of English records, *"Language as a system of sounds, words, patterns, etc. used by humans to communicate thoughts and feelings."*

Check your Progress

1. Define Language in your own words?
_____
_____
_____
_____

3.1 Objectives

The objectives of this Unit are to:

- define language
- acquaint you with various theories of the origin of languages
- describe the history of the Indo-European Family of Languages
- explain the family tree of the Indo-European Family of Languages

Let us study the Indo-European family of Languages.

3.2 Family Tree of Language

Family Tree of language is a group of languages which are interconnected and share common linguistics patterns and properties. There are many languages in this world, but these

languages belong to different language families and every family is supposed to have several branches and sub-branches. There are nearly 3000 languages that are spoken in the different parts of the world and these 3000 languages are classified into various language families. But only a few languages are scientifically investigated. Many aboriginal American and African languages have no literature. Some have no scripts even. It is believed that the Indo-European family of language is the largest of all the language families.

A Language Family is a group of related languages that got sprouted from parental language referred to as *protolanguage.* Proto is a Greek word that means 'Early', for example, Sanskrit. It is the ancestral language in the Indian subcontinent. It is the oldest language of India, and through this, so many words are taken and adapted by different languages. Ancestral language is not known directly, but derived by using the comparative method. Proto language can also be derived from one major historical language.

Latin is one of the written languages in Europe. It is known as a high-class language. It is the parental language of the Italian language. The Italian language adopted most of the Latin words. With the Roman conquest, Latin spread into Europe. Major languages that emerged from Latin are Italian, French, Portuguese, and Spanish. These languages shared similar qualities. They have some similar words and similar pronunciations. These languages fall within the domain of the Indo-European language family.

The ancestral language is obsolete and not practiced linguistically unless with the license called the poetic license to achieve effect and modicum manuscripts are available to analyze and trace a link. Therefore, linguists look at similarities among its modern descendants to establish a link: For example, water.

English	**Water**
German	**Wasser**

Danish	**Vand**
Russian	**Voda**
Polish	**Woda**
Czech	**Voda**

In the above example, the word, 'water' looks identical within each group but not across groups. In the first group, it pronounces almost the same, but with different spelling. And as we can see the second group, it is totally different. The second group belongs to Slavic

Branch. So, this is the language that may have existed earlier. Some languages do not originate from a proto-language. These are known as language isolates.

Although the Indo-European and Sino-Tibetan language families are two of the largest in the world, linguists have categorized more than one hundred language families around the globe. As linguists continue to study language and its origins, our understanding of language families will continue to evolve.

3.2.1 History of Indo-European Family of Languages:

The Indo-European languages boast of having a hundred related languages and dialects. A couple of millennia ago, the Indo-European languages were originally spoken from Europe to India. Now the radius has starched across the world. The Indo-European languages are spoken by almost 3 billion people in the world. That makes it the largest language family in the world. Not all but most of the languages that are spoken in Europe today are Indo-European, but there are few exceptions like Basque, Maltese, and Uralic languages. Basque is the only remnant of pre–Indo European languages and the other languages are extinct (archive.org).

In the olden days, languages came into contact with each other and gave rise to new languages. This process is called Divergent Development. So, from one particular parent, various languages are formed in the world. Such languages will have certain common properties and they are considered as a family of language. One such mother language is Proto-Indo-European. It was earlier termed as Aryan and Indo-Germanic. This parent language is believed to have been spoken during a time period of 3000-2000 BC in the area of South-Western Russia. We do not have any written document of the common Proto-Indo-European language. Many descendant languages show various common features and degrees of similarities to one another.

More than 300 languages can be made through a single language. It can be possible by the migration of the people. When two social groups separate and migrate to different places, they take that parental language with them. As they settle down in new regions, they adopt new languages and mix them with their own language. In this way, a new language is formed.

The Indo-European language family consists of different languages, such as English, Hindi, Persian, Russian, American, and Greek. These languages apparently seem to have nothing in common but they actually do. All Indo-European languages were developed from Proto-Indo-European.

According to linguistics, language assimilation is a slow and gradual process. Every individual speaks a different language, as all languages have different pronunciations, grammatical forms, or vocabulary. But it can be understandable. For example, if we take Malayalam and Tamil. Certainly, both share a lot of common features, some words, expressions, grammatical structures, etc. whereas Malayalam and Telugu are a little more distant, but still, we can learn Telugu, as it is easier than other language like French or Latin. There is a very little bit of similarity between Malayalam and Telugu, not as much similarity as with Malayalam and Tamil. So, we can say that Malayalam and Tamil are sister languages. Hence, these common traits bear a more or less direct relationship to their geographical location.

English is categorized as a low West Germanic language. The early chapters of the Germanic language are based on the restructuring of a Proto-Germanic language that evolved into Dutch, Afrikaans, German, English, Yiddish, and the Scandinavian languages. The first-ever documented account by European to refer to the ancient language 'Sanskrit' came from Filippo Sassetti. It played an important role at the beginning of Indo-European historical and comparative linguistics. Filippo Sassetti was a merchant and a scholar who travelled through the Indian subcontinent. In 1858, he was the one who noted some word similarities between Sanskrit and Italian. For example, the word *'nine'* is written *'nava'* and *nov* in Sanskrit and Italian respectively. He has noted this similarity in the words. Later Sir William Jones, a very famous linguist, discovered an etymological connection between English and Sanskrit in 1783.

Sir William Jones has compared Sanskrit to Greek, Gothic, Celtic, Latin, and Old Persian. He claimed that they have come from common roots. Thomas Young is the first linguist who used the term Indo-European which later became the standard scientific term through the work of Franz Bopp in 1813.

Indo-Europeans first migrated into Europe, Anatolia, and Central Asia and later into Northern India and Iran as migration continued deeper into Europe and Central Asia. During these migrations, Proto-Indo-European got divided into numerous different languages which would with time develop into entire branches of the Indo-European language family. Those branches include Anatolian, Tocharian, Italic-Celtic, Armenian, Albanian, Hellenic, Germanic, Balto-Slavic, and Indo-Iranian.

All of these branches and their individual languages have been developing in different regions with different influences for thousands of years so they are now very different from each other. But through comparative analysis, we can see that Indo-European languages share a

common vocabulary as well as some phonetic and historically speaking grammatical tendencies. There are a significant number of cognate words in Indo-European languages. The word cognate comes from the Latin word 'cognatus' which means born together. *Cognate* = **Co (together)** + *gnatus* **(born)**

These words were indeed born together in Proto-Indo-European and if you are aware of the sound changes that have taken place we can identify cognates, for instance, the word meaning bear or carry in Sanskrit, [it's] *bhar*, in Greek its *pher.* In Modern Greek, this might be pronounced like an *f* sound, but in ancient, it was actually an aspirated [*ph]* sound. In Latin, it's *fer*, in Gothic its *bair*, in Old English it's *ber.* They all come from Proto-Indo-European *bhar.*

Sanskrit	bhar
Latin	fer
Gothic	bair
Ancient Greek	pher
Old English	ber
Proto-Indo-European	bher

The English word **work** came from Old English [**wyrcan].** In Modern Greek the word for work is **ergo** which was **[ergon]** in Ancient Greek. In some texts, there was an alternative form **wergon.** They both stem from the Proto-Indo-European word **wergom.**

English	Work
Old English	Wyrcan
Modern Greek	Ergo
Ancient Greek	Ergon
Proto-Indo-European	Wergom

3.2.2 Branches of the Indo-European Family:

Languages can be grouped into families. Many of the languages which now appear widely different in vocabulary, pronunciation, grammar, etc are traceable to a common ancestor. When two languages evolve by the process of continuous change out of a single original language, we can say that they are related. This process gives rise to the language families. The four-language families that are scientifically examined are;

1. The Hemantic
2. The Semantic
3. The Ural-Altaic
4. The Indo-European

The Indo-European is one of the four major families of languages. These parent languages have been variously named as Aryan, Indo-Germanic, Proto-European, and Indo-European. The Indo-European was spoken about 3000-3500 BC by the nomadic tribes of Central Asia, who wandered around the land of the Black Sea. Different dialects of the parent language arose developing into independent language. Sanskrit in the East and Latin in the West are among the earliest independent languages. The Indo-European family is the second oldest in the world, only behind the Afro-Asiatic family.

The two groups of the Indo-European families are the Eastern or Satem group and the Western or Centum group. The Eastern group consists of Indo-Iranian, Albenian, Armenian and Balto-Slavonic. The Western group consists of Hellenic / Greek, Italic, Celtic, Primitive and Germanic / Teutonic. Branches of the Indo-European include Indo-Iranian which includes Sanskrit and the Iranian languages. The Iranian language comprises of Latin and related languages, Celtic, Germanic which includes English, Arminian, Balto-Slavic, Albanian, Anatolian, and Tocharian. Some of the most commonly spoken Indo-European languages in the modern world are Spanish, English, Hindustani, Portuguese, Russian, Punjabi and Bengali. Sir William Jones proposed the theory of languages as diverse as Sanskrit, Greek, Celtic, Gothic, and Persian have common ancestors.

3.2.3 The Satem (Eastern) and the Centum (Western) Languages:

The Indo-European family of languages is often classified into two classes: The Satem and the Centum Languages. *Satem* means ten '10' in Avestan, an ancient Iranian language. *Centum* means hundred '100' in Latin. These two words illustrate a sound shift that occurred in Indo-European-Languages. Proto-Indo-European had a palatalized [k] sound that was distinct from the regular velar 'k' sound. A palatalized consonant sounds kind of like it's followed by a [y] sound like kill as opposed to cut. In the Satem language, this palatalized sound remained a separate phenomenon from *[cup]* and it became a sibilant sound like a *suh or a shuh* so the Proto-Indo-European word for 10 *[kmtom]* becomes *satam* in Sanskrit *simtas* in Lithuanian and in many Salvic languages, [it's] stop. These words have all developed and diverged quite a bit. But if you are aware of the sound shift from a '*k*' sound to an 's' sound you can recognise these cognates more easily. In the Centum languages, two sounds merged together or in the case of the Germanic branch shifted to an '*h*' sound so *kmtom* became *centum* in Latin and *hekaton* in Greek, *cant* in Welsh, and *bund* in Old English.

Centum	Latin	Centum
	Greek	(he)katon
	Welsh	cant
	Proto-Indo-European	kmtom

Satam	Sanskrit	Satam
	Lithuanian	simtas
	Many Salvic Languages	sto
	Proto-Indo-European	kmtom

For example, if we take two words in English *'hundred'* and *'cent,'* we usually think of 'hundred' as a native Germanic word and 'cent' as a loanword from Latin, but these are actually cognates. First, let us take the ending of the word hundred i.e.; **'red'** which comes from a suffix meaning count or number. Then let's change the h back to a *[k]* and now you can see the resemblance. **C** in cent was originally pronounced like *[k]* in Latin. Even **d** is the voiced equivalent of **t**. A few kernel words have been maintained in many Indo-European languages. They include the names of some animals. For example;

Proto-Indo-European *ekwos:* meaning *horse*. In Latin it's *equus*, in ancient Greek it was *hippos*, in Sanskrit, it's *ashvaha* and in Persian it's *asb.*

Proto-Indo-European	ekwos (horse)
Latin	equus
Ancient Greek	hippos
Sanskrit	asvah
Persian	asb

The Latin and Greek examples are centum examples, but in Greek, it seems that the k sound is assimilated to the p sound next to it. The Sanskrit and Persian examples are satam examples since you can see that the **k** sound became **shuh** or **suh**. It also seems that the w sound shifted to v sound in Sanskrit and to a B sound in Persian. And those are sound changes that take place frequently in various different languages. Other frequent Cognates include the numbers from 1 [to] 10 words referring to family members, agricultural words, and various natural

phenomena like the words for tree and wood. In various natural phenomena like the words 'tree' and 'wood' in Proto-Indo-European *[dory] or [dreu]* in old English *teri,* in Gothic *triu,* in ancient Greek *[doru]* which actually meant spear in Sanskrit *[Daru]* in old church Salvonic *drevo*, in American *dzar.*

Proto-Indo-European	doru/ dreu- (tree)
Old English	treo
Gothic	triu
Ancient Greek	doru (spear)
Old church Slavonic	drevo
Armenian	dzar

This shared vocabulary might be hard to spot when you are not looking for it but when you start to notice [the] sounds that commonly alternate in those cognates for example the voiceless 't' and the voice 'd', then cognates start to be more obvious.

The Indo-European languages have developed so far from Proto-Indo-European that are grammatically much diversified in nature. They have many features that other Indo-European languages don't share but because Proto-Indo-European was a highly inflected language all of its descendants are inflected languages to some extent by inflection i.e.; word changes from the reflect grammatical functions like a number, person, tense, mood, case, etc. One example is the verb endings we find in various Indo-European languages.

Proto-Indo-European	*Bhero/bheremi*	**I bear**
	Bheresi	You **bear**
	Bhereti	**He/she bears**

Sanskrit	*Bhara-mi*	**I bear**
	Bhara-si	**You bear**
	Bhara-ti	**He/she bears**

Latin	*Fero*	**I bear**

	fer-s	**You bear**
	fer-t	**He/she bears**

	Ber-u/ber-o	**I bear**
Old English	*Biri-s*	**You bear**
	Biri-th	**He/she bears**

In many languages, including English, these inflections have been lost to a large extent, in Modern English we only retained the third person inflection 'he bears/she bears'. But English, still had the second person inflection until early modern English. So, if you read a King James Bible you will see this sentence – ***thou barest record to thyself.*** This is the second person form and *thou* means *you*.

3.2.4 The Satem (Eastern) Group:

Let us now look at the Satem or Eastern group of Indo-European languages:

3.2.4.1 Indo-Iranian:

The Indo-Iranian comes under the Eastern or Satem group. This branch has two groups Indo-Aryan or Indic and Iranian. The Indic language is the oldest scripts available from India which are the Vedas, Aranyakas, Brahmanas and the Upanishads. All these scripts were written in Vedic Sanskrit. This is the form of Sanskrit used to write ancient literature. Earlier, Sanskrit was actually only used for writing religious texts in this particular era. Later, Sanskrit language was used to write things which are outside the sphere of religion. For example, Grammarians like Panini, used this language in a secular way. When they started using Sanskrit language, this language itself underwent certain changes and this new variant of Sanskrit was called Classical Sanskrit, because this Sanskrit was used to write classics like Ramayana and Mahabharata. Classical Sanskrit belongs to the Indic group. Classical Sanskrit is an oscillator form of Vedic Sanskrit in which the Vedas were written. Side by side the Classical Sanskrit there existed a large number of local dialects or vernacular languages known as Prakrit. The other languages such as Hindi, Urdu, Oriya, Bengali, Assamese, Marathi, Sindhi, Punjabi, Kashmiri, Nepali have descended from Prakrit. Sinhalese, the chief language of Australia, the far remote from the mainland of India is also Indian.

Iranian includes modern Persian and neighbouring languages such as Kurdish, Afghan or Pushtu in Afghanistan and Baluchi in Baluchistan. Avestan is the sub-branch of the Iranian language. The oldest preserved language of this sub-branch is Old Avestan, also called Gothic Avestan, which is considered Sanskrit's sister.

The Indo Iranian languages form a major branch of the Indo- European language family. It is spoken by more than billions of speakers from the territory of the Caucasus and South-eastern Anatolia in the West to Northeast India and Bengali in the East and the Maldives islands in the South. This grouping includes Indo Aryan, Iranian, Nuristani, and Dardic branches. All Indo-Iranian languages derived from a common ancestor, the reconstructed Proto-Indo-Iranian language that was spoken around the end of the 3rd Millennium BCE. Due to the essentially uncontroversial character of the Proto-Iranian reconstruction, Indo-Iranian is the best-established larger sub grouping within the Indo-European family.

In Indo- Iranian group we have many unique and very widespread geographic locations as to where they are spoken, from the Farsi Persian language spoken in Iran, Afghanistan and Tajikistan to the Bengali language spoken in West India and Bangladesh. There is so much diversity in this branch of languages that constitutes its own different thing and within this branch of course, grammar is very similar, pronunciation is very similar and even basic numbers like 0 to 10 are very predictable. Some very unique instances of Indo- Iranian languages are the Ossetian language which is spoken near Georgia and in Georgia and also in the North Ossetian district of Russia and then, there is also Nepali - the national language of Nepal spoken by the majority of its citizens. There are many more Iranian languages that are extremely widespread throughout Asia such as Kurdish, the largest ethnicity without its own state, and Oriya which is spoken in West India in the state of Orissa. There are also many minority languages. These small pockets of Indo-Iranian languages are spoken throughout Asia even as far as China. Indo-Iranian language is one of the most fascinating and widespread language families.

3.2.4.2 Albanian:

Albanian is the language of the present-day Albanian Republic. Albanian is known from the 15th century. It presumably continues on the very poorly attested ancient Indo-European languages of the Balkan Peninsula. It can probably be a modern remnant of Illyrian, which is an ancient language spoken in the North-Western Balkans. The vocabulary of the Albanian language is mixed with Latin, Greek, Turkish and Slavonic elements. So, it is formally called with the Hellenic group. Albanian is an independent member of the Indo-European family.

Albanian is spoken right above Greece and Kosovo. It's also spoken in parts of Italy, Greece and throughout the world in its diaspora.

Albanian is a language spoken by 5.5 million native speakers in the Balkan region. Albanian is the official language in Albania as well as in Kosovo. It is recognised as a minority language in Italy, Croatia, Montenegro, Serbia, Macedonia, and Romania. It is generally postulated that the Albanian language has two different dialects – the Gheg dialect and the Tosk dialect.

The first is the Gheg dialect spoken in the North of Albania, the capital city of Tirana and Kosovo. The second one is a Tosk dialect, which is spoken in the South of Albania. Standard Albanian is set to be based on the Tosk dialect. This standard Albanian has 7 vowel sounds as well as 29 consonant sounds. Albania has the 'theta' sound as well as the 'f' sound. These are the two relatively rare sounds that are mostly being seen in English as well as Icelandic but not really being seen in any other Indo-European languages. The Albanian language is isolated within the Indo-European language family. It occupies its own branch. For many years philologists failed to link Albanian to any Indo-European languages. Even one linguist called Albanian Indo-European 'weird sister'.

History of Albanian Language: Albanian has been said to be the first language of the world. The first written attestation of Albanian comes to us from the 13th century. The Albanian language was a lot different than the languages being spoken in the Balkan region at the time as well as the other languages being spoken in Europe and when philologists tried to link Albanian to other languages in the 18th and 19th centuries, they encountered a lot of trouble. The first problem is that they didn't know where Albanian was formed. Some theories suggest that Albanian could have been formed in the mountainous region where modern Albanian is spoken and those mountains provided a unique opportunity for Albanian to evolve in isolation. This meant that there would have been limited contact between the Albanian language and other languages and this limited the ability of Albanian to influence and be influenced by other languages and that's why, it did not evolve drastically into a different dialect or language.

The Albanian language has borrowed a very low number of Greek words. Ancient Greece and its linguistic influence were merrily a few hundred kilometres from Albania. It wasn't until the Roman Empire took over the region that Albanian vocabulary became more impacted by the other languages. Albanian retains a unique vocabulary that is often difficult to link with other

languages. For example, the word '*new*' in Albania is *ri.* In Latin it's *novus,* in Old Church Slavonic it's *nov* and in Sanskrit its *nava*.

English	New
Albanian	**Ri**
Latin	**Novus**
Old Church Slavonic	**Nov**
Sanskrit	**Nava**

Another word is *'nose'*. In Albanian language it is *hunde,* in Latin its *gnosis*, in Old Church Slavonic, it's *now* and in Sanskrit its *nasa.*

English	nose
Albanian	hunde
Latin	nasus
Old Church Slavonic	Nos
Sanskrit	nasa

The Albanian word is completely different from the other three major languages in the Indo-European language family. As we didn't find any link, there was a philologist named France Bop who demonstrated Albanian links to the Indo-European language family in 1854.

Semantic Drift:

Evolving from Proto-Indo-European, Albanian has undergone a linguistic process called semantic drift. Symantec drift is the process where words have changed meanings throughout the centuries diverging these meanings from other major Indo-European languages. A primary example is the Albanian word for 'sister' is 'moter.' At a first glance, this looks like the English word 'mother' and that is because it is technically linked to the English word 'mother'. Both of these words share common Proto-Indo-European ancestors. Semantic drift means that Albanian has changed the meaning of this word to mean 'sister' rather than the person who gives birth to children.

Aspiration in Albanian:

Albanian has undergone similar linguistic processes that other Indo-European languages underwent. In Albanian, aspiration is not a feature that distinguishes one sound from another. Albanian has collapsed through a series of voiced stops. For example, /d/ and /dh/ (aspirated d) are not distinct sounds in Albanian. This is the case for many Indo-European languages, even though this feature was distinctive in Proto-Indo-European meaning that all these languages could have undergone some linguistic change.

Unstressed Syllables:

A rule which is common in most Indo-European languages is that with the linguistic evolution unstressed syllables in the languages tend to disappear. For example, the word 'friend' in Albanian is *mik,* as compared with Latin it's *aMIcus*. As we can say stress on the Latin word is on the second syllable *'MI'* , thus Albanian has retained the stressed part of the word *mik.*

English	**Friend**
Albanian	**Mik**
Latin	**AMIcus**

So, we can say that Albanian and Latin have a common ancestor. They have gone through a similar linguistic process.

Albanian is an isolated language within the Indo-European language family. It has evolved from the Proto-Indo-European. The Albanian is the sole occupant of its own branch of the Indo-European language family. The Albanian language is connected to the Illyrian language which was spoken in the regions thousands of years ago, but since it has gone extinct, we didn't get that much sample to compare it.

3.2.4.3 Armenian:

Armenian is a single language. Speakers of Armenian resided at eastern Turkey and Armenia as early as the 6th century BCE but the oldest Armenian texts date from the 5th century BCE. Armenian is spoken in the country, the modern state of Armenia but it is also used to be spoken in Turkey. It has two of its own major dialects – West and East Armenian.

West being spoken mostly by the international community and East being spoken within Armenia by its people. Within the Indo-European family, Armenians might be considered an

isolated group. It does not share a lot of grammatical similarities to the Indo-Iranian branches of the family. Armenian is a new language. The first written account of Armenians is only about 500 AD which is about 3500 years. Armenian occupies its own branch of the Indo-European language family meaning that even though it's related to other Indo-European languages it is known to have its own language relatives living or dead. Today Armenian is very much alive. There are about 12 million speakers of Armenian who either live in Armenia or abroad.

Features of Armenian:

- Armenian has a very large consonant inventory.
- There are 34 consonant sounds in the Armenian language, even more if we take into account the other sounds that are used in Armenian dialects. Comparing that with 24 consonant sounds of English, Armenian is a fairly fanatically diverse language.
- Armenian also has a subject- object-verb order.
- It has no grammatical gender but 7 known cases.

3.2.4.4 Balto-Slavonic:

Balto-Slavonic family falls in two groups: Baltic and Slavonic. Baltic group comprises Old Prussian, Lithuanian and Lettish. Lithuanian is important because it is very conservative by nature and has preserved some of the Indo-European features which have disappeared from the other languages. Slavonic group comprises Russian, Bulgarian, Serbian, Czech and Polish. The earliest form of Slavonic is known as Church Slavonic or Old Bulgarian.

Baltic Languages:

Baltic languages are a small group of languages that are spoken in Northern Europe. The main languages of this branch are Latvia and Lithuania. These two languages diverged quite a while ago; hence they are not mutually intelligible. Baltic languages preserve things that are common features in Slavic languages. But it is also one of the first branches to break off from Indo-European, possibly constituting them as some of the oldest languages in the world spoken today. Baltic languages used to be extremely widespread through central Europe mainly through the language Prussian. The Prussian empire used to control most of Germany but have since receded into their humble abode of Latvia and Lithuania and even parts of Estonia.

Slavic Language:

Slavic language constitutes the vast majority of the regions in Eastern Europe, Southern Europe, parts of central Europe, and in Siberia. Slavic languages can be traced back to Old Church

Slavonic. It was used for liturgical purposes in Slavic Europe. Over time, with the widespread expansion of Slavic peoples, the Old Church Slavonic language diverged into multiple languages. Nowadays, we can trace and group them into three separate groups

a.   West Slavic

b.   East Slavic and

c.   South Slavic group.

West Slavic:

The West Slavic languages mainly constitute Czech, Polish, and Slovak. It also has a unique minority language called, Sorbian, spoken in Germany. These languages were often mutually intelligible especially Czech and Slovak, because even until the 90s they were considered one macro language. They have their differences. They are different enough to be considered different languages and Polish itself was influenced a lot by ultra-Slavonic preserving nasal sounds like [a] and [e] which a lot of other Slavic languages don't have.

East Slavic:

The East Slavic languages constitute Bulgarian, Ukrainian, and Russian. Russian is principally the most widely spoken Slavic language. It is being spoken all the way from areas bordering one mile away from Alaska in the United States to regions of Eastern Europe like Ukraine, Moldova, and Belarus, where it is spoken as a lingua franca. Lingua Franca means a language is used for trade and inter-ethnic communication. So Belarusian, Russian, Ukrainian, and even a language called Rusyn, which is spoken in the Carpathians is Slovakia. All these Eastern European languages are mutually intelligible to some extent but still enough to be considered as different languages and they have diverged a lot in recent history. Oftentimes these Slavic languages are written using the Cyrillic scripts which actually originated from a South Slavic language called Bulgarian.

South Slavic:

Languages in this branch include Bulgarian, Macedonian, Serbian, Croatian and Slovene. These languages are contested to be dialects of one another such as Serbian and Croatian, Macedonian and Bulgarian or even Bosnian and Serbian or Montenegrin and Serbian or Montenegrin. They all are South Slavic languages and a lot of them are mutually intelligible enough to be considered dialects of one another. Nevertheless, these Slavic languages are very rich in history and they have developed, which is very unique in Eastern Europe and the other regions. They are similar yet different from each other.

Let us now discuss, the western extensions of the Indo-European Family of Languages

3.2.5 The Centum (Western) Group of Indo-European Family of Languages:

3.2.5.1 Greek:

Greek had many dialects in the past. A written history of Greek is as old as 3000. Greek was widespread in the Peloponnese peninsula, the Aegean and its vicinity, and the southern end of the Balkans. The earliest surviving written evidence of a Greek language is Mycenaean. It was spoken by the Mycenaean civilization mainly found on clay tablets and ceramic vessels on the isle of Crete. Mycenaean did not have a standard alphabet system but a Linear *B* script. The earliest alphabetic inscriptions have been dated back to the early 8th century BCE. This was probably the time when the Homeric epics, the Iliad, and the Odyssey reached their present form.

3.2.5.2 Italic:

The Italic branch was predominant in the Italian peninsula. The Italic people were originally from Italy. They entered Italy through the Alps somewhere during 1000 BCE. They gradually moved southward. This group is usually divided into two groups. The first group includes the ancient Italic languages and dialects that were once spoken in Italy of that time. Latin, Faliscan, Umbrian, and Oscan were the main dialects of this language classification. From Latin derived the second group of language i.e., Roman Languages which in turn gave birth to a second group of Italic subfamilies comprising Catalan, Sardinian, Portuguese, Italian, French Occitan, Romanian, Rhaeto-Romanic, and Spanish.

3.2.5.3 Celtic:

The Celtic branch contains two sub-branches namely Continental Celtic and Insular Celtic. Somewhere about 600 BCE, Celtic-speaking tribes had spread from southern Germany, Austria, and the Western Czech Republic and in almost all directions to France, Belgium, Spain, and the British Isles.

3.2.5.4 Germanic:

The Germanic branch is classified into three sub-branches including East Germanic, North Germanic, and West Germanic. Many varieties of Old Norse were spoken by most Vikings. Native Nordic, pre-Christian Germanic mythology and folklore have been preserved in Old Norse in a dialect named Old Icelandic. The modern survivors of the West Germanic sub-branch

include Dutch, English, Frisian, and Yiddish while Danish, Faroese, Icelandic, Norwegian, and Swedish are survivors of the North Germanic branch.

3.2.6 Let Us Sum Up:

In this Unit, we discussed the meaning and definitions of the word, 'Language'. We also took a brief account of the Indo-European family of languages, its eastern and western groups, and the major languages of these groups. In the next unit, we will study the origin of the English language in detail. Best wishes.

3.3   Learning Outcomes

It is expected that after reading the Unit you should able to define language and understand   its beginning. Moreover, you should be able to know the history and various branches of Indo-European Family of Languages.

3.4   Glossary

Ancestral: Belonging to, or inherited from an ancestor or ancestors.

Distinctive: Characteristic of one person or thing, and so serving to distinguish it from others.

Descendants: A person, plant, or animal that is descended from a particular ancestor.

Etymological: Relating to the origin and historical development of words and their meanings.

Phonetics: The study and classification of speech sounds.

3.5   Sample Questions

3.5.1 Objective Questions:

A. Read the sentences and choose appropriate options from below:

1. For literary historians and linguistics the earliest form of language existed in the form of the song _____.

      (a) Historians

      (b) Philosophers

      (c) Nature

      (d) Greeks

2. The word 'lingua' or 'lingue' means;

      (a) Produced with the tongue

(b) Produced with the mouth

(c) Produced with the hand

(d) Produced with the ear

3. Sates is the word meaning _____ in Avestan

(a) 9

(b) 10

(c) 11

(d) 12

4. The Indo-European Family of Languages were formerly known as _____ language

(a) Aryan

(b) Indo-Germanic

(c) Indo-Sino

(d) Proto- Greek

5. There are____ consonant sounds in the Armenian language

(a) 30

(b) 33

(c) 34

(d) 36

B. Identify the following statements as true or false:

1. Celtic language consists of two sub-branches namely Continental Celtic and Insular Celtic.
(a) True
(b) False

2. The Italic branch was predominant in the Iranian peninsula.
(a) True
(b) False

3. Some scholars believe that Armenian is the mother of all Indo-European languages.
(a) True
(b) False

4. Classical Sanskrit belongs to the Indic group.
(a) True
(b) False

5. Sir William Jones discovered an etymological connection between English and Sanskrit in 1783.
(a) True

(b) False

3.5.2. Short Answer Questions:

Write short notes on the following:

1. Slavic Language

2. History of Indo-European Family of Language

3. Armenian Language

4. Germanic Language

5. Celtic Language

3.5.3 Long Answer Questions:

1. Discuss Satem and Centum languages in detail.

2. Write a full-length essay on the Eastern group of Indo-European Family of Languages

3. Write a full-length essay on the Western group of Indo-European Family of Languages

3.6   Suggested Readings

1. Renfrew, Colin. Archaeology *and Language: The Puzzle of Indo-European Origins.*UK: Cambridge University Press, 1987.

2. Mallory, J.P. *In Search of the Indo-Europeans: Language, Archaeology and Myth*. London: Oxford University Press, 1989.

3. Bender, Harold H. *The Home of the Indo-Europeans*. Princeton: Forgotten Books,1922.

Unit-4: Germanic and the Origin of English

Structure

4.0 Introduction

The English language that we use to communicate nowadays is not like the earlier forms of the English language which changed from Old English spoken between 700-1100 AD to Middle English to Modern English. The following chapter aims to provide you with a concise record with regard to English.

4.1 Objectives

The Objectives of this Unit are to:

- describe historic events which encouraged the adjustments from antique English to present-day English.

- explain grammatical, phonetic, and sociolinguistic changes that took place from the Old English spoken between seven-hundred and 1100 A.D. to the contemporary English.

4.2   English in Pre–History

English belongs to the Germanic language tribe which has its lineage rooted in Indo-European languages. Several writers are of the opinion that at first, some people who used Proto-Indo-European languages together with the Germanic versions, lived around the Caspian and the Black Sea in the past. Most of the researchers say that this populace then trekked towards east, west, and north and settled down in the European Union and Western parts of Asia.

We realize the preliminary Indo-Euro accents from components in their mended word banks. Few phrases, as instances, narrate farming machinery which roots back to 5000 BCE. The Indo-European terms for corn, durum, fiber, apples, crises, grapevine, creepers, and beer and phrases for other numerous agricultural tools describe a manner of existence unrevealed in Northern parts of Europe till the 3rd or 2nd century B.C. Patched word choice additionally reveals to us a whole lot regarding the weather and topography of the area in which the Proto-Indo-Euro populace resided. The words encompass lexicons like winter, time, ice, frog, seaside, fox, fish, lion, and marten, and appear to indicate a northern pleasant weather.

Language Reconstruction: Cognates

Let us take a look at cognates that facilitate us to make learned assumptions about approximately what terms could additionally have appeared as in a primary speech. Cognates additionally screen methodical changes in sounds which had emerged as there was a development of new language. For example;

Greek	mitera
Latin	mater
Gothic	matar
English	mother

Grimm's Regulation:

By way of evaluating Germanic languages with that of Latin languages, Jakob Grimm turned into some ordered reforms of the plosive consonants had happened in some unspecified time in chronicles e:g (English / Latin phrases in parenthesis):

p → f (ped / foot, pisc / fish, pater / father, pyro / hearth)

t → ɵ (th - sound) (tres / 3, tu / thou, frater / hassle).

In step with Algeo (2010), the systematic sound changes passed off most in all likelihood because the Indo-euro languages have been prompted via the sound styles of different antique Euro vocabularies as the clans moved towards novel regions of the old world and mingled with the vernacular populace. Accordingly, ensuing in anchorage consequences.

Germanic:

The English language is rooted in the Germanic bough of the Indo-Euro accents. This clan started as a native language within the Elbe river place about 3000 years back. About the 200 BCE, this commonplace Germanic accent cleaved into 3 different subdivisions:

1. The utilization of East Germanic by the populace who shifted round to south-east Europe.

2. North Germanic which matured to the present versions of Scandinavian dialects of Icelandic Swedish, Danish and Norwegian.

3. West Germanic, the progenitor of present-day Dutch, English, Frisian, Flemish, and German.

4.2.1 The Primitive Vintage English Period: (450 - 700 A.D)

Around 5000 BCE, the British region was conquered by Celtic clans, who dominated the region undisputedly for approximately 500 years. In 43 AD, the isles were seized by Emperor Claudius and Britain became a portion of the Roman Empire. Britain was completely colonized with the exception of Scotland, the region where non-Indo-Europeans Picts and the Celtic Scots governed in sovereignty. While the Roman Regime slumped and Roman fighters turned domestic, they created a strong void in Britain. The Picts and Scots marched towards the south and the susceptible Celts couldn't hold the assault at bay. The afflicted Celts determined to explore aid from 3 Germanic clans residing in today's north-western Germany and southern Denmark. The 3 Germanic clans viz - the Saxons, the Angles, and the Jutes, not only triumphed over Scots but also on account of the fact that islands possess fertility they forced dwarfed Celts to outer edges of the island (Ireland, Wales, and Cornwall) and captured the land for their personal use. Around 600 A.D. the process of colonization was completed and England became a reality.

I-Umlaut

A phonemic alternate that befell for the duration of this time becomes the so-referred to as i-umlaut or the initial modification. I-umlaut is defined as a type of integration, where the front vowel at the end of a phrase influences the vowel sound of a prior syllable, elevating it. On most occasions, frontal vowels have been consequently misplaced. Since many Germanic inflectional suffixes, inclusive of some non-finite verb forms and plural noun endings, contained the frontal vowels (/i/ and /e/), i-umlaut adjustments are highly repetitive and are the most extraordinary shapes in the English language.

Examples: The POE phrase Blod (blood).

The process of I-umlaut leads to the rising of vowel sounds within the previous syllable in order so that phrase is modified to bledjan. > the very last vowel sound became opaque generating bledan. >Next the inflectional finishing became archaic generating the cutting-edge form bleed. This is the explanation for the phonemic relationship between the verb form bleed and the noun form blood.

Another specimen is that of 'foot/feet'. The plural shape has an exclusive vowel sound. Again I-umlaut may be used to explain it. The authentic POE phrase for foot turned into 'fott' and the plural shape turned into 'fotts'. I-umlaut evolved in an elevating of the vowel of the primary syllable, and sooner or later omission of the ultimate syllable: fott>fotts> feet.

Consonant sound changes in the contemporary times

/k/ → /tʃ/ earlier than initial vowel (chin)

/g/ → /j/ earlier than the initial vowel (yoke)

/sk/ → /ʃ/ at all places (shoe)

/f/ → /v/ in-between two-toned sounds (this explains modern-day English usage of shelf/shelves)

4.2.2 The Old English (700-1100 AD):

The beginning of the Old English is visible through the ancient documents written in Roman lettersand found chronicled in Britain from 700 AD. Before this period the Saxons, Angles and Jutes were Christianized. Several written documents discovered from that time have provided us with a reasonably exact concept of what the old English looked like, or as an alternative what a few Old English dialects, in the main accent of West Saxon which was used by Wessex, have the shape of.

The Heptarchy:

Britain of the Old English period was not a single state. The unique tribes who had captured British land had manipulated their identity into seven sub-groups: Essex, Kent, Wessex, Sussex, Mercia, North Humbria, and East Anglia. These groups fought for monopoly among themselves

Lexemic Diagram of Old English:

The Old English language may be defined as a rather artificial language which means that inflectional endings had been utilized to mark the grammatical usage of phrases, and word structure turned into of much less significance. The Old English gerunds, for instance, had 2 numbers, 4 cases, 3 grammatical genders, and more or less 10 kinds of patterns of prescribed order.

Old English Jargon:

Old English turned into an exclusive Germanic language. The Celtic, Latin and Scandinavian influence did not impact the language much.

Celtic Influence:

The impact of Celtic was minimum. From a sociolinguistics viewpoint, rulers do not commonly borrow words from the ruled. Except for the Celtic influence on region nomenclature, the effect of Celtic on Old English is not significant.

Egs: Region nomenclature: Kent, London (the metropolis of the savage one), Thames (the night river) York, Avon (the aqua), Cumberland, Dover, and Wight.

N.B. This is a Welsh phrase from Old English that means "foreigner; slave".

Latin:

There are many phrases in Old English loaned from Latin (Algeo, 2010). These can be classified in exclusive semantic regions (regions of meanings):

a) Early borrowing: From the 1st to 5th A.D. about 50 words got here into Germanic via Germanic relation with that of Rome earlier than the invasions and agreement of Britain. Semantic regions in this regard include:

Warfare: arma that means arms, from the Latin word arma;

Bellum means war, from the Latin word bellum.

Coal from the Latin word *carbo*;

Wax from the Latin term *cera.*

b) The British conversion to Christianity (7-10 AD):
 The maximum of these borrowings are from religious diction:

Religion	Pope, Provost, Church
Studying	Teacher, accent, meter, verse, paper, history, title, school, grammatical, Latin
miscellaneous	Tiger, sponge, cancer, fever, paralysis, region, elephant, talent, scorpion, giant, and camel

Scandinavian:

There are various Scandinavian phrases which influenced the vocabulary towards the close of the Old English period.

4.2.3 The Vikings and Impact on English:

The primary Viking attacks over England began about 800 AD and had been at the beginning simply looting attacks, however around 40 years later those assaults had turned out to be more severe in England (Algeo, 2010; Baugh and Cable, 2002).

The Vikings, typically known as 'Danes', took command over greater parts of England, and toward the end of the 9th AD, they turned their attention to Essex, the most powerful of all the Saxon kingdoms. Their conquest of Britain was halted by King Alfred compelling the Viking army to give up in 878 AD. Alfred and the Viking leader Guthrum reached an accord, known as the Treaty of Wedmore, whereby the Vikings agreed to leave Wessex.

The Anglo Saxons and the Vikings shared similar culture. They spoke languages that were similar and had comparable traditions.The Vikings quickly began unification with the Anglo Saxons. Scandinavian influence on English during this period is seen in the examples given below:

Nouns	born, sales, space, wife, law, arm, root, score, brother, skin, wing
Adjectives	wrong, awkward, flat, satisfied, sick, unfastened, high, strange, sly, ugly, vulnerable
Verbs	solid, move slowly, reduce, die, drown, gasp, provide, elevate
Pronouns	like, every, each, they, same, them, their, them

Let us look at some examples to learn how to distinguish whether a lexicon is of a Scandinavian birth or not:

1. Germanic /sk/ became / ʃ / (sh) in all locations. This modification passed off subsequently in Scandinavia, and therefore words like shot, should and shortage are native English words whereas words like skim, skylight, and skin belong to Scandinavian origin.

2. In early antique English the Germanic /g/ before the front vowels have become /j/, and /k/ became / ʃ /. In vintage Norse /g/ and /k/ remained. Therefore, chide, choose and yearn are all local words while gin, gem, kin, and kite belong to Scandinavian origin.

3. The Old English term for 'take' turned into niman. The Old Norse phrase was taka, which suggests that it ought to have been loaned from the Scandinavians. In the same manner, the word for 'law' changed into originally æ, however, a later recording is lagu, which is rooted in antique Norse.

4.2.4 The Middle English: (1100-1500 AD):

The Middle English period started with the Norman Conquest which took place in 1066. The Duke of Normandy, William the Conqueror defeated King Harold and became the sovereign king of Britain. The Normans invaded England in 1066, which added French influence to the language of Britain. The Normans were (North-men, descendants of Danes) the speakers of French that was influenced by Germanic dialect. The dialect later turned into Norman French. This brought about the uncommon position in which the common humans spoke one language (English), and the aristocrats had a different language to speak (Norman French). The two languages gradually merged into the Middle English.

Norman-French effects on English Lexicon:

Around the 13th century, about 10,000 French phrases became part of English. Approximately 3 quarters of those French loans are still present in English. At times, one word might replace the other, or both might exist, but broaden unique meanings. For instance: doomsday and judgment day (F), hearty wish and cordial wish (F), and residence and mansion house (F).

A thorough look at the variety of words that were loaned from Norman French reveals the approximation about the socio-cultural state of affairs of that time. The majority of the loaned phrases belong to the schools of a courtroom, management, constitution, the military, the religion, fine art, cannon, medical, and the natural sciences. A few examples are: country, accuse, crime, defend, judge, justice, prison, duke, princes depend, barons, crown, majesty, mayor, minister, general practitioner, technological know-how, idea, invent parliament, punish, navy, battle, military, dean, soldier, prayer, divine hold forth, vicar, saint picture, paint, poem, medication, physician, and so on.

The names of the tame animals (which were nurtured with the help of the Englishmen of the poor class) remained local, even as the rich meals (taken by the Norman officials) were regularly French: beef, meat, pork, sheep-meat, bird- hen.

The Normans heard the English spoken around them, and began to spell it continuously with the conventions that they had formerly used for French, along with their own language. The scribes also brought GH (in preference to h sound in words as fight, and CH (in preference to C) in words as a choice. Every other trade brought changes into spelling OU for U (as in Louse). Yet one extra exchange turned into the usage of the letter C before E (in preference to s) in such words as cello and central.

Grammatical Modification in Middle English:

Due to the impact of the French accent, unaccented vowel sounds had been regularly misplaced in the language of English. The articulative trade had severe effects on the grammatical structures of the English language. As we've seen, the old English period turned into capital modulated language. These inflections seemed at the beginning of words and had been unstressed. Due to the fact, the modulated endings confirmed the relationships between phrases in a sentence, the phrase order of antique English turned into fairly unfastened. On account of the absence of inflectional endings, grammatical relationships began to be seen through lexicon order and the use of grammatical units like prepositions. Language consequently was regarded from being a mimic language to a systematic language;

- Deprivation of inflections
- Deficit of grammatical class
- Abatement of case structures
- Reduced liberty in word order
- More use of prepositions
- Unfolding of Standardization

The Normans slowly distanced themselves from their French origin. In 1204, King John, a successor of William the Conqueror, lost the region of Normandy to the king of France. By the end of the 14th century, the Anglo-Normans had no land left in France. The Normans had decided to accept English as their legalized language and in 1362, Parliament pioneered English. This parliament was established in Westminster, London and this gave birth to the emergence of the London dialect as both standard spoken and written language because of London's significance

as a business hub and seaport, in addition to its juxtaposition to the court roster in Westminster. And thus the process of standardization of English took place.

4.2.5 Modern English:

The Famous Vowel Shift

The famous Vowel Shift becomes the landmark in the path of pronunciation that commenced round 1400 AD. In the course of the subsequent centuries, there has been an exquisite inflow of humans into the London location and the distinct dialects commenced to have an effect on the pronunciation styles of the usual. The famous vowel shift may be summed up as a move which led to elongated vowels and diphthongs. Chaucer's Lyf (reported /lif/), for instance, has become the modern-day lifestyle.

/a:/ -> /e:/ (as in shake)

/e:/ -> /i:/ (as in sheet)

/i:/ -> /ai/ (as in nice)

/o:/ -> /u:/ (as in fool)

/u:/ -> /au/ (as in house)

The emergence of the Printing Press:

The final most important aspect in the way of current English is considered the birth of the printing press. William Caxton introduced the printing press in England in the year 1476. Books became inexpensive and as a result, reading and writing became common place. The process of publishing for hundreds of people became a worthwhile adventure, and English works, rather than Latin, became popular. Finally, the printing business introduced standardization of the English language. The dialect spoken in London, where most of the publications took place, was established and became common. The first English dictionary was published in the year 1604. The maximum of this standardization in the field of spelling had happened, however, earlier than the famous Vowel shift.

Initial Modern English Lexicon:

The early present-day English period closely corresponds to the Renaissance or Rebirth (time of mastering and discovery). New terminology and diction was needed for the new inventions and discoveries and related aspects of knowledge. At that time, there were deliberations happening in England on whether or not Anglo Saxon phrases terms should be utilized to create new words. Discussions also revolved on if they ought to be loaned from Latin

and Greek, which were considered languages of mastery. The Latin/Greek supporters had the upper hand in the language controversy, later called the Inkhorn Controversy, and a number of words from Latin and Greek origin have been borrowed into the English language.

Another factor which enriched the vocabulary of the English language was the expansion of the British Empire. The British came in touch with languages all around the globe and the process of borrowing liberally from them began, especially words referring to things and phenomenon that were new to them. For example: bungalow, jungle, and yoga (Indian languages) taboo (Polynesian),), boomerang (Aboriginal languages), tea and ketchup (Chinese language), moccasin, and squaw (local American languages).

4.2.6 Summary:

In this Unit, we took a brief account of the origin and development of the English language through Old English period, Middle English period, and Modern English period. We also studied the effect of various historical events that changed the course of the English language, such as the attack of Vikings and the Norman Conquest.

4.3 Learning Outcomes

After the completion of the Unit, you should be able to understand the development of the English language in different periods such as Old English, Middle English and the Modern English. You should also be familiar with the Great Vowel Shift and other historical aspects such as the role of Vikings and the Normans in the development of the English language.

4.4 Glossary

Cognates: Common foundation words

Substratum: One language encouraged by using the language of a subjugated group

4.5 Sample Question

4.5.1 Objective Questions:

1. English belongs to……. language tribe.

   (a) French   (b) Russian

   (c) German   (d) None

2. The Greek word for mother is _____.

(a) Mater   (b) Mitera

(c) motr   (d) None

3. POE stands for _____.

    (a) Primitive organized English   (b) Primitive organ English

    (c) Primitive orange English   (d) Primitive old English

4. The influence on the English language was from _____.

    (a) Celtic   (b) Latin

    (c) Both   (d) None

5. The Viking attacks on England began around _____.

    (a) 400 A.D   (b)500 A.D

    (c) 800 A.D   (d) 900 A.D

C. Mark following statements as true or false.

1. The First printing press in England was established in the year 1476.

    (a) True

    (b) False

2. The first printing press was established by William Caxton.

    (a) True

    (b) False

3. The first dictionary was published in 1604.

    (a) True

    (b) False

4. The Great Vowel Shift took place around 1400AD.

    (a) True

    (b) False

5. The War of Hastings took place in the year 1066.

    (a) True

    (b) False

4.5.2 Short Answer Questions:

1. What is the significance of cognates?

2. What was the Great Vowel Shift?

3. List the words derived from French origin.

4. Write down the importance of the Printing Press.

5. What is the role of British imperialism in the spread of English.

4.5.3 Long Answer Questions:

1. Write down a brief description of the British invasion and its effect on the English language.

2. Examine the origin and development of the English language.

3. Compare and contrast the three different periods in the history of the English language.

4.6   Suggested Readings

1. Algeo, J. *The Origins and Improvement of the English Language*. Boston, Wadsworth: N.p., 2010. Print.

2. Baugh, Albert C. *A History of the English Language*. 6th ed. London,   England: Routledge, 2012. Print.

Unit-5: Introduction to Development of the English Languages

Structure

5.0 Introduction
5.1 Objectives
5.2 Conservatism and innovation in American English
      5.2.1 American and British English
      5.2.2 Variation inside country wide varieties
      5.2.3 Anglophone world countries
      5.2.4 Irish English
      5.2.5 Nigerian English
5.3 Learning Outcomes
5.4 Glossary
5.5 Sample Questions
5.6 Suggested Readings

5.0 Introduction

In Unit 4, we discussed the origin of the English language and we also looked at the development of the English language through the Old English, Middle English, and Modern English periods in brief. For an indepth study of the development of the English Language, you may visit https://www.oercommons.org/courseware/lesson/67704/overview?section=5 In the Units that follow this Unit, you will read in detail about Old English, Middle English and Modern English. In this Unit, we shall look at the development of the English languages in the English speaking countries. Kachru suggested three circles of modern English:

1. An indigenous circle of the local populace in locations in which English is spoken as a mother or native language;

2. An expatriate circle of second-language speakers in regions in which English has extensive usage along with local languages; and

3. An increasingly wide circle of overseas speakers from countries in which the English language has no legit status but is used for demanding global and local purposes.

"The two essential countrywide styles of English - in historical precedent, in a number of speakers, and in affect - are those of the United Kingdom and the USA - British English and

American English. Together they account for upwards of 400 million speakers of English, with America having about four times the populace of the United Kingdom" Algeo (2010:18).

In this Unit, we shall discuss the different varieties of English and their development in different parts of the world.

5.I Objectives

The objectives of this Unit are to make you aware of the international locations that make up the internal circle of the Anglophonic world, distinguishing the historic, social, and cultural activities that have influenced the improvement of their kinds of English.

5.2 Conservatism and Innovation in American English

Algeo (2010) maintained that despite the fact that the British version of English claimed ancient roots, presently the American version of English has become the most crucial and effective dialect of the modern English language. It impacts through the medium of movies, TV, famous songs, the internet, and other sector-wide websites, commerce, medical manuscripts, financial aids military help, and the huge involvement of American society in worldwide problems.

Nevertheless, the English language-speaking colonizers in the United States continued to talk as they used to speak in England, but the language changed gradually both in England as well as in America and the new version of English in the USA has kept many features of earlier English versions which have no longer been retained in the modern British version of English.

Specimens of American English conservativeness:

The accent of /r/ sound in words where it is spelled, e.g. in *heard, court*.

Grammatical conservativeness. As in *gotten*,

However, the American version of English has additionally misplaced a few capabilities which have been preserved in the British version. Examples are jacket (American vest); fortnight (American two weeks); copse and fitness. The individuals have also innovated phrases for geomorphologic features which did not exist in the older version.

Specimens of Americanized English transformations are:

• Compounding of English (keyboard and notebook);

• Diversifications of words to new uses (the word *creek* in British English means "*an inlet on the sea*," while in American English may additionally mean "*any small stream.*"

Even though the American version of English is similar to the British English, there are some variances too. The following sub-section gives examples of the discrepancies between the two.

5.2.1 American English and British English:

Word choice

Most of the American expressions are used and understood in Britain and similarly, the British expressions are also used and understood by the American speakers. Some examples of American words with British equivalents in parenthesis are given below:

Pants (trousers), apartment (flat), and truck (lorry)

store (shop), soccer (football), and soda (fizzy drink)

American English has also found its way into the British word inventory through industrial, technical, and political activities. Some examples of vocabulary added into British English are cafeteria, cocktail, egghead, electrocute and fan (follower of a celebrity).

Simulative and semantic variations:

In the case of collective nouns, the British are more likely to use a plural verb shape, for example,

"*the general public are. . . .*"

"*The army are marching*"

 "*The U.S. government are believed to favour . . .*"

The following examples are from British versions of writings with American phrases in parenthesis.

● The word offers a means probably very special to (from, than) its feel.

● The handiest handkerchief had truly not got (did not have) any loquat on it.

● We'll inform it her (to her).¬

● In the morning he was woken up (awakened) at eight with the aid of a maidservant.

We can detect variations in the preference of preposition too:

● A driver lives in (on) an avenue.

● A passenger gets into or out of (on or off) a rail.

Variations in accent:

There is difference in British and American accent. You can notice this difference when you watch news reports on BBC English and Fox news. The British accent is further differentiated according to region and literacy level. A good example of different accents of

British English is in the movie *My Fair Lady*. Native speakers of British English and American English often do not find it difficult to understand one another's speech. If you listen carefully, you will not only find a difference in American and British accent but also in Australian and Canadian English accents.

Variations in Spelling:

British and American varieties of English is also characterized by difference in spelling. When using the computer or smart phone, you have the option of selecting British or American spelling. While American spelling is more commonly used these days, in India, the British spelling is still in use especially in academic writings.

Examples:

- The use of 'or' instead of 'our' in spelling of some words like: savior (American spelling), saviour (British spelling); favor (American spelling), favour (British spelling); behavior (American spelling), behaviour (British spelling); color (American spelling), colour (British spelling) etc. However, it must be noted that there are several words in British English which use 'or' instead of 'our' as seen in words like: instructor, editor, debtor, factor, visitor.
- The usage of 'er' instead of 're' in words like: fibre, gyre, metre
- The use of letters 'se' instead of 'ce' in words like defence, offence
- Dropping the final letter k in such words as traffick, physick, almanack, and musick
- Not to double the last consonant while we add suffix for example, canceled instead of cancelled and traveler instead of traveller.
- cheque and check
- The use of 'se' instead of 'ze' in words like: analyse-analyze; organise-organize etc.

5.2.2 Varities within National Variety:

You learned earlier that the English as used by the British is not one common English. There is variety of English within the British people. In the following sections, you will read more about the different varieties of English within the national variety. In india also, you may have noticed that not all Indians speak the same kind of Indian English. Indian English spoken by a Punjabi is different from the spoken English of a Bengali or a Malayali speaker of English if there is regional influence of the mother tongue on English. While varities of English are now acceptable, for academic purposes, use of standard English is preferred. A Standardized language is one that is used extensively; boasts of excessive prestige, and it is found in wordbooks and

syntax books and is taught in schools and colleges. A standardized version of English is standard because its users have agreed to utilize it in many locations for diverse functions.

Regional Dialects:

Besides the Standard English, there are numerous local and race-related dialects in the USA and of different English-speaking global locations. America, has three or four most important nearby dialects within the eastern part of the USA: Northern, North Midland, South Midland, and Southern.

Ethnic and Social Dialects:

The American version of English includes a huge range of race-related dialects, along with, Spanish-inspired, Pennsylvania Dutch, Jewish, Scandinavian, Cajun, and Scotch-Irish. Ethnic dialects sprung up inside the USA wherever communities of immigrants from around the world settled. The English language of the African Americans is one of the most distinguishing of American English.

Stylistic Variation:

Style in a language is selected from the alternatives available to us, in particular the ones of register. One stylistic variety that constantly renews itself is slang. Algeo (2010) defines slang as "... an intentionally unworthy form of speech whose usage suggested that the user of it is "in," with unique expertise about the situation of that term; it could be language (including a gender-based or lewd prohibited term) indicating that the said speaker isn't a part of the system, or it can be defensive code that masks irksome reality (cheesy for 'cheap) or protects the person from complete clarification (consisting of uber for the ultimate, final'). Slang is increasingly common especially with younger generations and internet users.

Variations within British English:

As we understand that the British Islands had used dialects from the times of Anglo-Saxons, and the historic continuity existed in them. As you already learned, there are several variations within the British English. Topographical dialects phase progressively into one another. Algeo (2010) says Trudgill found sixteen dialect regions and blended them into six main ones, which more or less correspond to the creation of Middle English dialects, namely: Southwest dialects, East dialects, West Central dialects, East-central dialects, lower North dialects, and Northeast dialects. He divided the dialect regions based on seven features of pronunciation: *but* as [bət] or [bʊt], *arm* as [ɑrm] or [ɑ:m], *singer* as [sɪŋə(r)] or [sɪŋgə(r)], *few* as [fyu] or [fu], *seedy* as [sidi] or [sidɪ], *gate* as [get] or [geit], and *milk* as [mɪlk] or [miʊk]. The

specific shape imbibed by the present-day English language in present England is the outcome of the history of 1500 years with linguistic and cultural improvements taking place at every junction.

5.2.3 Anglophone World Nations:

Besides the American and British variety of English, there are different types of English used all around the world. Currently, the English language is used as a primary, second, and overseas language in most parts of the world. English as first or primary language is widely used in South Africa, Canada, Ireland, New Zealand, and Australia.

In other countries, it is far exceedingly vital as a second language, for example in countries like Tanzania, Nigeria, India, Malaysia, Kenya, most African nations, the Pacific, and the Caribbean. Throughout its growth, the English language has been assimilated in native languages resulting in distinctive forms of English in each country.

In countries like China, Japan, Russia English is used as an overseas language for trade purposes and its use as first or second language is not encouraged.

5.2.4 Irish English:

Algeo (2010) states that English spoken in Ireland is an antique variety related to both USA and Britain. The emigration or transportation of large numbers of Irish men and women to the British colonies and the United States has had an effect on other kinds of English internationally. The impact of the Irish variant of English on that of the Caribbean and the Newfoundland, as an instance, is greatly perceptible. The colonization of Ireland by the British also led to the spread of the English language in Ireland. In the north-eastern places, the Irish version of English mixes into the version of Scots which was brought by means of colonists from the Scottish lowlands, whose population was maximum in those areas.

5.2.5 Nigerian English:

The English language in Nigeria is a second language. Activities which include the slave trade and the colonization by way of England alongside the West Coast of Africa caused the spread of the English language in Nigeria. The widespread expansion of English as a language of utility was additionally strengthened by local domestic practitioners of English who were educated abroad and later returned to their nation with a good foundation in English.

Special features of Nigerian English:

Nigerian English tends to have fewer vowel sounds, ending consonants and less consonant clusters than British English. Hence many English vowel sounds are not distinguished

by Nigerians and lots of middle and ending consonant sounds are vague. There is regularly no separation among words like *sip* and *sap* and ones like *heart*, *ho*t and *hart*. Further, the English in Nigeria is tonal - every phrase has a decided tone as per context. The intonation in Nigerian English is restricted to the rising tone in a query of a yes/no nature and falling tone for assertive sentences.

Phrase-structure

The omission of the subject - "Is because she is a freshman."

Repetition of subject - "Me I don't have cash"

Sentences without a verb, - "How father?" as opposed to "How is your father?"

Omission of an article, "You assert reality" in place of "You assert the reality."

Vowel Sounds:

Both/i:/ and /i/ are stated [i] such that head and hid are [did].

Both /u:/ and /ʊ/ are reported [u], such that pull and pool are [pull].

Both /a:/ and /ae/ are reported [a], such cat hard and dad are [pad]. All /æ/, /a:/, and /ʌ/ are careworn, such that bat, hart, and but are all [bat].

Consonant Sounds:

Both /θ/ and /ð/ sounds are generally reported /d/ and /t/ den is harassed with Thin, and ten for then.

/ŋ/ is reported /n/ or /ŋg/ making a wrong is reported as riŋgin.

/l/ and /r/ pronunciation confusions: rose and lose.

Clusters of consonants - as an instance: film, months, asked , helps.

5.3 Learning Outcomes

After the completion of this Unit, you should be able to :

- Know the development of English across the world
- Know the innovations in American English
- examine and compare American and British English
- understand the different varieties of English

5.4 Glossary

Dialect: Variety of language

Anglophone: The speakers of English

Linguistics: Scientific study of human language

Multilingual: One who knows many languages

Semantics: The branch of linguistic that is concerned with meaning

5.5 Sample Questions

5.5.1 Objective Questions:

1. The authentic version of English is called _____.

    (a) Common dialect   (b) Standard dialect

    (c) Both   (d) None

2. The expansion of English was due to _____.

    (a) Colonization   (b) Globalization

    (c) Both   (d) None

3. The three circles of modern English are _____.

    (a) Indigenous   (b) Expatriate

    (c) Expanding   (d) All of these

4. Modern English is the expansion of _____.

    (a) North dialect   (b) East dialect

    (c) East midland dialect   (d) None

5. The famous variants of English are _____.

    (a) British   (b) American

    (c) Both   (d) None

B: State whether the following statements are true or false

1. Nigerian English has less vowels.

    (a) True

    (b) False

2. Dialect is variety within language.

    (a) True

(b) False

3. English is serves as a global medium of communication.

    (a) True

    (b) False

4. The dialect and accent is influenced by region.

    (a) True

    (b) False

5. American English uses 'or' instead of 'our' in words like *color*.

    (a) True

    (b) False

5.5.2 Short Answer Questions:

1. What is American English. Give some examples?

2. What is a regional dialect?

3. What is the Anglophonic world?

4. What is slang?

5. Name some parts of the world where English is used as first and second language??

5.5.3 Long Answer Questions:

1. Examine the development of the English language across various parts of the globe.

2. Discuss the differences in British English, American English and Nigerian English.

3. Prepare a list of sentences to show the difference in British and American English.

5.5 Suggested Readings

1**.** Adamo, G.B. *Nigerian English: English nowadays.* Cambridge: Cambridge University Press. 2007.

2. Algeo, J. *The Cambridge History of the English Language*. Vol. 6: "English in North America." Cambridge University Press. 2001.

3. Graddol, D. *The future of English: A manual to forecasting the recognition of   the   English language in the twenty first century*. UK, the British Council. 2002.

4. Pennycook, A. *The Cultural Politics of English as an International Language*. New York: Longman Publishing, 1994.

5. Phillipson, R. *Linguistic Imperialism.* Oxford: Oxford University Press, 1992.

Unit-6: Old English

Structure

6.0 Introduction

The   origin of Old English goes back to the early fifth century AD when the Roman Empire in northern Europe was at nadir. King Gaul was conquered by tribes who were Germanic in origin and nature. The Britons who over almost 500 years had become Romanized in linguistic idiosyncrasies and behavioral attitude, were still Celtic speaking.

Germanic tribes had started gaining prominence in the then southeast coast of the British Isles even before the Roman Empire came to halt. The Germanic tribes had roots attached to Denmark and the North-East Germany. After, the decline of Roman authority, three groups of Germanic tribes namely Jutes, Saxons, and Angles flourished in the lowland of what is now called as England in settled territories, different kingdoms gradually emerged which came to be known as Anglo-Saxonheptarchy: Northumbria, Mercia, East Anglia, Essex, Sussex, Wessex, and Kent. This marked a shift in the language spoken by these kingdoms.

The Germanic dialects spoken in the Anglo-Saxon kingdoms were unique. They were reciprocally incomprehensible in nature. These patois got evolved from the tribal tongues spoken by the settlers' continental forefathers. These tribal tongues can be grouped into four

main types- Northumbrian, Kentish, Mercian, and West Saxon; collectively called as Old English now. Isn't it fascinating that these Germanic dialects spoken by tribes in the Southern lowlands of abandoned Roman Colony on the borders of Europe would gain currency as a global language?

6.1 Objectives

The objectives of the Unit are as follows:

- to familiarize you with the beginning of the Old English
- to enable you to understand salient features of Old English
- to offer you a glimpse into Old English Vocabulary
- to acquaint you with foreign elements and influences in Old English
- to make you familiar with Old English Literature

6.2 Old English

It was with the Teutonic tribes that the English language a distinct variety came into being after strengthening it in the greater part of South Britain. The settlers spoke dialects which were very much allied. The history of English from the earliest days to the present time has been one of the continuously developing languages. But the language has been undergoing constant and sweeping changes since its inception. It still is in flux. However, the shift from one period to another has been quite automatic and natural over the ages. The language of Alfred is quite different from the language of Chaucer and the language of Chaucer is quite different from Modern English. Therefore, for purpose of study English has been now classified into three extensions namely Old, Middle, and Modern English. The time period from 450 to 1100 came to be known as the Old English Period. The language of this period was full of inflexions because during this period the endings of the noun, the adjective, and the verb were preserved almost unimpaired.

6.2.1 Old English Dialects:

The three Teutonic tribes who settled in Britain spoke dialects which were more or less diverse. In a verbal and written demonstration, it was heterogeneous in nature. Old English had four principal dialects namely West Saxon, Kentish, Mercian, and Northumbrian. Northumbrian

and Mercian were the dialects of the Angles and were often classified as Anglican. West Saxon and Kentish were spoken by the Saxons and Kentish independently.

The first-ever literary representation was written in the Northumbrian language. A very rich and fertile body of Old English poetry was composed in the seventh and eighth century centuries. Writers like Caedmon and Cynewulf wrote in this dialect. The first-ever epic poem Beowulf was written and composed in Northumbrian. But Northumbrian could not sustain preeminence for long and resulted in oblivion.

It was replaced by West Saxon which later became the standard literary language of England. The stated language had predominance for two reasons. Primarily, Wessex was the most refined of all the territories and the first that achieved sovereignty with a well-ordered system of the state. Secondly, a large chunk of literature of this era was written in this patois. "The interesting thing is that, although West Saxon became the literary standard of a united England in the late Anglo-Saxon period, it is not the direct ancestor of modern standard English, which is mainly derived from an Anglian dialect."

2.2.2 Characteristics of Old English:

Language has a natural growth, partly mental and partly physical. It flows, therefore, language is in a state of flux. No language is spoken or written in the same form through centuries. The history of the English language since its inception has been one of continuous development. Hence, although Modern English has been derived from Old English by a regular process of change, Old English has quite the aspect of a foreign language. The language of Alfred seems to be quite different from Modern English. Old English has evolved into Modern English through gradual changes in pronunciation, spelling, grammar, and vocabulary.

Old English Pronunciation: It is nearly impossible to state the accuracy of pronunciation of any old dialect. Therefore, below given examples are remotely accurate. Even the rules of grammar follow the same suite. But still few salient features can be listed down as per the academic need. Roughly it can be stated that Old English has no silent syllables. The spelling is more or less phonetic in nature.

The Vowels: Old English had seven vowel symbols- a, e, i, o, u, y, and ae (a combination of a and e) called 'ash'. All these could represent either long or short sounds. Long vowels were marked by the sign placed over the vowels (e.g. a). The short vowels were pronounced almost as

they are pronounced in Modern English. The pronunciation of Old English vowels is indicated below:

a was pronounced like a in hat.

a ” ” ” ” ” father.

ae ” ” ” ” ” hat.

ae ” ” ” ” ” bad.

e ” ” ” e ” end.

e ” ” ” a ” fade.

i ” ” ” i ” sit.

i ” ” ” i ” machine.

o ” ” ” o ” note.

o ” ” ” oa ” boat.

u ” ” ” u ” put.

u ” ” ” oo ” food.

y ” ” ” eu ” neuter.

y ” ” ” ew ” few.

To refer to diphthongs, the Anglo-Saxons used digraphs - ea, eo, io, ie. They all could be employed to represent either short or long sounds.

The Consonants: The Old English consonants share the same sounds as in Modern English, but some call for comment. The letter ***h*** was more strongly pronounced than it is in Modern English. The letter *c* had mostly a K-sound, *sc* the sound of modern *sh,* and the combination *cg* the sound of *j* of judge. The letter *r* was stimulated in all positions as in Modern Scotch. Old English script did not have the letter v;*f* served for the sounds of both *f* and *v*. In Old English *f* and *v* were both members of the same phoneme. When the phoneme occurred in the middle of a word before a. voiced sound, it was pronounced *v;* in all other positions, it was pronounced *f.* So the *f* sound was used in *faeder*, *fit*, and the *v* sound in *giefan*, *steorfan*. Old English alphabet contains two symbols *p*, called 'thorn' and δ, called 'eth' to represent the sound of *th;p* represents the sound of *th* in thin and δ the sound of *th* in this.

Old English Grammar: The most striking characteristic that distinguishes Old English from Modern English is its grammar. English is an inflected language, though not so highly inflected as the classical languages like Sanskrit, Latin, and Greek. Modern English has dropped almost all

the inflections and has devised other means of expressing grammatical relations. In short, Modern English is an analytic language, while Old English is a synthetic one.

Old English *nouns* had two numbers and three genders including in order singular and plural and masculine, feminine and neuter respectively. The system of gender is irrational, because it is not dependent upon considerations of sex. For example, the *hand* is feminine, *foot* masculine, and eye neuter; the *day* is masculine but *night* feminine; strangely enough, the *moon* is masculine and *sun* feminine; *maegden* (maiden) and *wif* (woman) are neuter, while the other two synonyms *woman* and *quean* are masculine and feminine respectively.

There are four cases - nominative, accusative, dative, and genitive. The system of declension is very intricate. For example, some nouns make their genitive singular in-es, others in-a, and others in-an; in some nouns, the genitive has the same form as the nominative. The nominative plurals end in-as, -a, -u, -an; but many plural nominatives coincide in form with the singular, and again many plural nominatives were formed by change of vowel-like Modern English feet, lice, etc.

The adjectives of Old English were either strong or weak. The adjectives had three genders, two numbers, and the same cases as nouns. Thus, adjectives had an elaborate set of inflexions. The solitary modern English form *glad* had eleven distinct forms in Old English. These inflexions have completely disappeared from the adjective of Modern English. The definite article was fully inflected in Old English.

Old English had two classes of verbs - strong and weak, which have passed down into Modern English. There were only two tenses, by inflexion, past, and present. The present generally served also as a future (We go there next month), but *willan* and *scullan* (will and shall) were occasionally used, and their use foreshadowed future developments. One Old Teutonic passive form that was passed into Old Englishwas *hatte*, which is archaically used in Modern English as *height*.

In Old English, many adverbs were formed from adjectives and these adverbs had most commonly the suffix-e (Hearde ≤Heard, hard; wide < wid, wide). Many of these adverbs like *hard, fast,* and *first* have survived in the present-day English. In Old English-*lice* was a very common adverbial suffix; it survives in Modern English as-ly. A few genitive forms of adjectives survive as adverbs (needs, once).

Vocabulary: Old English vocabulary will be elaborately discussed later. Here, while discussing the characteristics of Old English, we shall only make a few general statements. Old English was

very resourceful. Although its vocabulary was limited, it could express not only all the ideas connected with the affairs of everyday life but also the subtle forms of thought and expression, the various aspects of meaning, and make the nice distinctions which a literary language is called upon to express.

The language was extremely flexible with a remarkable capacity for bending old words to new uses. By means of prefixes and suffixes, a single word was made to yield a large number of derivatives. How generously prefixes and suffixes were used will be evident from the fact that the prefix wife (with = against) occurs in some fifty Old English verbs. In Old English compounds were freely formed by joining together two or more native words. As a result of this great capacity to form new compounds Old English was never at a loss to express even scientific, theological, and metaphysical ideas. A word like "medicine" was in Old English laececraft (leechcraft) and "geometry" was eor*p*craft (earthpcraft).

Old English, with the exception of a few Latin words, about a dozen Celtic words and some Celtic place names, was at first a typically Teutonic tongue. Most of these original Teutonic words were driven out of the language by their French equivalents after the Norman Conquest. With the introduction of Christianity in England about 450 Latin words, chiefly relating to ecclesiastic matters, entered the English language. When the Danish Vikings settled in England in the ninth century, about 40 Scandinavian words entered into Old English. However, broadly speaking, it may be said that Old English is comparatively free from words of foreign origin.

Change and Continuity: English is a Germanic language originally. In the passage of time since English arrived in Britain, these Germanic origins have been obscured in various ways. Thus, about a third of English vocabulary is non-native. The most important source of non-native vocabulary is French but English also took word loans from Latin and Scandinavian languages. A substantial portion of even the basic vocabulary of present-day English was influenced by Norman Conquest. But there has been a significant number of changes in that as well.

In phonology, the old English had geminate consonants i.e. *hop* and *hope* or *pop* and *pope.* But present-day English has no such contrast one of the most obvious differences between Old English and present-day English is that the former is clearly a reasonably fully inflected language. But the present-day English has a few inflections namely the plural and the possessive of nouns. There was much variance in Old English.

It is of grave significance to identify the differences between Old and present-day English not because English has lost its essential Germanic structure but because of many other unrelated sources. Looking at the following examples:

1. **Se guma sloh pone wyrm** meaning man slew the dragon. It appears that word sequence in Old English was similar to modern-day English.

2. **Se wyrm sloh pone gunman means** the dragon slew the man. As in present-day English, swapping the subject and object of the sentence changes the meaning as well. Therefore, in example (1) the subject of the sentence was ***guma,*** but in (2) the subject is ***wyrm***and ***guman*** is the object, just as in (1) ***wyrm*** was the object. Such grammatical testimonies are clear and not difficult to comprehend except in two prime cases.

First, look at *guma* of (1) that matches with a bit different form *guman* in (2). Second, the Old English equivalent of '***the***' has two different forms: **se** and ***pone***. Moreover, the different figures are connected with the particular nouns that follow it but rather with the subject and the object respectively. These points are markers which are associated with the inflectional properties of Modern English. But in present-day English, almost all nouns have an invariable shape except that an ending is added to separate plural from singular and also to show possession, in Old English nouns added rather more inflectional endings. For example, stone (stān)

	Singular	Plural
Nominative	stān	stānas
Accusative	stān	stānas
Genitive	stānes	stāna
Dative	stāne	stānum

The Table immediately above is traditionally referred to as a paradigm. The paradigm shows a variety of different forms which any given word can use according to certain principles. Paradigms are the most important feature of old English.

The Language of Old English prose and poetry:

Old English prose lacks lucidity, simplicity, and easy flow. It is often inept and heavy. But there are a few prose passages of high merit. Old English verse style has a great charm with its measured leisurely movement, repetition of ideas and words, alliteration, and an abundant use

of compounds and synonyms. In Old English poetry there are twenty-four synonyms for sea and including compound words and figurative expressions, the number of terms for sea must be at least a hundred.

The Wanderer, an Old English poem of 115 lines, contains fifty lively compounds. About Old English prose and poetry J.A.Sheard has aptly said, "As is the case with most peoples, poetry came before prose for the Anglo-Saxons; they brought with them from their continental homeland a lengthy and highly developed tradition of poetry, but Anglo-Saxon prose does not begin much before the end of the ninth century. From the remains, we have of Anglo-Saxon poetry, some of it apparently from a very early date originally, we can have little doubt that scop, with his developed poetic diction, his Kenning, and extensive traditional poetic vocabulary, his command over compounding, and his stock of alliterative expressions, would find little difficulty in saying all that he had to say on the traditional subjects, and later his vocabulary and technique were carried over successfully into religious poetry.

The case was different with prose. There we see the writer obviously struggling with a strange and difficult medium. He had trouble not only with accidence and syntax but also with meaning and often he found it difficult to express himself with the words available to him. This, however, was but a temporary phase, for Old English was an extremely flexible language."3

Old English was a typically Teutonic tongue with few borrowings. Towards the close of the period, just before the Norman Conquest, the language was a blend of West Teutonic and Scandinavian and a fair number of Latin words, most of which were ecclesiastical. Old English at the beginning was an inflected language, but these inflections had begun to weaken or become blurred in later Old English. Then the Norman Conquest in 1066 gradually changed the character of the language so much that it is today called by the new term Middle English.

English Vocabulary:

The vocabulary that the Anglo-Saxons built up from the time of their settlement in the middle of the fifth century to the Norman Conquest in 1066 was composed mostly of native words, i.e. Teutonic words which the invaders had brought with them from their homes in the North-Sea coast, but it was not a hundred percent Teutonic tongue. Foreign elements and influences, however negligible, cannot be ignored. Old English vocabulary should, therefore, be discussed under two heads-(i) Native Elements and (ii) Foreign Elements and Influences.

(i) Native Elements:

Old English vocabulary, with the exception of about five hundred loans, consists of about thirty thousand words inherited from the common Teutonic stock. Many thousands of these words survived a number of historical and linguistic upheavals and are still in daily use, however many meanings, functions, and forms may have been modified. These words throw light on the conditions of life, occupations, culture, and civilization of the English race at that stage. And they are more beautiful and dear, because they are sentimentally associated with the innermost core of the race-experience.

Family relationships had been considerably developed among the Anglo-Saxons, and this accounts for the words *father, mother, daughter, sister, brother,* and *son. Names of staple foods—milk, meat, bread, butter;* names of domesticated animals— *cow, ox, goat, sow;* names of most of the parts of the body—*hand, head, eye, arm, ear,* words connected with natural features—*land, meadow, Geld, earth, wood, hill;* words connected with the home and domestic affairs—*home, house, yard, door, floor;*— are of Teutonic origin.

Before they settled in Britain, the Angles, Saxons and Jutes were sea-pirates, and they carried with them almost all the words in Old English connected with the sea and ship. Most of these words have been lost, and the few that have come down to Modern English include *sea, Hood, water, mere* (archaic), *stream, foam, boat, ship, sail, mast, rudder,* etc.

Fighting with the neighboring tribes was an important aspect of the Teutonic tribes on the Continent. Hence Old English vocabulary of warfare is mostly of Teutonic origin. Most of these terms were driven out by their French equivalents. A few which have come down to Modern English include *field* (field of battle), *shaft, spear, shield, sheath,* etc.

Native words revealing the occupations and everyday life of the Anglo-Saxons in England are —s*hepherd, baker, bin, cheese, net, gold, tin, glass, hide, craft, shoes, seamer, loaf, bed, ale, sun, moon, day, year, month,* etc.

A number of Old English verbs are used almost unchanged in Modern English- *bite, drive, fly, shoot, bind, drink, sing, find, half, fight, bake, wash, sleep, leap, greet, dwell, think, love, shall, may, will, do, go,* etc.

Words borrowed from foreign languages form a large and important part of Modern English vocabulary. But Old English is comparatively free from words of foreign origin. It may, therefore, seem that Old English is not able to express everything that a language needs to express. It is, however, not so. The Old English language is rich in possibilities. Its resources are

abundantly sufficient. With little effort, its speakers could devise excellent vocabulary from available sources to address ideas which were novel to them. The language in that stage was extremely flexible, and Englishmen utilized the resources of their own language to the utmost cause, while today they mostly draw on other languages.

In the Old English period, religious, intellectual, and artistic activity went hand in hand with the most extensive creation of indigenous words. Indeed, a large portion of the Old English vocabulary consists of words formed from words that already existed in the language. Old English had a remarkable capacity to build up new words to express quite adequately all kinds of ideas— scientific, metaphysical, theological. New words were made in two ways: (a) by Composition which means the joining together of two or more existing words to form a compound and (b) by Derivation meaning the neologism in language based on existing old one by adding some prefix or suffix, or both.

(a) **Composition:** In Old English, there are a large number of compounds of two or more native words which A.C. Baugh calls "self-explaining compounds", because their meaning in combination is self-evident. Old English poetry, in particular, abounds in compounds. The Wanderer, a poem of just over a hundred lines contains fifty compounds. Many of these compounds were long before replaced by imported French and Latin words. We may mention a few— Leohtfaet, lamp (leoht, light+ faet, vessel) ealohus, ale-house, laececraeft (leechcraft=medicine),eorpcraft (earthcraft=geometry), tungol-ae (star-law), etc. Modern English Lord is one of the few compounds that survives even today. It is derived from O.E. hlaford, the early form of which was hlafweard (hlaf=loaf) + weard (=ward, keeper), literally meaning 'loaf-keeper'. The capacity of Modern English to make such compounds is an inheritance of Old English tradition.

(b) Derivation: Old English made extensive use of prefixes and suffixes to form new words from old ones. Indeed, the use of prefixes and suffixes was a very fertile source in word-building then.

Prefixes: There are about a dozen prefixes which were frequently used in Old English, such as a-, be-, for-, fore-, ge-, mis-, of-, on-, to-,un-, under-, and *wip.* A verb like *settan* has come down in Modern English as "to set"; in Old English, it assumed various other meanings according to the prefixes used with it; *asettan—* to place, *forsettan-* toobstruct, *foresettan—* to place before, *gesettan—* to populate, u*nsettan-to* **put** down, w*ipsettan-* to resist, etc. In Old English, about fifty words are having the prefix w*ip-* (with-against, away). Out of these fifty

words only *withstand* survives today. In Middle English, two new verbs were formed on the same model —*withdraw* and *withhold.* A.C. Baughhas aptly observed, "By such means, the resources of the English verb were increased almost tenfold.

Suffixes: In Old English, the following suffixes are abundantly found : *-ig,- full* **(-ful), -leas, -lice (-ly), -ties** **(-ness), -ung (-ing), *-sum* (-some),** *-wis* (-wise), *-dom* (-dom), *-end, -ere* (-er), *-had* (hood), *-scipe* (-ship), etc. Of the derivatives that have come down to the present day in slightly different forms, a few may be mentioned; *dagung* (dag+ung. dawning), *childhad* (cild+had, childhood), *cyningdom* (cyning+dom, kingdom) *freondscipe* (freond+scipe, friendship), etc.

In conclusion, we may say that Old English has a very rich and colourful character. With its limited vocabulary, Englishmen then could express all kinds of ideas by forming compounds and derivatives. They always made new words whenever there was a demand for them. Old English was extremely flexible and more resourceful in adapting native material than Modern English which depends very largely on borrowing.

(ii) Foreign Elements and Influences:

English is an outcome of dialects spoken by the Angles, Saxons, and Jutes. At the beginning, it was almost a purely Teutonic tongue, with few borrowings. Gradually it came in contact with three other languages namely the languages of the Celts, the Romans, and the Scandinavians. These three languages enriched the English language, especially its vocabulary, before the end of the eleventh century. But what English had gained in this way was not very great in comparison with the whole extent of its vocabulary. The number of loans forms but a very small part of the total Old English vocabulary. With all these foreign words, the general character of the English language in ll00 was essentially what it had been in the fifth century.

The Celtic Element: The Teutonic tribes conquered a Celtic race dwelling in England and settled there. It might, therefore, be expected that Old English would contain a large number of Celtic words. But it is not so. Outside of place names, the influence of Celtic upon Old English is almost a modicum. The number of Celtic words adopted into English before 1200 is less than a dozen. The hypothesis of a wholesale slaughter of the aboriginal inhabitants, the Britons, is untenable. The existence of a large number of Celtic place names and personal names clearly proves that the Britons were not all killed or driven out, but a number of them lived among the Anglo-Saxons. They survived as a conquered race whose civilization vanished and

whose language lost all prestige. There was nothing to induce the Anglo-Saxons, the ruling class, to borrow from the despised and unintelligible tongue of their slaves, the Celts.

The dozen Celtic words in Old English include *bannock, binn, brat, brock, crag, ass,* and *dun*. The history of the word *dun* is interesting. "The Anglo-Saxons borrowed the Celtic word dun simply in the sense of 'hill, upland'. The phrase of dune meant 'from the hill', and so 'in a descending direction'. In Middle English this became *adowne*, then *adown;* then the first syllable was lost and we arrived at the modern adverb and preposition; which explains the apparently paradoxical fact that in Modern English *down* means both 'upland' and in a descending direction. Many English place names and river names are Celtic— *London, Kent, Devon, York, Canterbury, Leeds, Thames, Avon, Dee, Severn,* etc.

The Latin Element: Latin was the language of a race which had a high kind of civilization. Many nations came into contact with this civilization and consequently enriched their languages by borrowing Latin words. It is estimated that about 450 Latin words were adopted into the English Language before 1100. These Latin words in Old English can be grouped into three periods.

(a) Latin words borrowed by the Teutonic tribes before they invaded England:

Word borrowing directly from Latin began in pre-historic times. The Angles, Saxons, and Jutes borrowed the first Latin words in the English language before they left the continent . There was extensive intercourse between the Romans and the Teutonic tribes on the continent. As a result of this contact, many Latin words found their way into the Teutonic dialects. The Angles, Saxons, and Jutes carried with them some of these words when they settled in Britain in the 5th century. Such words are

Mod.E.Chalk < Mid.E.chalk < O.E.cealc < Lat.calcem;

Mod.E.Mint < Mid.E.mint, mynt < O.E.mynet < Lat;moneta;

Mod.E.Street < O.E.straet < Lat.strata;

Mod.E.Wine < O.E.win < Lat.vinum;

Mod.E.Church < Mid.E.chirche < O.E.cirice, circe < Lat.cyriacum

    < Gk.Kuriakon;

Mod.E.Minister < Mid.E.Ministre < O.E.mynster < Lat.monasterium;

Mod.E.Devil < O.E.deoful deofol < Lat.diabolus < Gk. diabolos;

Mod.E.Angel < O.E.engel < Lat angelus < Gk.aggelos.

(b) Latin words received from the Britons:

The Romans were the masters of Britain for about four hundred years. It has been estimated that several hundred Latin words had found their way into the Celtic language. When the English settled in Britain they adopted about a hundred Latin words from the Britons. The words which were incorporated into English in this way are mostly place names left by the Romans among the Celts. The Latin *castra,* for instance, became Old English *ceaster* or *caester;* it survives in so many names of places ending *in-chester* or *caster,* or *cester,* such as Winchester, Doncaster, Leicester, Gloucester, etc. The syllable- *coin* in Lincoln is perhaps from Latin *Colonia.* A few more Latin words adopted into English from Celtic may be mentioned :

Port < Mid.E.port < O.E. port < Lat. portus;

mount < Mid.E. mount, mont < O.E. munt < Lat.mont;

wall < Mid.E.wall < O.E.weall < Lat. vallum;

Way< Mid.E. way < O.E. Weg < Lat.via (road), etc.

(c) Latin words after the conversion of England to Roman Christianity:

The conversion of the Angles and Saxons to Christianity began in 597 A.D when Augustine and his fellows landed in Kent. This conversion had far-reaching linguistic consequences. As a result of this conversion, many Latin words, mostly ecclesiastical, gradually made their way into the English language.

It must not, however, be supposed that the English were fully accustomed with Christianity before they were baptized. As has already been pointed out, they had adopted into their dialects a few words relating to Christianity even when they lived on the continent. **The church** was one of the earliest loan words belonging to this domain**.** Christian churches with their sacrosanct vessels and ornaments were renowned objects of loot to the Teutonic invaders of the Empire. They knew this word so well that when they converted into Christianity, they did not adopt the universally used word in the Latin Church *ecclesia, eglise, chiesa, etc*. A large number of words in Old English relating to the new religion were borrowed after conversion. As examples, the following may be mentioned:

Apostle < O. E. apostol < Lat. apostolus.

Pope < Mid. E. pope < O.E.papa < Lat. papa.

Bishop < O.E. biscop < Lat. episcopus < Gk. episkopos.

Priest <**Mid.** E. preest < O. E. preost <Lat. presbyter < Gk. presbyteros.

Shrine < O. E. serin < Lat. scrinium.

Temple < O. E. temple, tempel < Lat. templum.

Mass <**Mid.** E. messe < O.E. maesse < Lat. messa.

A few more words may be mentioned simply in their modern forms: archbishop, nun, abbot, offer, alms, altar, etc. The word *offer* <O.E. offrian < Lat. offeree. In Old English the word *offrian* was used to mean 'sacrificing, bringing an offering. The modern usage *'he offered his friend a seat and a cigar'* has later came from the French.

Indirect Influence of Christianity:

Christianity influenced the English vocabulary in some other ways also. The English did not always adopt foreign words but often put to use their own resources of language to express Christian ideas. This they did in three ways.

(a) The English at this period freely affixed native endings to the foreign loans to express the new conceptions brought in by the new religion. As examples we may mention the following derivatives: *preosthad, biscophad, clerichad, cristendom*, etc.

(b) Sometimes prevalent heathen native vocabulary used to express new Christian doctrine. The Latin word *deus* was not borrowed because the native word God was a satisfactory equivalent. The native word *halig* (mod. holy) was made to express the idea of the Latin word *sanctum* (saint). Old English *husl* (mod. housel) was an old agnostic word for sacrifice or offering; after the introduction of Christianity, the word was made to signify the Eucharist. The word *husl* was used even in the nineteenth century as an archaism. Some other words belonging to the same classification and still in use are *sin* (O. E. synn), tithe (O.E. teoda), etc. But most of the native words adapted to Christian usage have since been outdated by Latin or French alternatives. For example, *witega* has been superseded by the prophet, halig by saint, pegnung by service.

(c) Many words which were modelled on native elements to 'express ideas unfamiliar to the pagan world. The Latin (originally Greek) Euangelium is telescoped out of two Greek words eu 'well' and aggelion 'news'; the Old English word god-spell is framed by literally translating the two Greek elements (Gospel < Mid. E. gospel < O.E. godspell.). Originally God-spell meant 'good tidings'. Later it came to mean a narrative of the life of Christ' (O.E. God = God, Christ; spell = a story). From Godspell was framed Godspeller for which in Modern English the foreign

word evangelist is used. Similarly prynes (three-ness was used for Latin trinitatem—Trinity), heahfaeder for the patriarch, tungolwitegan for the three Magi, hand-preost for the chaplain, heahbiscop, and elderbiscop for the archbishop.

The Scandinavian Element: The Scandinavians began to make permanent settlements in England from the year 850. They were closely related to the Anglo-Saxons in language and blood. Therefore, they contributed a great deal to the English language. The Scandinavian influence will be elaborately discussed later. Here we may make a passing reference to it. There are over 900 Scandinavian words in English, and about 1400 places in England bear Scandinavian names. But this infiltration did not take place at once. It was during the tenth and eleventh centuries that the bulk of the Scandinavian words entered the spoken language. But as the Old English literature was almost all written in the dialect of the South, where the Scandinavians did not settle, only a few of these words appeared in the written language before the twelfth century. The number of Scandinavian words that appeared in Old English would be only about two scores. Most of these words relate to sea-life, plunder, and law.

5. Old English Literature:

You will read more about this in another Unit. Not much literature was written during the Old English period. Many Anglo-Saxon texts are of anonymous authorship. *Beowulf*, the earliest epic tale is based on oral tradition, recorded by the scribes whose own contribution to literature is not clear. Other early authors known to us include Alfred the great, Caedmon, Cynewulf, and Alfred, the grammarian. He produced various ecclesiastical sermons and wrote about saints' lives. In addition to the above, he also framed a colloquium to teach his novice monk conversational Latin.

Old English poetry can loosely be classified into two patterns or fields of reference including the heroic Germanic and the Christian. Most of Old English poets are anonymous. Although there are Anglo-Saxon treatises on Latin prosody, the rules of Old English verse are comprehended only through recent day analysis of the extant texts. The most prominent and universally received understanding of Old English poetry continues to be Sievers' alliterative verse. The system is based upon accent, alliteration, the number of vowels, and patterns of syllabic accentuation.

It includes five permutations on a base verse pattern. Any one of the five types can be used in any verse. The system was inherited from and exists in one form or another in all of the older Germanic languages. Kenning and litotes are two poetic figures commonly found in Old English

The former means use of one thing in terms of another and later means a dramatic understatement used by the author for ironic effect.

("*to perpetrate torment, fiend of hell.*")

-- *Beowulf*, 101

The Old English poetry was an oral craft that was performed by a scop and accompanied by a harp. Most Old English poets are anonymous. But still, four names are eminent and globally recognized including Caedmon, Bede, Alfred the Great, and Cynewulf. Caedmon is considered as the first Old English poet whose work still survives. As Bede records in *Ecclesiastical History of English People,''* he lived at the abbey of Whitby in Northumbria in the 7th century. Only his first poem, comprising nine-lines, Cædmon's Hymn, remains, albeit in Northumbrian, West-Saxon, and Latin versions that appear in 19 surviving manuscripts.''

Anglo-Saxon Riddles:

The Anglo- Saxons loved riddles. Anglo-Saxon riddles are pivotal to the body of Anglo-Saxon literature. Anglo-Saxon riddles were very prominent during the medieval period. The most famous riddles are found in the tenth-century Exeter Book. This book contains secular and some of the most famous old English verses. The riddles were written in a similar manner it was unlikely that the whole collection was written by one person. Riddles were both comical and obscene. Many riddles had inanimate subject matter speaking like a human.

6.3 Learning Outcomes

It is expected that after a thorough reading of the Unit, you should be able to trace the beginning of the English language. At the end of this Unit, you should have gained some knowledge of Old English period and the characteristics of Old English.

6.4 Glossary

AD: Anno domini meaning means in the year of our Lord.

Colloquium: Conference or seminar

Characteristic: Feature

Dialect: A language which is peculiar to the specific social or religious group

Germ: An initial stage from which something develops

Heptarchy: A state or region consisting of seven autonomous regions

Idiosyncrasy: A mode of behavior or way of thought peculiar to an individual or group

Nadir: The lowest or most unsuccessful point

Prefix: An affix which is placed before the stem of a word.

Runes: Straight-sided characters suitable for carving on hard surfaces like wood, stone, and bone

Suffix: A morpheme added at the end of a word to form a derivative

6.5 Sample Questions

6.5.1 Objective Questions:

A. Read the sentence and choose the appropriate option from below:

1. Which of the following is/are Germanic tribes?

      (a) Jutes

      (b) Angles

      (c) Saxons

      (d) All of the above

2. The Old English period extends from _____.

      (a) 450 to 1100

      (b) 100 to 200

      (c) 450 to 1400

      (d) 1100 to 1900

3. During the reign of Alfred the Great which language became the standard literary language of England?

      (a) Saxon

      (b) Norman

      (c) West Saxon

      (d) Northumbrian

4. The Norman Conquest that took place in the year _____.

      (a) 1055

      (b) 1077

      (c) 1066

      (d) 1099

5. The most famous Anglo-Saxon riddles are found in _____ .

    (a) The Wester Book

    (b) The Stationer's Register

    (c) The Exeter Book

    (d) The Easter Book

6. _____ was the first one who patronized writers.

    (a) Alfred the Great

    (b) Beowulf

    (c) Adam Bede

    (d) Caedmon

B. Identify the following statements whether true or false:

1. Most Old English poets are anonymous.

    a. True

    b. False

2. Old English script had five vowel symbols.

    a. True

    b. False

3. There were four cases in Old English.

    a. False

    b. True

4. Old English at the beginning was an inflected language but these inflexions had begun to weaken or become blurred in later Old English.

    a. True

    b. False

6.5.2. Short Answer Questions:

    1. Write a short note on Old English Vowels.

    2. Write a short note on Old English Grammar.

    3. Write a short note on Old English Consonants.

    4. Write a short note on Scandinavian Elements in Old English.

    5. Write a short note on Old English Literature.

6.5.3. Long Answer Questions:

1. Elaborate on the salient features of Old English.

2. Write a detailed note on Old English Vocabulary.

3. Old English heavily borrows from other languages. Justify with illustrations.

6.6 Suggested Readings

1. Aitchison, Jean. *Language Change: Progressor Decay.* Cambridge: Cambridge University Press, 1991.

2. Bede, Adam. *The Ecclesiastical History of English People*. London: The Oxford University Press, 1999.

3. Daiches, D. *A Critical History of English Literature*. (4 vols) London: Secker & Warburg,1990.

Unit-7: Middle English

Structure

7.0 Introduction

In the Units you studied until now, you have learned about the different periods in the history of English language. There are differences in opinion among scholars about the exact demarcation of different periods in the history of the English language; most of them agree with the division of the history of English language into three periods. As you know, they are known as Old English (450-1100AD), Middle English (1100 Circa-1500 AD), and Modern English (1500 AD onwards). We have seen in the previous Unit that the Anglo-Saxon dialects formed the basis of the language we now know as Old English. There are many texts of poetry written narrating the history of wild battles and heroic journeys of the Angelic tribes.

Middle English was a form of the English language spoken and written in the eleventh century. This approximate period of 300-400 years in the history of English language and literature marks the development of the English language from Old English to a developing new language with a change in its grammar, pronunciation, spelling, and borrowing words from other languages like French and Latin. This period in the life of the English language also marked a

change between the Old English and Modern English. "The language which was Old Germanic in its character-in its sound, spellings, grammar and vocabulary; after this period, we have a language displaying very different kind of structure and many other changes in each of the areas, deriving words as an influence of the French following the Norman Conquest of 1066" says David Crystal. It is very much important for students of literature and the English language to know this period changing considerably unified and standardized Old English into various regional variations and ultimately establishing the standard of London Dialects forming the basis of Modern English in succession.

7.1 Objectives

This Unit on Middle English Period has been designed to fulfil the following objectives:
- to familiarize you with the three major periods from the history of English language
- to acquaint you with the Middle English period canonically and even feature-wise
- to introduce you to the Middle English period language
- to enable you to know the influences, borrowing, and the overall change that occurred in the language during the Middle English period
- to encourage you to understand the time of transition in the English language during the Middle English period
- to inform about the major contributors to the growth of the English language during the Middle English period

7.2 Middle English Period

As we have already seen, the Middle English period is roughly from 1100-1500 which gives us an idea of the events after the Norman Conquest of 1066 and the French influence on the English language, people, administration, and literature as well. By the end, it marks social, political, economical, and cultural influences of the English Reformation with many more advancements technologically in England in the late 15th century.

7.2.1 Meaning of the Term:

The 'Middle English' (ME) is a period in the history of English language and literature and the term has been defined variously in different sources. Let us look at a few of them:

1. According to *Collins English Dictionary*, "Middle English in British English is the English language from about 1100 to 1450: the main dialects are Kentish, Southwestern (West Saxon), East Midland (which replaced West Saxon as the chief literary form and developed into Modern English), West Midland, and Northern (from which the Scots of Lowland Scotland and other modern dialects developed).

2. *Webster's New World College Dictionary* defines Middle English in American English as, "The English Language written and spoken between c1100 and c1500, preceded by Old English and followed by Early Modern English: it is characterized by the loss of grammatical gender and most of the inflectional endings of Old English, by the emergence of a syntax based on word order and function words, by the simplification of the pronominal system, and by extensive vocabulary borrowings from French, Latin and Low German sources."

3. David Crystal in his article, "Language and Voice" published by British Library states, "'Middle English'- a period of roughly 300 years from around 1150 CE to around 1450 - is difficult to identify because it is a time of transition between two eras that each have a stronger definition: Old English and Modern English. Before this period we encounter a language which is chiefly Old Germanic in its character - in its sound, spellings, grammar, and vocabulary. After this period we have a language which displays a very different kind of structure, with major changes having taken place in each of these areas, many deriving from the influence of French following the Norman Conquest of 1066."

Check Your Progress

1. What do you understand by the term 'Middle English'?

_____

_____

2. Trace the exact period of Middle English.

_____

_____

7.2.2 Early Middle English Period:

The Early Middle English period is the era within the Middle English period roughly from 1100 to 1250. This is the period when Old English system of writing was very much in use. Soon after the conquest, the use of the English language became very much popular as a local

element in on a social scale with ease and polished manner to compete with the French culture and language. The natural change occurred in terms of pronunciation and word structure in English. Under multiple influences in the post conquest period, English mostly remained the offspring of its ancestor Anglo-Saxon. The conquest somehow resulted in the emergence of Middle English dialects. The Wessex lost its political and cultural importance due to the conquest with its dialect. West Saxon another dominant literary language lost its prestige with the growing use of French in the courts as well as in the aristocratic circles. Hence the English writers had no other option than using to use their own regional dialects during the early Middle English period and ultimately this proved beneficial in adding into to the value of English by the end of this period.

Before the influences of reformation, the Middle English period was also under the influence of France and the French language like all other countries of Europe in the 11th century. "The immediate effect of the conquest was to disrupt the course of English literature considerably", says David Daiches in *A Critical History of English Literature*. By the that time, French had become the language of the upper classes for more than the first two centuries after the conquest. So we see two opposite vogues in England: first being French and second English. English literature during this period was mostly oral guiding and instructing people in Biblical happenings and their role in preserving religion through individual duties for a better life. The literature produced during this period by the aristocratic class or under the courtly patronage was French both in its tone and tenure.

This important contribution of literature during the early Middle English period is also known as Anglo-French literature in England. Much of this literature, like other literatures, was religious and didactic in nature with a few exceptions in the form of strictly literary interest. Robert Grosseteste (poet) who was the bishop and another famous translator of Geoffrey Monmouth's Latin History of the Kings of Britain who also introduced the Arthurian Tales with his famous 'Round Table' are the major contributors in this period. Further, when Wace's poem "Roman de Brut" was translated into English by Layamon the famous Arthurian story came on the English literary scene.

With these contributions, the romances and verse stories were written for purely entertainment purposes based on folk lore folklore mostly with supernatural elements in it. These verses were of Celtic origin but derived from both Welsh and Breton sources. The famous author was born in France but wrote in England for King Henry-II (lais to King Henry II) was Marie de

France. This literature though written in French but needs special attention for its identity being born out of France and much away from Paris is the opinion of scholars in literary history.

When French was thus gaining grounds, what happened to the Anglo-Saxon tradition of writing in English seeks attention through small poems lamenting the loss of English as a language-

Nu is peoleoreforleten and pet folc is forloren

Nu beopleodenpeolxrapurefolc,

And feole of pen lorpeineslosixp and pet folcforp mid (in West Saxon)

Now is this teaching abandoned and the people are lost.

Now it is men of other languages that teach our people,

And many of the teachers are damned and people as well. (Daiches, Page-41)

This alliterative verse appears more close to its ancestral origin in Anglo-Saxon despite the other influences on the English language. This relationship with the older tradition of English could be traced in religious and didactic literature of this period easily.

Thus, with the conquest, the Roman Empire also came to an end culturally, with which the heroic age of English language and literature also got replaced by a new age of sophistication lead led by the French. A new civilization named Christian Civilization had begun changing the identity of Europe and stabilizing it both in life and letters. Daiches while talking about the transformation of the English and Europe as a whole during the Middle English period says, "New Europe of the Middle Ages was not a heroic society in the strict historical sense but a feudal society with its own conventions of service, honour, and obligation, its own kind of literary patronage, and its own social conditions breeding its own view of the relation between the sexes." The true flowering period of the French literature and culture began during this era making a contact with the whole of Europe.

Check Your Progress

1. What were the major changes that occurred in Old English suddenly after the Conquest?

_____
_____

2. What contributed in the emergence of Middle English dialects?

_____
_____

7.2.3 The Central Middle English Period: (1250-1400)

The Central Middle English period marks the further development in the history of Middle English from about 1250 to 1400. As we have seen in the early Middle English period (The Norman Rule) the emergence of the French-speaking middle class, the influence of French over Old English as an official language, and the language of elite class English reduced to a third language in its own land. Still, it was a largely spoken language but a sort of neglected and isolated feeling among English speaking population forced back to the use of their local dialects of Old English. The main dialects as per regions during this period were Northern, Midlands, Southern, and Kentish. These were the natural developments from the Old English. In the succeeding period, many local usages and dialects also grew up. There was a sudden rise in the use of these dialects by its populace both for routine purposes and for creative endeavours in a unique manner.

By this time the two famous universities Oxford and Cambridge were founded in England in 1167 and in 1209 respectively which contributed in the general literacy of people. Due to the lack of printing technology during this period, books were costly. London being the largest city at the time, remained at the centre for both; its commercial and political activities. This ultimately resulted in the flourishing of the East Midland and London dialects. Other local usages were left behind due to the lack of social status in absence of education. Overall, the class using English as a language for routine purposes in the majority was of uneducated peasants. Naturally, the grammatical complexities and inflections of Old English gradually disappeared.

While dealing with the changes that occurred in the English language during this period an article on the history of English records: "By the 14th century, noun genders had almost completely died out, and adjectives, which once had up to 11 different inflections, were reduced to just two (for singular and plural) and often in practice just one as in Modern English. The pronounced stress, which in Old English was usually on the lexical root of the word, generally shifted to the beginning of the words, which further encouraged the gradual loss of suffixes that had begun after the Viking invasions, and many vowels developed into the common English unstressed. As inflections disappeared, word order became more important, and by the time of Chaucer, the Modern English subject-verb-object word order had gradually become the norm, and as had the use of prepositions instead of verb inflections."

When these very minor natural changes were taking place at the grass-root level in the use of English during this period, some political events also contributed in abundance in making

English as a 'lingua franca' of England. The Hundred Years War against France (1337-1453) in a way branded French as a language of the enemy in the English-speaking regions. As a result of this, the status of English rose. The Black Death of 1349-50 which killed nearly one-third of England's population that included many Latin-speaking people (Clergies) also in a way cleared the path of the English language. In the post-plague period, the English-speaking class of labourers and merchants grew remarkably in the social and economic ventures. This period also wiped out the linguistic division between the nobility and commoners. Soon after, the Statute of 1362 arrived English became the official language of the courts and the parliament. That same year, Edward III became the king of England. He addressed the parliament in English which had a very different influence. This was a decisive and emotional moment for the speakers of English. Soon after in 1385, English became the language of instructions in the schools; opening doors of enormous opportunities to this language and its speakers.

There were remarkable literary contributions during this period; the group of accomplished alliterative poems written during the 14th century appeared on the scene. These included romances, religious poems, satirical and allegorical works. The famous *Piers Ploughman* was a satire whereas the remarkable and brilliantly written allegorical tales of *Sir Gawain and the Green Knight* were romances. Among the famous religious poems written during this period were *Patience*, *Purity*, and *Pearl*. This poem was one of the most skilfully written and an interesting piece of the religious poem during the middle age. The first of the three poems was a sermon on the virtues of patience through the story of Jonah and the last one is an elegy on the death of the poet's daughter and an allegory of Christian-faith.

7.2.4 Late Middle English Period: (1400-1500)

The period from 1400 to 1500 is considered roughly as the Late Middle English period. We have seen how in the 13th and 14th centuries many regional dialects of English grew in a crowd and finally English became the official language and the language of schools of the state keeping aside French and Latin of the previous period. London and Midland dialects were at the peak of their popularity for their educational background and for the commercial and trade activities in the area. This was the period when English had its basic structure (Subject+ Verb+ Object) and the basic lines of inflections (word order) same as in Modern English. This structure was established for the first time in the history of the English language. While noting structural changes in the English language during the Middle English period Encyclopaedia Britannica records, "Among the chief characteristic differences between Old English and Middle English

were the substitution of natural gender in Middle English for grammatical gender and the loss of the old system of declensions in the noun and adjectives and, largely, in the pronoun."

Thus, many more structural changes with newly added vocabulary in the English language were ready to transform steadily. Some of the changes that we need to remember as differences between Old and Middle English by the end of the 14th century could be enlisted as below for ready reference.

We have also seen how the growing middle class speaking English contributed in to the name and fame of this language in the previous period. During the post-plague time, the peasant and labour class had a good fortune in the form of wages. King Edward during this period introduced a poll tax to pay for his Hundred Years War. This in turn added in disgust of the peasant class against the ruling class and resulted in Peasant's Revolt of 1381. How many of their demands were accepted after this revolt was less important than the confidence of this class to come together and question the authorities during this period. All of them were working-class people and their language was English.

Thus the questioning habit of people in the English speaking world grew considerably even in the religious things as well. They became aware of the corruption in Church. At this time John Wycliffe, Oxford Professor, and a Roman Catholic, began to claim that the Bible was the "supreme authority" and not the clergy. He translated the Bible into Middle English so as to make it available to the English people to read. Further, the effect of Wycliffe's questioning the Church with radical religious views and its teaching lead to the formation of the "Lollard Movement". Lollards were the followers of Wycliffe and his ideas. This movement in a way initiated in the Protestant Reformation that followed in the succeeding times. This social protest of the church inspired the poet William Langland to write his work Piers Plowman which is allegorical.

The 15th century witnessed the famous "War of the Roses". It was a dispute between the two famous houses named House of Lancaster and the House of York on the succession of the English throne. House of Tudor was an English dynasty of Welsh origin. Henry VII after defeating and killing Richard III at the Battle of Bosworth in 1485 became the king of England and through him, Tudor Dynasty was also established. He ruled England from 1485 to 1509.

This period in the history of Europe also marked the attempts of explorations by the famous sailors like Christopher Columbus and Vasco da Gama. Their findings of the 'New World' brought a sea change in the global activities through trade, commerce, and even cultural

exchange as well. English language also was an integral part of these changes. William Caxton developed the first-ever printing machine and the printing of books started during the late 15th century in England. This boosted the spread and development of English not only as a language for communication but even as a medium of knowledge with literature. This period though, did not record any great poetic work of repute but the compositions in the form of ballads are also important. The English Chaucerian's like John Lydgate, Thomas Hoccleve, and John Skelton were the famous few who contributed in to this form of poetry.

This part of the Middle English Period also marked the beginning of dramatic performances that had already begun in the previous century. Dramatic performances during this period were completely different than what we understand by the term 'theatre' in our time. Medieval drama comprises of Miracle plays, Mystery plays, and pageants in the 15th century. Ordinary people performed at the street-corners without any fuss in terms of stage and other formalities. The chief motto was to seek the attention of people towards the scenes from the Bible. Some important events from the book of the Bible like: the birth of Jesus Christ, Crucifixion, history of Christianity, Salvation and its history etc. used to be some of the popular themes of these plays. Drama during this period went through many transformations but the most popular form was 'Mystery Plays' which were religious throughout. There were sequences of performances. Before drama became popular with all its grandeur through the modern playhouses and theatres in London and in other cities of England, these short performances were part of day-to-day life there. The mystery about God and about human beings' rights from the beginning to the end and the role of religion in resolving this mystery used to be the broader theme of these plays during this time.

Morality plays were another form of dramatic performances during this period. This form continued during the Tudor period with allegory as its important feature. Characters and events had some symbolic meaning in these plays. Teaching the people Christian moral values was the sole purpose of these performances. Everyman is the popular play in this category. The play not only taught the Christian doctrine but, it also awakened the reader and spectator about one's own soul and life before it was too late. With these early dramatic forms, this period in the history of the English language and literature also witnessed one of the famous prose works in Middle English literature. Thomas Malory was the author of this early prose work, *Le Morte d'Arthur*. The work was based on truth, honour, and glory in the life of people during his time.

7.2.5. Development of English Language during the Middle English Period:

We have seen how England as a nation and its society (immigrants) has emerged during this period slowly and steadily. With the growth of this society in terms of awareness, awakening in religious belief, rights of people, and many other things from day-to-day life, the approach towards the usage of their language changed. This resulted in the emergence of many dialects in use in different regions of England. The emergence of London as a centre of trade, commerce, and education also took place during this period. We have also seen how the London dialect came forward giving a stability to this language at least in written form (because many dialects in the speech were still followed). Considerable changes that occurred in the language during this period is an important fact students need to keep in their knowledge. Let us try to put these changes here for quick references.

Vocabulary:

The Middle English vocabulary is developed from various sources. The central part of this language including grammatical words like conjunctions (and, but) and pronouns (I, you, him) were inherited from the Old English language spoken by the Anglo-Saxons. As French was the language of courts and was also the language of aristocratic Norman invaders in England, this language had a profound influence on English usage during this period. Fashionable manners and polite expressions in French came to English without any trouble during this period. Much of the vocabulary like, curteis, debonair, gentil, noble was directly borrowed from French. Words associated with government, law, art, literature, food, and many others came to English during this period. Many French words now had become equivalent to the native English words. There were other words of Greek and Latin origin with similar meanings in English. These words were borrowed directly in the case of French and Latin as they were the languages used during the Middle English period. Latin being the language of religion (Christian), hence many words

118

related to religion came directly into English. The words like, scripture, monastery became an integral part of English religious vocabulary. Greek was not the language used directly; hence they came indirectly through texts or through other sources/languages. Now all these words became English words.

There are thousands of words in English that came from different sources either as it is or in derived forms. With the above-mentioned four languages, there are some other languages as well. They too have contributed by lending its their vocabulary to the English language. Old Norse language spoken by the Vikings who invaded Britain during the Anglo-Saxon period also through its settlements in North and East Midlands contributed to the local dialects of the English language. The words from Old Norse like egg, husband, leg, flavour, and window are very common in daily English language usage. The chart below gives a few examples of words borrowed or added into the English lexicon from French. It also gives a list of Latin, and Greek words borrowed into English.

English	French	Latin	Greek
Elite	Elit	agenda	utopia
Energy	Energie	futile	zoology
Gallery	Galerie	mundane	Photography
Heritage	Eritage	naive	taxonomy
Hotel	Hotel	perpetuate	adamant
Identity	Identite	precarious	diamond
Irony	Ironie	rapport	boutique
Jubilee	Jubilee	renegade	daffodil
Laissez-faire	Laissez-faire	sacrosanct	blasphemy
Liaison	Liaison	simulacrum	papyrus/paper
Navy	Navie	stipend	podium
Novel	Novella	succumb	scandal
Musketeer	Mousquetaire	taunt	chorus/choir

Optimism	Optimisme	tentative	horo/hour
Poetic	Poetique	obvious	cream
Salad	Salade	insipid	Christian
Variety	Variete	introspection	guitar

Grammar:

English language during the Middle English period changed its structure from being artificial in terms of word-relations during Old English period to very little use of such inflections to show relationship among words. Only the possessive 's' endings and the plural 's' in the case of nouns are the examples of such inflections in the case of the Middle English period. This happened during the late Middle English period when Geoffrey Chaucer wrote. The Old English nouns wherein plural case ending with –n is still there but with a very few exceptional cases examples like ox-oxen, toon (toes) and shoon (shoes); in the last to two examples, the –s plural cases are quite frequent in use.

The pronouns in Middle English (they, their, them) are the replacements of the Old English equivalents (hie, hi, hira) which were confusing when in use. The singular and plural pronouns were inherited from Old English. Their use in Middle English changed. Chaucer's use of plural pronoun-ye which was a pronoun of respect and the another pronoun –thou could not be used by a fixed criteria of gender and rank. It depended on the relations among the speakers and the shifting emotional intensity during an interaction. Thus the Middle English changed through added lexical items from different languages it came in contact with; the grammar became more user friendly reducing many more inflections from the Old English times making this language ready to compete with other languages of Europe during the Renaissance and thereafter.

7.2.6. Major Contributors of English Language during the Middle English Period:

As discussed earlier in this same unit, the Middle English period was a period of competitive spirit among languages like Latin, Greek, French, English, and even other local languages. Each of these languages had something positive in them in terms of helping English grow occupying space and emerge as the native language of England by the end of this period around the 15th century. The competition between official language (French), religious language (Latin), and the languages of classes (Latin-Clergies/French-high-class/English-working class) created awareness among the English-speaking working class and this awakened state proved to

be the most fertile period for the growth and development of the English language during the Middle English period. This happened mostly in terms of day-to-day use for ordinary purposes initially and later on by making this language as the official language of courts and administration in England. The making of English as the language of instructions in English schools changed the perspective of people. English-speaking populace felt pride in speaking their language.

Writing in English also contributed in to the growth and development of this language during the Middle English period. Many writers through their works contributed in the development of the English language in their respective periods recording the process of change changing structure, grammar, vocabulary, spellings, and even pronunciation wise. Many works from the early Middle English period were anonymous as their authors were unknown. Some of them could be quoted in the name, "Beowulf", "The Owl and the Nightingale", "The Fox and the Wolf' from the 10th, late 12th, and early 13th centuries respectively. The last two of these are the poems in debate form, the popular genre of poetry during the period. Not all of these works could be read these days but a few examples deserve the attention of literature students so as to have at least primary knowledge of the origin of English and its development through periods and events to our time. Some of them stand as milestones on the way to change in terms of change in language language change. A few of them have been quoted with details from the language point of view below.

Beowulf:

It is an Old English Epic poem written in the form of a Germanic heroic legend. It has 3182 alliterative lines. Besides being the most important landmark work from the Old English period, we don't have the exact period of its composition and its author. It is believed with differences in opinion that the poem was composed somewhere between the late 10th and early 11th century. Beowulf narrates the story set in the pagan Scandinavia of its hero in the same name. The hero comes to the aid of the Danish King Horthagar when attacked by the monster Grandel. The victorious Beowulf goes back to Geatland (Swedish land) and becomes the king of Geats (North Germanic tribe also known as Goths). Thus, the broad subject of this Epic poem is the battles of Beowulf who is the Geatish hero during his youth and old age.

Beowulf

Bēowulf

(First page of Beowulf in Cotton Vitellius A. Xv from https://en.wikipedia.org/wiki/Beowulf)

Thus, this heroic poem written by the end of Old English period and in the beginning of Middle English period marks the changing language. This poem validates its time during the paganism with many more elements in it. Christian elements according to the scholars may have been added later. The first page quoted above illustrates the language used in the poem.

Geoffrey Chaucer's Contribution to English (1342/43-1400):

Geoffrey Chaucer was a courtier, diplomat, civil servant, and an MP in the courts of three successive English kings Edward-III, Richard-II, and Henry-IV. Though, his contribution as a civil servant is of importance but, his fame rests more on his poetic contributions during his lifetime. Chaucer used English during the middle ages making English his and his country's identity which has been recognized by the English-speaking generations after him. The poet is considered as the most important poet in English before Shakespeare and most importantly the father of English poetry. Among his notable compositions are: *The Book of the Duchess*, *The House of Fame, The Legend of Good Women, Troilus and Criseyde*, and his famous *The Canterbury Tales*.

The Book of the Duchess probably one of his early poems was written on request commemorating the death of Blanche of Lancaster, wife of John of Gaunt, Chaucer's friend. The second important long poem *The House of Fame* according to critics is the obvious influence of Italy and the works from there. According to some critics, this work of Chaucer is the a parody of Dante's *Divine Comedy*. The next important poem mentioned The Legend of Good Woman, comprises of the poets' appreciation of the virtues and good deeds of women.

Chaucer's famous *The Canterbury Tales* composed around 1400 is his most famous work both for its theme and technique. The poem is written in the form of storytelling by the pilgrims on their way to Canterbury. All of them are on their visit to the famous shrine of their saint, Thomas Becket at Canterbury. The pilgrims gather unofficially at a hotel named Tabard Inn. There they decide the course of action while on their way to Canterbury and way back. Each of the character was to tell two stories as per the contest but it seems like the poet could not complete all the stories. The available 24 stories are fantastic example of Chaucer's ability, understanding, and craftsmanship where he paints a beautiful picture of his time in England using words. We have every character from the then English society. Their habits, clothing, behaviour, beliefs, and overall appearances have been portrayed by the poet in this work. The poet has used his skills in handling the subjects like religion, social customs, and faith in this poem. The greatest achievement of the poet in the composition of this poem is; he popularized

the use of Middle English for such a purpose when French and Latin were the languages of the court and upper-class people. It was through this poem that Chaucer exposed the corruption in the Church through many of his characters like the Monk, Nun, Squire, and Prioress. Chaucer's use of imagery, allegory, satire, and irony with many other poetic devices in this poem makes it livelier.

It is noteworthy that Chaucer used his skills not only in choosing his form but also in the usage of vernacular language so that the ordinary folks will understand easily. The language of his characters was the original language of people during the Middle English period. Chaucer's used iambic pentameter the conversational meter with alternate stresses in such a manner that even in our time we can read his language used in *The Canterbury Tales*. Reading aloud may help us find the modern words for the words used by Chaucer. The way Chaucer spelled his words keeping in view the pronunciation of those words during his time added to the value of his language in use for creative purposes. To have an idea of the language used by Chaucer in his *General Prologue* let us see a few lines:

> Thannelongen folk to goon on pilgrimages
>
> And palmeres for to sekenstraungestrondes
>
> To fernehalwes, kowthe in sondrylondes;
>
> And specially from every shires ende
>
> Of England to Caunterbury they wende,
>
> The hooly blissful martir for to seke
>
> That hem hath holpenwhan that they were seeke.

Rendered in modern English, this same passage reads:

> Then do folk long to go on pilgrimage
>
> And palmers to go seeking out strange strands
>
> To distant shrines well known in sundry lands;
>
> And specially from evryshire's end
>
> Of England they to Canterbury went,

The holy blessed martyr there to seek

Who helped them when they lay so ill and weak.

As Chaucer wrote his *Prologue* in the last decades of the 14th century, so his language bears the characteristics of the time. It was the time when English was gaining its identity through its standard written variety. There were many words in Middle English having many spellings for one single word. Example of not could be sought. It may appear as noght, nawt, naught. Because of these dialectical differences, reading Middle English texts becomes more complicated a task. Chaucer being brought up in London, wrote in the London dialect which formed the basis of Standard English in the succeeding times.

Chaucer brought change or variation in spellings, grammar, and pronunciation through his literary works. These technical aspects play an important role in shaping the poem in its rhyme and metre. The adjective 'merry' in Old English was spelt as 'myrige'; in Middle English alternative pronunciations emerged in different dialect areas as – mury (West Midlands), mery (East Anglia and the South-East). In London because of the immigration of people, all the spoken varieties of English were available during Chaucer's time; he used them for variation in his rhyme scheme.

Chaucer's successors fell in maintaining the standard and reputation of developing the English language through its literary use comparatively in the 15th century. Lydgate, Thomas Hoccleve, and Skelton were the prominent poets who contributed in using English for creative purposes. Lydgate was an English monk and poet. He wrote using almost all forms available during the period. His poem on the Trojan War entitled *Troy Book* was written on at the request of the Prince of Wales (later Henry-V) who wanted this poem to show English as a fit language for such grand themes like other languages. His *Siege of Thebes* is a shorter version of a chivalric epic.

Thomas Hoccleve is another important poet who contributed in the making of English a language fit for creative purposes. His poems successfully portray the picture of his time using words. *Hymns to the Virgin*, *Regiment of Princess* is a poem on virtues and vices. Most of his poems are moral tales. His metrical skill and simple diction takes the tradition that he promoted through the notion, "English literary canon begins with Geoffrey Chaucer".

Sir Thomas Malory also through his classic English language chronicle entitled *Morte D' Arthur* contributed to the development of the English language. The standardization, as well as

the simplicity and flexibility in his work, exhibits the growth that the English language attained during the Middle English period. However dreamlike and unreal the Arthurian world narrated by Malory may appear, the language is very simple and close to Modern English. By the end of the 15th century, English became more simpler with unusual rapidity to be known as Modern English in making.

7.3 Learning Outcomes

On completion of the study of this Unit, it is assumed that you are informed well in the history and development of the English language during the Middle English period. You should have a concrete idea about what the term Middle English implies. You should be familiar with the different phases within the Middle English period.

7.4 Glossary

Anglo-Saxon: A cultural group that inhabited England in the Early Middle

Dialects: A particular form of language which is peculiar to a specific region or social group

Dynasty: A line of hereditary rulers of a country

Invasion: An instance of invading a country or region with an armed force

Inflections: A change in the form of a word (typically the ending) to express a grammatical function or attribute such as tense, mood, person, gender, case and number

Miracle: An extraordinary and welcome event that is not explicable by natural or scientific laws and therefore is attributed to a divine agency

Morality: Principles concerning the distinction between right and wrong or good and bad behaviour

Midland: The middle part of a country

Normans: People of mixed Frankish and Scandinavian origin who settled in Normandy from about AD 912 and became a dominant military power in Western Europe and the Mediterranean in the 11th century

Stress (Word): Pressure or tension exerted on a word while pronouncing

Structure (sentence): The arrangement and relations between the elements or parts in a sentence

Word order: Word order refers to the way words are arranged in a sentence. The standard word order in English is, Subject+ Verb+ Object. To determine the proper sequence of

words you need to understand what the Subject, verb, and object (s) are. The subject is typically a noun or pronoun-The person, place, or thing

7.5   Sample Questions

7.5.1 Objective Questions:

1. _____. dialects formed the basis of the language we now know as Old English.

     (a) Germanic

     (b) Swedish

     (c) Anglo-Saxon

     (d) Middle English

2. 'Middle English' is a period of roughly_____ years from around 1150 CE to around 1450.

     (a) 250

     (b) 300

     (c) 400

     (d) 200

3. The two famous universities of England Oxford and Cambridge were founded in?

     (a) 1167 and in 1209 respectively

     (b) 1168 and in 1208 respectively

     (c) 1166 and in 1210 respectively

     (d) 1209 and in 1167 respectively

4. The Hundred Years War against France was fought during?

     (a) 1326- 1426

     (b) 1246-1356

     (c) 1337-1453

     (d) None of these

5. As per the statutes of____English was made an official language of England.

     (a) 1337

     (b) 1362

     (c) 1349

     (d) 1379

6. Who claimed that the Bible was the "supreme authority" and not the clergy?

    (a) Geoffrey Chaucer

    (b) Edward-III

    (c) Henry-V

    (d) Wycliffe

7. Who invented the first printing machine?

    (a) William Caxton

    (b) Langland

    (c) James Watt

    (d) Charles Darwin

8. Which of the following is not written by Chaucer?

    (a) *The Book of Duchess*

    (b) *The House of Fame*

    (c) *Beowulf*

    (d) *The Legend of Good Women*

State whether following are true or false:

1. Medieval drama comprises Miracle plays, Mystery plays, and pageants in 15th century

    (a) True

    (b) False

2. Edward III became the king of England in 1362.

    (a) True

    (b) False

7.5.2 Short Answer Questions:

1. Trace the history of 'Norman Conquest' with its exact period and event.

2. Comment on the French influences on English during the Middle English period.

3. How do you justify the contribution of Greek and Latin in the development of English?

4. Comment on the development of English vocabulary during the Middle English period.

5. Comment on the contribution of Chaucer in the development of English.

7.5.3 Long Answer Questions:

1. Trace the history of the Middle English period through all its phases.

2. The Middle English vocabulary is developed from various sources. Illustrate.

3. Comment on the contribution of Middle English literature in the development of the English language.

7.6 Suggested Readings

1. Daiches, David. *A Critical History of English Literature* .Vol. I. New Delhi: Allied Publishers PVT LTD, 2002.

2. Robertson, Stuart. *The Development of Modern English*. London: George G. Harrap& Co. LTD, 1936.

3. Wood Fredric T. *An Outline History of the English Language*. London: Macmillan, 1969.

4. Baugh, Albert C and et al. *A History of the English Language*. London: Routledge, 1993.

Unit-8: Modern and Present-Day English

Structure

8.0 Introduction
8.1 Objectives
8.2 Modern and Present-Day English
      8.2.1 Definitions' of Modern and Present-Day English
      8.2.2 Early Modern English Period (1500-1800)
      8.2.3 The Renaissance and English Language (16th and 17th century)
      8.2.4 Late Modern English Period (roughly from 1800 to 2000)
      8.3.5 The Present-Day English Language (21st century)
8.3 Learning Outcomes
8.4 Glossary
8.5 Sample Questions
8.6 Suggested Readings

8.0 Introduction

In the previous Unit, we have seen the entire process of how the English language was born out of the Early Germanic dialects slowly through the Old English period and Middle English period. The Norman Conquest (1066) brought another transformation in the making of English. French rule posed one more challenge before the English language which was competing with the giants like Latin and Greek for its identity. For more than three centuries, the English had to wait after the conquest to have space in administration, in schools, and even among courts. The developing English language had to wait until the 15th century to have its first king after the famous 'War of Roses' between the house of Lancaster and the house of York. The house of York which was the house of Tudors was an English dynasty that took over the English throne in 1485. Henry VII became the king of England and things changed dramatically. This period marked the true official change about the future of the English language. English was declared the official language in England. It became the medium of instruction in the schools at this same time speeding the growth and development in all possible ways.

We have also seen how a literary language emerged during the 14th and 15th centuries out of the popular dialects like the Midland and East Midland and through many transformations. Writers like Chaucer, Wycliffe, Caxton, and Malory contributed to the developing process in

their own ways. Nothing tidal did happen in England after the conquest to change and pose a challenge before the English language. Rather, the technological advancement, invention of the printing press, and publication of books in print form by Caxton during this phase helped this language grow and reach a larger population speaking this language.

In the 16th century, a new humanistic movement in the form of new learning started that began focusing the ancient classical languages like Latin and Greek. At the same time, the nationalistic fervour began gaining ground which encouraged the literary use of vernaculars like English. What Wycliffe started through the translation of the *Bible* in the 14th century continued through the 15th and 16th centuries as well as a tradition. William Tyndale and Myles Coverdale were the contributors during the protestant reformation through their translations of the *Bible*. The last one came in the year 1611 by King James. This translation of the *Bible* had a noticeable authority on the English literary method from mid-17thcentury and ahead. Thus, various events and efforts by visionaries in their respective fields contributed to making this language a vehicle of transformation in England. The golden age of drama in English did arrive during the age of Elizabeth; what was the condition of language would be an interesting enquiry while tracing history during the Modern period. In this unit, we shall see how the various events and situations with deliberate attempts lead to the growth and development of the English language in this period.

8.1 Objectives

This Unit on Modern and present-day English (MPDE) has been designed to fulfil the following objectives:

- to familiarize you with the third and one of the major periods from the history and development of the English language i. e. Modern and present-day English.
- to acquaint you with the Modern and present-day English period canonically and even feature-wise
- to initiate you into the Modern and Present-day English period language
- to facilitate you to know the influences, borrowing, and the overall change that occurred in the language during Modern and present times in the English language.
- to encourage you to understand the time of evolution in the English language during the Modern English period.

- to inform about the major contributors and events that lead to the growth of the English language during the Modern English period

8.2   Modern and Present-Day English

The English language has gone under a sea change during the Middle English period which we have seen through the political decisions and provisions in the 14th and 15th centuries. Much of what we say using the term 'Modern' in connection with the English language has already started both in style and temper we have witnessed and discussed with ample examples. Let us discuss in detail with sufficient pieces of evidence of how the renaissance, reformation, industrial revolution, trade, commerce, and other activities with literature assisted in making English not only 'Modern' but, 'lingua franca' of the world in our times. The term Modern English has many implications in the history of English language and literature, but the term broadly refers to the developmental stage which began in the history of the English language in the late 14th and early 15th century and it continued changing (in terms of vocabulary, grammar, pronunciation, and many more things) across the globe till date. This period marks the widening boundaries of English speaking population across the world as a result of new political, economic, industrial, trade, and commerce order in this period.

8.2.1 Definition/s of Modern and Present-Day English:

The following are some of the definitions of the term Modern English (ME) and Present-Day English (PDE):

The term 'Modern English' is the form of the English language spoken since the Great Vowel Shift in England, completed roughly in 1550. With some differences in vocabulary, texts from the early 17th century, such as the works of William Shakespeare and King James' *Bible*, are considered in Modern English, or more specifically, are referred to as using Early Modern English or Elizabethan English. (Wiktionary at definitions.net)

Modern English (ME) or sometimes New English (NE) (as opposed to Middle English and Old English) is the form of the English language spoken since the Great Vowel Shift in England, which began in the late 14th century and was completed roughly in 1550. (https://en.m.wikipedia.org)

Collins English Dictionary defines Modern English in British English as, "the English language since about 1450, esp. any of the standard forms developed from the S East Midland dialect of Middle English" (collinsdictionary.com)

-Richard Nordquist a scholar of rhetoric and English states, "The Present-Day English (PDE) refers to any of the varieties of the English language (usually a standard variety) that is used by speakers who are alive today, also called as later or contemporary Modern English." But not all linguists define the term in this way.

-Millward and Hayes, for example, describe Present-Day English as "the period since 1800."

-Erik Smitterberg, on the other hand, states: "Present-Day English refers to the period from 1961, the year in which texts that make up the Brown and LOB corpora were published."

- Mark Ably describes contemporary English as "the Wal-Mart of languages: convenient, huge, hard to avoid, superficially friendly, and devouring all rivals in its eagerness to expand" (*Spoken Here*, 2003). (thoughtco.com)

8.2.2 Early Modern English Period (1500-1800):

The Modern English period broadly encompasses three decades from 1500 to 1800. This period in the history and development of the English language witnessed many historical, socio-cultural, and political events which were reflected in the writings of literature of this period. The language that represented this period has undergone many changes since then. This change in the language during this period could be easily seen in the literature produced during this time.

Every century for that matter represents some process of transformation in the language and through language in the literature of the period. The most important event of the late 15th century was the Renaissance and the contribution of Geoffrey Chaucer and Mallory. Their use of English proved as the booster in the growth and development of the English language. Chaucer truly gave identity to the English language by using this medium for his scholarly observations around him through his works of art. But, unfortunately, the literature of the 15th century recorded the barrenness after the death of Chaucer who achieved the title of 'father of English poetry'. The decline was seen in the hands of Chaucerian and Scottish poets like Lydgate. The freshness of expressions, originality in tone and tenor, selection of characters, creating their portrait using fantastic words that Chaucer used to deliver were missing in those followers of him. With these factors, there were many other factors as well responsible for the barrenness of literary production during this age. We shall see how those events and factors contributed positively as well as negatively in the journey of the English language during this time.

The War of Roses (1455-1485):

No war can bring positive change in the lives of people whether you win or lose it. Besides this direct loss in the case of people involved, such activities have long-lasting effects on the lives of people. The War of Roses too had a negative effect on the art and literature of the 15th century. It destroyed the social order of the era and the families whose patronage of the arts were besieged. Because of the social and political unrest during this complete period, the growth and development of art and literature was affected. During this social and political unrest and lawlessness, the only positive thing that happened was the invention of the printing press by William Caxton, which brought a revolution in the world of knowledge getting recorded and spreading through the publishing of books. Because of this turmoil, the journey of the English language and literature got hampered in absence of peace of mind and stability of thought. It perhaps resulted in absence of creative geniuses for a longer time in the English-speaking populace. The deficiency of poetic understanding was one more reason behind the artistic barrenness. The followers of Chaucer were lacking the craft of poetry which Chaucer had and therefore it resulted in the dryness of the form when they wrote one. The fifteenth-century has had very little to inspire the succeeding ages in the name of literature and no poet after Chaucer could fill the gap created after his death.

The Elizabethan Period (1558-1625):

Elizabethan age is generally regarded as the greatest in the history of English Literature. Historically we note in this age the tremendous impetus received from the renaissance, reformation, and from exploration of the new world. During this period, though the language of the church was still Latin, but the translations of the *Bible* in English had already been there. So the everyday language used for communication during this period was not much different than what we understand and compare within the name Modern English. Of course, the grammar may appear a bit different compared to the grammar that is used in present-day English. The vocabulary also changed due to the addition of words from other languages to the English lexicon. Based on the economic and social status, region and professions, there was a change in the variety and manner of spoken English in England during the 16th century. The Celtic survival in the northern part of Scotland, Ireland, and Wales also affected the language spoken during this period in different parts of the country.

The Elizabethan English we speak in our time is the English used by the poets, playwrights, and other creative writers and we meet through their writings and through theatrical

performances but it was not the everyday language of the people during that period as per the opinion of the scholars. Even in one play, we have different spoken dialects of English by different characters in Shakespearean plays. These evidences support the opinions of scholars about Elizabethan English in everyday use and for creative purposes. Often, such creative writers keep inventing new structures, using archaic words; texts written during this period often give references from Greek and Roman histories and mythologies. Such texts by John Milton and by other contemporary writers were comparatively complicated for an ordinary reader is a known fact now.

Though this is one of the facts about the English language during the 16th century, this same period is famous for its brilliant use of language in a style that set an imprint of its own. The university wits, Edmund Spencer, Ben Johnson, William Shakespeare, John Milton, and a host of other poets and writers have also shown their mastery and skill in using English creatively. Their command over language, use of techniques, and styles established artful excitement through their works that is admired and appreciated beyond bounds is another important fact.

If we talk in terms of change structurally we see in the use of language during this period, verb forms would have endings determined by its subject like, *'thou dost'* instead of 'you do'. The pronouns in use were *ye, thee,* and *thou* instead of you and *thine* and *thy* instead of your/yours. The abbreviations in practice during this period were a bit different than what we have now, 'tis instead of it's and locke'd instead of locked for example. The characters would also ask questions without the auxiliary verb "to do"- like: "What say you?" or "Goes Fleance with you?" Shakespeare could for example also create verbs out of nouns, e.g. "He words me" instead of "He speaks to me" and people would understand though it had never been used before. (https://ndla.no). 'Blank verse' became the popular form/style of language used in writing for both poetry and drama during this period. All plays of Shakespeare are written using this metrical style. The blank verse does not have any rhyme scheme but it has a rhythmic pattern or metre of its own.

Check Your Progress

1. Which is the exact period of Queen Elizabeth's rule?

_____

_____

8.2.3 The Renaissance and English Language (16th and 17th century):

The term renaissance means 'rebirth' or 'reawakening' that paved the way for new kind of life aspiring for revival of the values and ideals of the ancient Greece and Rome through arts, literature, and new inventions of all kinds. The most famous names from the movement were Petrarch and Boccaccio. From Italy, this movement spread across many countries and it revived the classical learning of Greek which was later on called Humanism. It may have been aided by the fall of Constantinople to the Turks in 1453. The Greek Scholars preserved their classical works with them which later on were recognized by the English writers and in this way, the study of Greek began in Western Europe.

It is believed that the English renaissance began with the succession of King Henry VII to the English throne in 1485. In the second half of the 16th century, Queen Elizabeth became queen of England. During her rule of over fifty years, the queen helped set new traditions in England taking the English language as an identity. Education, learning, books were still the aristocratic symbols even after four hundred years of the establishment of the Oxford and Cambridge universities. A huge part of the English-speaking population was still illiterate. Books were still a costly matter for them. The dramatic performances that began during the Middle English period through Miracle, Morality plays, and street performances had now turned secular enough to call it drama during Elizabethan period. This was the direct effect of new learning during the renaissance, writers came forward to criticize the institutions like church and the states for their unethical practices through their writings. The drama being the medium to transport these ideas through performances; it spread among the masses. Theatre was the only cultural venue and medium of entertainment and mass education at that time. So, the dramatic performances, script writings, artists, and the theatres mostly in the urban (London) areas were at the centre of fame during this period, for example, The Globe, The White Hart, and The Rose. They were mostly owned by rich people sponsoring the performances. Shakespeare was associated with the Globe theatre. The artists performing were the heroes at that time and their language (English) of course became the fashion during this time.

Among the factors responsible for the positive change in the English language during the renaissance was the invention of printing which helped produce mass copies to the readers and contact to the inaccessible. The renaissance was encouraged by a revitalization of learning. The increasing interest in the classical learning, the expansion of trade and commerce with far off countries and the hustle for gold bars, series of far-reaching voyages and discovery by the Dutch,

the Spanish, the French, and the English, the growing interest in the affairs of day to day life, the rise of ferocious nationalism and the new spirit of individualism were the factors responsible for the rise of the Renaissance in England which also proved to be a golden period for the true growth and development of English language.

This revitalization of classical scholarship brought an improvement in the English vocabulary. The addition to English vocabulary was a purposeful move rather than any incursion of nationalities. At the time of the renaissance, the Latin language was known as the language of education and scholarship and many words were brought into English from Latin and the vocabulary was also invigorated. With the Renaissance study of the classics became popular and so did the use of Latinate vocabulary. Many Latin words became common in the daily use of English. Even in the literary world, the use of Latinate vocabulary became a prestige point. In fact, it became a symbol of being studied and a scholarly one. A number of classical texts were also translated into English during the English Renaissance, which added a rich vocabulary and enormous source of knowledge to the English language and populace as well. Many words changed their spellings during the renaissance in England. Like *Dette* became *Debt*, *Doute* became *Doubt*, *Indite* became *Indict, Quire* became *Choir*, *Faute* became *Fault* and many others changed their spellings so as to be more convenient in its daily usage. Change in spellings and in pronunciation happened hand in hand. "The pronunciation of the sound 'a' in some words became 'ei' as in Cake, Ale, Dame, Fame. The Long vowel 'e' was represented by 'ee', 'ie', 'ea' as in feet, seek, deep, heat, seat, cat, field, believe." (The Renaissance and Language Change by Tarawilton at slideshare.net)

English language during the renaissance and especially during the period of Queen Elizabethan was undergoing transformations in terms of words, change in their spellings, pronunciation, and meaning; on the other hand, it was gaining recognition through its alphabets, words, and grammatical constructions in print form. This was the period wherein the standard form of English was in making and the invention of the printing press accelerated this process during 16th and 17th century England. English became popular as a language for all purposes. The use of the English language for creative purposes was also at its climax during this period. The English Renaissance literature is divided into four periods: 1) The period of preparation roughly from 1500-1579 is identified as the youth of the renaissance, the Elizabethan Period from 1579 to 1602 are the adult years of renaissance, the Jacobean Period from 1603 to 1625 is the middle

age of the English renaissance, and the Caroline period from 1625 to 1650 is considered as the old age of renaissance by the scholars and critics of English language and literature.

With the enormous trade expansion in 16th and 17th centuries, English came in contact with many other languages. That resulted in borrowing new words from several other languages from other countries throughout the world, including those of other imperial nations such as Spain, Portugal, and the Netherlands. Among those countries and its languages were France/French (e.g. bizarre, ballet, sachet, crew, progress, chocolate, salon, brigade, passport, and machine), Italy/ Italian (e.g. Carnival, fiasco, arsenal, casino, grotto, and balcony), Spain/Spanish (e.g. armada, barricade, and cannibal). Portugal/Portuguese (e.g. breeze, tank, marmalade), Germany/German (e.g. Kindergarten, noodle, dollar, gimmick). After this much of borrowings, the heart of the language remains the same Anglo Saxon of old English. The words which remained unchanged were household words, parts of the body, animals, natural elements, most pronouns, prepositions, conjunctions, and Auxiliary verbs.

Thus, the English language prospered through contacts with other languages, literary activities, and through all possible changes in daily usage and in writing as well. We shall also see some other positive things that happened as if to support this flit of English language during the renaissance.

The Printing Press and English Language:

Perhaps, the final major factor for the development of English was the innovation of the printing press in the late 15th century by Caxton during the renaissance. Mythical tales were original and through translation, stories, and poems were published and William Caxton became quite rich by printing books with more than twenty thousand copies. At the time of introducing printing in the English language, there were five major dialects popular within England only. They were, Northern, West-Midland, East-Midland, Southern, and Kentish. There was diversity in the use of spellings within these divisions. With the initiation of mass printing, the dialect and spelling of east midland became standard slowly. The early modern English period signified this change in pronunciation, vocabulary, grammar and the start of the renaissance spirit in reading English texts as well. During the rule of Henry VIII, religious texts and even other books were out of the reach of ordinary folk. The publication of books started and access to this knowledge was made available for common people and the superiority of a particular class on the basis of French and Latin came to an end. This was none the less than a victory of the English language through its growth and development in usage for writing over the established French and Latin

languages. The first complete English translation of *Bible* came at the end of 16th century. It couldn't make a powerful impact but paved the way to the development of English language which proved an important move in the history of English language.

The 16th century is known and named after the English Playwright William Shakespeare in the history of English literature. Shakespeare adopted the change of the language which was undergoing very evidently during his period. By that time Britain was expanding its colonies through its trade commerce and ambition for rule all over the world. His contribution through his plays was easy to understand to his readers. The language used by him was unique. His great skill in adding new terms, words, and phrases and experimentation earned for him pride recognition as Shakespearean English. All his works, 37 plays, and more than 154 poems had a great impact on the growth and development of English Language.

The Great Vowel Shift in English Language:

When we talk of change in English language in the late Middle English period and in the early Modern English period, major changes took place in the use of vowels. Vowel shift is the deciding factor which separates Middle English from Modern English. All Middle English long vowels underwent extensive alteration while passing into Modern English but the short vowels remained unchanged is the observation. This usage of vowels resulted in changing the pronunciation of English during the 15th 16th and 17th centuries respectively. As a result of which the vowel sound became higher. This process of shift started in the 14th century and ended in the 17th century. Many languages have undergone the change but the major changes in the English language occurred in its use of vowels. Long vowels came to be pronounced with a greater elevation of the tongue and the closing of the mouth; so that those that could be raised and those that could not without becoming consonantal (*i, u*) became diphthongs. The change may be visualised in the diagram given by Baugh in his famous book, *A History of English Language* (p-222). This breaking of the vowels into diphthongs should be taken as a rough indication of what happened to these sounds when they became a vowel glides as *ai* and *au* in the modern times in the first figure and how this change actually happened in usage could well be understood in the comparison by Baugh between Chaucer and Shakespearean usage of vowels on page number 223 of the same book given below in the second image. (*A History of English Language*: pp. 222-223)

Thus, the Great Vowel Shift was accountable for the unconventional use of the vowels in English spellings and in pronunciation as well. The English spellings of the words had become

permanent much before this development in the times of Chaucer at large but this shift took it ahead and polished the pronunciation and spellings in the modern times. As the English modern period progressed, there was increased use of double vowels (e.g. soon) or a silent "e" (e.g. Name) to mark long vowels, and double consonants to mark a preceding short vowel. (e.g. sitting). By 1650 standardization of language underwent in a slow manner. However, Shakespeare witnessed different spellings of his name during this time only which marks the change in the English language making it better.

Role of Dictionaries and Grammar in the Development of English:

The earliest dictionaries in English were the dictionaries explaining the meanings of words in Latin and in other languages. The English dictionaries were the dictionaries of difficult words. "Robert Cawdrey published first English Dictionary in 1604 entitled, *A Table Alphabeticall of Hard Words* explaining some 3000 terms. He borrowed the words from many languages like French, Hebrew, Greek, and Latin. It was followed in 1616 by John Bullokar's *English Expositor* and in 1623 by the *English Dictionarie* of Henry Cockeram, both of which passed through numerous editions" (Baugh 216). Several other dictionaries were also published but the first English dictionary which was recognized as reliable work by Samuel Johnson's *Dictionary of English Language* was published in 1755 with 4300 words which remained much more famous before the arrival of the *Oxford English Dictionary*. M Though relentless efforts , Johnson alone completed his work in two volumes. Compared to the recent dictionaries, Johnson's dictionary may appear inadequate, but it gave the near to complete list of words in English with its usage, fixed spellings that could be accepted as a standard at least in its time. The very purpose of writing a dictionary to record the language in usage was well served by Johnson's dictionary helping out people in correct pronunciation of words. Thus, the dictionaries were a step ahead in creating a concrete space for the English language in the European world.

With the dictionaries, in the early 18th century the need for firm rules in language was recommended by some scholars. Jonathan Swift in his *Proposal for Correcting, Improving and Ascerting of English Language* of 1712 decried the degeneration of English and sought to purify it and fix it in unchanging form. John Dryden and Daniel Defoe supported swift for his stand but such an institution was never realized. Many other scholars started publishing and writing on Grammar in the 18th century. The most significant names were Robert Lowth's *Short Introduction to English Grammar* (1762) and Lindley Murray's *English Grammar* (1794). By the end of the 19th century, hundreds of works of English grammar were published. Many rules

about the use of language and about the constructions became common in practice. A sentence shouldn't end with a preposition and never to split an infinitive is one such very firmly propagated rule applied during these times. Joseph Priestly stated that Grammar is defined by the common usage and not prescribed by self-styled grammarians. Thus, this period also defined certain rules of grammar so as to bring uniformity in the uses of language. It helped English a lot in creating an identity of being structured and ordered language both in speech and in writing. The journey of English that marked change during the renaissance fits the tone and tenure of the writers like Marlowe, Ben Jonson, Shakespeare, Milton, and others. Though much was achieved but much more was to be done in terms of uniform usage of the English language. Let us see in the period further how this language grew to be called as a global language of trade, commerce, and of literature in English.

8.2.4 Late Modern English Period (roughly from 1800 to 2000):

The Late Modern English period is just another phase in the history and development of the English language. This period marks the beginning of many social and political events that took place in Europe and has had an effect on the entire world in the succeeding times. The emergence of Britain as the supreme nation on the sea, England's victory over Russia in the Crimean war (1854-56), the growing success in establishing its empire in the Asian countries like India, reorganization of the British parliament, revision of the penal code and poor laws in England, restrictions on child labour and industrial revolution that started earlier but was at its climax during 19th and 20th century in England and in other countries of Europe were the factors that lead England towards making into a mature democratic country and English society based on such democratic basis. This indirectly resulted in reducing the distance between classes in the English society.

Development of English with New Ideas and Approach in England:

Fortunately, Newspapers in English started somewhere in the 19th century, means of transport also improved during this period which helped in building England as one society speaking English language though in variety. These differences in spoken language also reduced slowly with the influence of the standard dialect of English spoken by the educated class in London and other cities of England. This same language being very useful in individual life now became an attraction of all classes in England. With the discoveries and inventions in the field of science and technology during this period, Scientists and scholars once again worked on their legacy of Greek and Latin words and formed new words in English. Most of the words in

English have either been derived or created based on Greek and Latin words during this phase-out of a scholarly need for the study. Students studying Botany, Zoology, Physics, Chemistry, and even other courses will easily be able to trace this shift of the English language as a need of time in the era of learning.

The change due to an advancement in science and technology and even all other areas in life required new terminology to express. We see many such terms added during this phase in English. Medicine is one such field, where we can easily locate the change in the English language. We speak of *anaemia, bacteria, AIDS, virology, bacteriology,* and whatnot. We have also understood proteins, vitamins, fats, carbohydrates, and their combustion as metabolism. All these and many other words have become the part and parcel of English vocabulary by now. Even in physical sciences, many inventions took place, and likewise vocabulary related became friendly. The terms like *electron, photon, ionization, quantum mechanics and even relativity* became popular in academia. Thus, almost all, irrespective of their disciplines, classes, economic status, professions, even labourers participated in the transformation of English society and the nation as a whole during this period, then how their language can be distinct from gaining identity of being equally forward. English too celebrated this developing phase immensely through its usage for multiple purposes in daily conversation by its speakers globally (by this time, English-speaking people had reached everywhere) and for literature as well.

The Colonial Rule and Development of English:

England with all other counterparts from Europe could establish a huge Empire by now in Asia and Africa. With its progressive policies of economic and political decisions in its colonies, the rule has also used its language (English) as well to make the ties stronger enough. Lord Macaulay's *Minute on Education* of 1835 could be seen as an example with which English education began in India. There are different opinions about the intentions behind this step by the colonizers but systematic plantation of the sapling of English in a foreign land was done. Today we see India as the second-largest country speaking English after the United States. Credit goes to the policies and its makers during this period in the English-speaking world.

During the colonial rule, a huge give and take happened in between the languages that English came in contact with. During this period of symbiosis among languages, English being ready to adopt accepted many things from local languages, and became rich. Initially, English being the language of the masters influenced the locals and in due course of time got influenced by the locals. So the new things in the local culture and language influenced and became one

with English. Hence, many words of languages from Africa and Asia are found in English. Even now, every time new words are added to the list of English vocabulary through new editions of the dictionaries. The words like nirvana, jungle, pundit, bungalow, shawl, shampoo became English words. Many such words that have already gone through trade during the ancient times to Greece and Rome came via translations in English from Greek and Latin. Ginger is the word. It is said to have been of Malayalam origin. Mango and curry are some other examples of words from south Indian languages entered in English. Such give and take happened with many other languages like Hindi words Avatar, Aloo, Bangle, Bungalow, Charpoy, Chaat, Cheetah, Chit, Chutney, Cot, Dacoit, Garam masala, Guru, Gymkhana, Jungle, Khaki, Karma, loot, Maharaja, Mantra, Pashmina, Pucca, Pyjamas, Raita, Roti, Sepoy, Shampoo, Teapoy, Thug, Typhoon, Veranda, and Yaar became English words. Like Hindi, Urdu, Punjabi, Bengali, and other languages of the British Empire also contributed in making English rich with their vocabulary.

Cinema, Television, Radio, Computer and English Language in the 20th Century:

Language prospers with its use in a different manner. By this time, English had become a rich language both for its communicative ability and its aptness when used for writing purposes by the writers. With the beginning of the 20th century, the word *cinema* had become much more friendly to English speaking populace. Words related to the cinema like *reel, screen, projectors, camera, close-ups, film, scene,* etc. became English words without any hesitation. Soon after came *television* in the first decade of the 20th century. Words related to *TV* like a *teleprompter, VCR, DVD, videotape, cable TV* and many other technical words. Radio followed around 1925 and words related to radio and *television* (many common) like; *broadcast, aerial, antenna, loudspeaker, announcer, reception, stand-by, and transmitter* have also occupied space in the public vocabulary of English in the first decades of the 20th century. The popular abbreviations then and even now synonymous with entertainment *FM (frequency modulation) and AM (amplitude modulation)* became a part of regular usage in public. This took place such unknowingly about language because much of it was the need of the hour. English proved its metal while carrying the burden of new knowledge in the technological era. It showed no hesitation in borrowing and adopting things of need.

The age of digitization began with the arrival of the first computer somewhere around the fourth decade of the 20th century. Computer-related terms and words became quite evident in no time. With the spread of personal computers all over the world by the end of the 20th century, English vocabulary in use as well became global. Words like *software, hardware, memory, data,*

program, monitor, floppy disk, pen drive, hard disk, language, upload, download, hacker, anti-virus, cursor, copy, paste, and the units like *KB (kilobyte), MB (megabyte), GB (gigabyte), TB(terabyte)* with many others became a mouthpiece of its users across the globe. The abbreviations, *CD (compact disk), DVD (digital versatile disc), RAM (random-access memory), ROM (read-only memory), DOS (disk-operating system)* became such common in usage among its users, that the user may be unaware of its scientific function and full name but they started using it in day-to-day communication. Thus, English became the vehicle of this technological tool in the 20th century catering to the needs of its users. Users of the computer need to know this language otherwise, they will be helpless in this technologically driven time.

Refinement of English Language in the 20th century:

Language is a living entity and the English language could be an example to watch how it got refined through various incidents, techniques, and processes. The present form of the English language has never been born as an end product ready for usage. In fact, every word, idiom, phrase, slang, expression, and sentence had to go a long way to get converted from being something uncultured, ordinary to something respected and good in the world of acceptability. Many new words as they were borrowed, coined by scholars; there are words they are born out of affixation to words in use. By adding a prefix to the root word new words are formed and these new words help enlarge the vocabulary of English. With growing contact of this language, we have many such formations like, *transcultural, transformer, transoceanic, transliterate, trans-Siberian,* using *post-* as a prefix, we have *postgraduate, postcolonial* and using *pre-* as a prefix we have prenatal, pre-primary, pre-Raphaelites as new formations in English. There are similar examples using suffixes in English very commonly used during this period. Words like *stardom, gangster, profiteer, racketeer, examination,* and many other words are formed by adding suffixes.

Besides the prefixes and suffixes, there are other processes of formation that worked miraculously in English to coin words in recent years. Words like the *zipper, Xerox, Kodak, refrigerator* are some popular examples invented during this time. There are formations using the first few letters of words known as acronyms in English. Such formations are very much helpful in daily usage. Examples like *radar (radio detecting and ranging), scuba (self-contained under water breathing apparatus)* with many other are very useful in referring to such long titles. There are other formations created using the first few letters of one word and the last letters of another

word called clipping. Examples like *Motel (motor way and hotel), Dictaphone (dictate and telephone) and travelogue (travel and dialogue)* are very much in use these days.

When we talk of transformations in the English language in the 20th century, there are certain dark holes as well. There were and even now there are slang words in the English language. A slang is a colloquial expression used in a manner below the educated version of language using words new or available one with some special sense. The words which were slang sometimes in the past now have entered into the respected list of use like a *joke, my bad*, no *worries,* etc. The role these English slang words are playing is of huge importance in our time. In the age of growing awareness about the regional and local identities and their respect, these slang words add to the beauty of the English language is an accepted fact.

In the 20th century, accepting the plurality in the use of the English language and maintaining a sort of unity when English is spoken, Britain came out with a standard form of English. It is often termed as *Received Pronunciation (RP as its acronym)* in Britain. The idea is to have a better model of language in a speech against the various dialects of English and ways of pronouncing words and sentences. This attempt by the scholars not only helped the educational institutions in Britain but, it provided a model of using English uniformly across the world. This facility through various resources like that of *Oxford English Dictionary* helps people get correct pronunciation very easily. In the countries like the United States, Canada, Australia, South Africa, and in the Asian countries that were once under the rule of Britain this new turn of English language is used so as to highlight its purest form. Now there is a competition among new learners to learn this language as per *RP,* for communication is a fact.

Thus, English was refined both in its matter and manner right from the beginning but, the degree of its technical correctness in terms of grammatical use and pronunciation was at its centre in the 20th century. Besides this technical precision, attempts to facilitate with new words, and the creation of scientific terms and other words for use through various processes was something very creative in this language. In the long run due to all these experiments and the basic flexibility in use, English has contributed a lot to the growth and development of English during this period. The battle was still not over; there were many dialects of English and even now they are in practice. In London city, it is said, English is spoken in some 250 different dialects. During this period, a new vision of respecting the diversity in the spoken form of language existed but an attempt was also made to have an ideal, uniform kind of structure and

manner through British *Received Pronunciation*. This has created a benchmark in setting a high standard of language usage.

Check Your Progress

1. What is RP?

_____

_____

2. What is affixation?

_____

_____

8.2.5 The Present-Day English Language (21ˢᵗ century):

The Present Day-English (PDE) is the most recent and standard variety of English in practice globally today. There are different opinions about the exact period towards which the term "Present-Day English" refers in the English language. Roughly, the period after the 1960s in the history of the English language for convenience is termed as the Present-Day English period (PDE). Mark Ably as quoted in the definitions section, aptly calls PDE as, "The wall mart of languages: convenient, huge, hard to avoid, superficially friendly and devouring all rivals in its eagerness to expand". Meaning by that, English has grown to the highest level of attaining importance on the level of need in communication, trade, commerce, and academia with creative purposes as well. The ease of being in any and every profession today is dependent on the ability of that person to communicate in English which remains an undeniable fact. English being the most widely spoken language and the chief language of trade and commerce, one may not afford to keep this language away from one's own business. The global giants in business and in every field of life where language plays an important role have adopted this language for their convenience. English because of its contact and very strong relationship with other languages in the early phase of modernization has created a platform to deal with each and every problem from the linguistic point of view. There is literature in English translated from almost all languages of the world and vice-a-versa. In fact, English has become a link language that connects people speaking different languages.

We have seen the growth and development of this language from the Middle English Period to the Modern and from Modern to the present day. The huge and varied vocabulary, most analytical grammar, syntax, semantic precision, and up-to-date style has created such arresting impression, that people have no other option for their survival linguistically is a common belief. This language has become an integral part of the former colonies of Britain even after their independence. In countries like the United States, Australia, Canada, South Africa, and even in India this language has a very important place in the administration and in day-to-day life. When it comes to the differences in speech/pronunciation and to some extent in vocabulary, this language has countless dialects in different regions of the world.

When we talk of the global status of the English language, English is the first language in most of the countries referred to earlier but the way it is spoken and written is not similar. Even the words and their meanings differ from one place to another. These differences accord to the sources they have been borrowed or derived from. Most of the words in Australian English are borrowed from the aboriginal languages. The same is the situation with English spoken in New Zealand. Most of the words have been taken from the local language named *Maori*. Hence, it is not often easy to understand such culture-specific words used by the speakers of English from these countries. Meanwhile, the most multilingual continent on earth is Africa. This region was occupied by many others before the Britishers. Languages of the earlier invaders like the *Bushmen, Bantus, Portuguese* and *Dutch* have left a permanent mark in their newly adopted language English. This variety of South African English has become general and many words from this variety have become English words.

In the west and east African countries, which were once the colonies of Britain but now they are independent countries like Ghana, Nigeria, Leone, Kenya, and Uganda English is spoken with their own language mostly as a second language, but English is the official language in these countries. Even, when we talk of the differences in Standard English dialects globally like that in American and in British English; there are differences within one country. An example could be sought of Nigeria where the local languages like *Igbo*, *Yoruba*, and *Hausa*(the local languages) have contributed equally in creating a Nigerian accent of English. The same is the situation in India; we have *Hinglish (Hindi-English), Tanglish (Tamil-English), and Manglish (Marathi-English)* wherein, we see the visible influence of local languages on English. Besides this, a *South Asian* variety of English language has also been developed. This variety

146

also occupies many words from local languages showing the complex cultural and socio-political issues prevalent in the area.

The status of the English language in the international centres like that of Singapore, Malaysia, and Hong-Kong in the Pacific region also preserves its identity under the influence of local dialects of *Chinese*, *Mandarin*, *Malay,* and other languages in a unique way. English occupied a prime place in Hong-Kong and Singapore much earlier but it took comparatively more time while having that same place in Malaysia. Same way, the Caribbean countries like Panama, Guyana, Jamaica, Barbados, Trinidad, and Tobago also face problems aroused out of the multilingual situation. Jamaican *Creole* could be taken as an example in this regard. The language is considered as an independent language but it is a pidgin created out of the languages local and English.

8.3 Learning Outcomes

On completion of the study of this Unit, it is expected that you are informed well in the history and development of the English language during the Modern and Present-Day English periods. You should have a concrete idea about what the term Modern and Present-Day English implies. You should be familiar with the different varieties of English in the Modern and Present-Day English. At the end of this Unit, you should be aware of the development of English in the contemporary times.

8.4 Glossary

Blank verse: Verse without rhyme, especially that which uses iambic pentameters.

Creole: A mother tongue formed out of the contact of a European language (especially English, French, Spanish or Portuguese) with local languages (especially African languages spoken by slaves in the region).

Colloquial: (of language) used in ordinary or familiar conversation, not formal or literary.

Dialect: A particular form of a language which is peculiar to a specific region or social group.

Diphthongs: A sound formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another as in *they, coin, loud,* etc.

Humanism: A rationalist outlook or system of thought attaching prime importance to humans rather than divine or supernatural matters.

Lingua-franca: A language that is adopted as a common language between speakers whose native languages are different.

Patronage: The support given by a patron.

Received Pronunciation (RP): The standard form of British English pronunciation, based on educated speech in southern England, widely accepted as a standard elsewhere.

Renaissance: the revival of European art and literature under the influence of classical models in the 14th 16th centuries.

Symbiosis: A mutual beneficial relationship between different things/people/groups.

8.5 Sample Questions

8.5.1 Objective Questions:

1. King James' translation of the *Bible* came in the year_____.

    (a) 1600

    (b) 1611

    (c) 1621

    (d) 1624

2. 'Modern and Present-Day English' is a period of roughly_____years from around 16th to 21st century.

    (a) 450

    (b) 350

    (c) 400

    (d) 500

3. The period of Queen Elizabeth is from_____

    (a) 1569-1602

    (b) 1579-1602

    (c) 1589-1602

    (d) 1479-1502

4. The Hundred Years War against France was fought during?

    (a) 1326- 1426

    (b) 1246-1356

    (c) 1337-1453

(d) None of these

5. Dr. Samuel Johnson's *Dictionary of English Language* was published in the year_____.

    (a) 1767

    (b) 1755

    (c) 1855

    (d) 1788

6. Which of the following languages was known as the language of education and scholarship even during the Modern English Period?

    (a) Greek

    (b) Latin

    (c) French

    (d) English

7. How many plays did Shakespeare write?

    (a) 26

    (b) 37

    (c) 142

    (d) 34

8. The English words, nirvana, jungle, pundit, bungalow, shawl, and shampoo are of _____origin.

    (a) Japanese

    (b) Chinese

    (c) Greek

    (d) Indian

Say whether the following are true or false:

1. The English dictionaries in the initial stage were the dictionaries of difficult words.

    (a) True

    (b) False

2. The Crimean war was fought between England and Russia.

    (a) True

    (b) False

8.5.2 Short Answer Question:

1. What is the 'Modern English Period.'.

2. Comment on the Latin influences on English during the Modern English period.

3. How do you justify the contribution of Greek and Latin in the development of English vocabulary during the Modern period?

4. Comment on the development of standard English during the Modern English period.

5. Comment on the contribution of Shakespeare and Milton in the development of the English language.

8.5.3 Long Answer Questions:

1. Trace the history of Modern and Present-Day English through all its phases.

2. The Modern English vocabulary is developed from various sources. Illustrate.

3. Comment on the contribution of Modern English literature in the development of the English language.

8.6 Suggested Readings

1. Crystal, David. *The English Language: A Guided Tour of the Language.* Kindle version: Penguin, 2002.

2. Robertson, Stuart. *The Development of Modern English*. London: George G. Harrap& Co. LTD, 1936.

3. Romaine, Suzanne. *The Cambridge History of the English Language* Vol. 4 (online version). Cambridge: Cambridge University Press, 2008.

4. Wood, Fredric T. *An Outline History of the English Language*. London: Macmillan, 1969.

5. Baugh, Albert C and et al. *A History of the English Language*. London: Routledge, 1993.

Unit 9: Old English Literature

Structure

9.0 Introduction

9.1 Objectives

9.2 Old English Period: Socio-Political Environment

9.3 Learning Outcomes

9.4 Glossary

9.5 Sample Questions

9.6 Suggested Readings

9.0 Introduction

It is generally considered that literature and social reality are indivisible and complementary to each other. Every culture often has a unique setup with diverse institutions and values functioning in reciprocation with a motive to accomplish and fulfil the desired ends. The nature of such institutions and values is dynamic, and so every social system frames the rules of working and behaving keeping in view the prevailing scenario and temporal demands. Literature tries to keep pace with such an altering reality in order to caution mankind, and thereby to prepare it for better living. This aspect of literature helps man to maintain a distinction

and even surpass him from the rest of creation. The Greeks and the Romans laid the foundation of literature on solid footings by concentrating on the same concerns and challenges of existence in their classics. They have often served as models and inspiration for succeeding writers. Their literature is regarded by several critics as truly universal. It reflects the sociological reality of societies and the psychological mysteries of man irrespective of time and space. That is why it is read and researched with the same passion even today. It is also used in some specific literary periods as a touchstone to gauge the standard of good and great literature. It is time-tested and authentically classic in essence.

English Literature is a marvellous world. It is just like a firmament. As stars, satellites, constellations, and galaxies enlighten the universe and diminish the dreadful darkness, so do the luminous artists with their literary works. They kindle the minds and mould the comprehensive approach of mankind. The writers of literature ceaselessly illuminate the inner darkness of man. Creative literature amuses humans and helps them to understand the nuances of life in a better and deeper way. Literature also assists man to bear the burden of life in an accepted and understood manner. Regardless of language, culture, and country, literature can be universal in nature and significations. All literature underlines the fundamental values, practices, and principles of human existence. Basically, the needs of life everywhere in the world are the same. Literature being the product of the human mind and imagination conditioned by socio-cultural circumstances, materializes the same from the perspective of collective consciousness and global significance. Moreover, as literature and life are interrelated and interdependent entities, the former may be defined as the idealized version of the latter. It is undoubtedly an artistic and aesthetic manifestation of life represented skilfully and beautifully. Therefore, the message of literary writing and its bearing on man and society is paramount and also permanent.

9.1 Objectives

This Unit is written to accomplish and achieve the following objectives:
- to familiarize you with the roots and starting point of English Literature.
- to identify the social and political scenario affecting the literature of its time and place.
- to point out the various changes occurring in the domain of English Literature in terms of language and content.
- to educate you about the peculiarities of the English culture and its growth over time

- to develop the critical appreciation among readers for literature.
- to highlight the great and good literary works and their writers having influence over the succeeding writers and their writing.
- to help you in the identification of English creativity and cultural literacy.

9.2 Anglo-Saxon Period (450-1066): Socio-Political Environment

Ordinarily, the history of English Literature is traced back to the fifth century (450) with reference to and description of Anglo-Saxon tribes and times. The English as a race is a composite of Celts, Teutons, and Gaels. Angles, Saxons, and Jutes are the German tribes settled in England in the early fifth century. Therefore, the literature of the time is dubbed after them as Anglo-Saxon Literature. It is also called Old English Literature due to its beginning there and the long time elapsed since the 5th century. The literature of the period is unintelligible not only to non-natives but also to the present-day Englishmen. That is why it is not taught or read widely except in certain universities in England. It is later on with the birth of Chaucer that the English literature begins to grow with proper English colour and flavour both in terms of style and subject matter. There onwards, it grows with rapid strides and gains new laurels at every step with the joining of each great writer and work on the literary scene.

Angles Saxonx and Jutes(Germanic tribes) generally known as Anglo Saxons are the first English men and women, and their means of communication and literary compositions whether oral or written is known as Old English Literature. After conquering and driving away the native British people in the remote regions of Wales and Scotland, these tribes split the whole territory among themselves. Angles settled down in the East Midland and set up their kingdom. Saxons grabbed the Northern part and established diverse units of administration like Essex, Sussex, and Wessex. Jute's inhabited the South-eastern part of the Island. In the seventh century, these kingdoms got merged into one United Kingdom called England.

9.2.1 Anglo-Saxon Literature: Poetry

Old English literature or Anglo-Saxon literature has been orally transmitted from one generation to another and from place to place. It was also mostly in verse or in poetic form. It was only after a long period of time that it has got gradually embodied in written shape. This poetic literature passed from the word of mouth and is principally of two categories: the Secular or Paganic as represented by a very popular and historic poem *Beowulf*. It is anonymous and its

authorship is still an enigma. The other type of poetry of this era is Religious in nature as classified by the writings of two important poets: Caedmon and Cynewulf. Moreover, there are some samples of elegiac poems, or as they are sometimes called wisdom poems. Such pieces can be seen in the form of *The Ruin, the Wandere*r, and other like poems.

Beowulf is a significant landmark and the sole extant epic in the Old English period. The structure or magnitude of the poem is elephantine consisting of more than 3000 lines. Before being recorded in writing in the 9th century, it was in circulation and transmission across time and place orally and thus was successful. The main fabric of the poem recounts the folk legends of the primitive northern tribes. The king of Danes, Hrothgar constructs a mead hall called Heorot and it is looked upon as the most remarkable hall in the world. The king along with his Thanes assembles in the hall every night to enjoy the feast and get amused with songs of gleeman or bard. But due to sheer ill-luck, a dreadful monster called Grendel happens to pass by one day and gets inside the hall. He slays thirty of the warriors in their sleep and carries away their dead bodies with the intention of consuming them in his cave situated under the sea. He keeps on visiting the mead hall; and its dwellers at first try to resist against the monster, but all in vain as he is invincible. Thus, their kingly and comfortable life takes a catastrophic turn and is compelled to leave the place desolate and empty.

When Beowulf (the Hero) hears that Hrothgar, the close friend of his uncle is in a helpless condition, he makes up his mind to save him. He comes along with his sturdy fourteen soldiers and is warmly saluted by king Hrothgar and they are presented with a royal feast. At night, as usual, Grendel arrives and kills one of Beowulf's men and, thereafter, a fierce fight begins between Grendel and Beowulf. He maims one of his hands and Grendel hurried away to his lair to die his defeated death. The mother of Grendel out of mad rage attacks the Hrothgar's hall to avenge the killing of her son and in the process snaps a companion of the king. Beowulf chases and murders her also in her dwelling. There he finds the corpse of Grendel: cuts off his head and presents the same to Hrothgar in his return as a symbol of victory. The king and his men feel extremely joyous and award Beowulf with multiple items before seeing him off. Later on, Beowulf also inherits the throne of his uncle and rules over his kingdom for about fifty years. He enjoys a great love and regard among his subjects. But unfortunately, a fire-spewing dragon living on a nearby mountain suddenly starts to create havoc in his kingdom on the pretext that its three hundred years guarded gold cup is stolen by someone in the area. As the dragon is bent upon to devastate the land, so is Beowulf determined on the opposite side to save his subjects

and the state. The fight ensues and the dragon is slain at the end. But Beowulf too gets fatally injured in the combat. He dies but a heroic death and is given a grand funeral with all stately protocol.

The poem delineates the tribal setup with its social customs and practices. The epic is wholly Pagan in spirit. It enlightens the readers with the European social ethos, and so has a huge socio-cultural significance. The style of the work is also critically approbative. The use of strong stresses, the predominance of consonants, the use of alliterative meter, the preponderance of metaphors and meiosis, and balancing of line into two halves are all positively acclaimed components of the anonymous poem.

Beowulf is unanimously considered a non-Christian epic despite possessing some religious elements. There is also pure religious or Christian poetry written during those early times. Caedmon (610-680) basically a shepherd is called the first poet to compose verses displaying biblical colour. Being non-professional rather dilettante, Caedmon is by nature reticent and always shies away from singing before the public. Whenever called to sing at feasts offered on the New Year ceremony and other such occasions, he tries to avoid it. Once in his dream in the cowshed, he hears a voice entreating him to sing something. But he replies in the negative: "I cannot sing". The repeated mysterious voice inspires him ultimately and Caedmon sings a song which becomes his maiden poem "The Hymn of Praise." The poem is about the creation of the universe. Moreover, Cynewulf is another notable bard of the ninth century. Being known as an ecclesiastical scholar in the literary circle, his four famous poems are: *The Fates of the Apostles, Juliana*, *Elene* and *Christ*. *Christ* is the most typically biblical and didactic in nature among all. It recounts the Nativity in the preliminary section; Ascension in middle one; and End Times in the third and final part. Besides, the anonymous elegiac lyrics like "The Seafarer," " The Wanderer," "Deor," Lays of Boethius" and "The Ruin" are also the gifted pieces of this age. Thus, right from the very inception, English poets have shown motivation for all types of subject matter and have created diversity through the English language. The wide range of contents can be seen in the form of secular poems, moral and didactic versification, and compositions of purely religious themes. The same has been carried forward by subsequent writers.

9.2.2. Prose in Old English Literature:

The proofs of prose writing can also be traced in the earliest Anglo-Saxon literature. The samples of this type of literature appeared in eighth century itself with the advent of a great trio: Venerable Bede, Alfred the Great, and Aelfric. Venerable Bede (673-735) is acclaimed as the

first scholar and well-learned figure in English literature. He is very prolific and his works are numbered over forty. Among them, *The Ecclesiastical History of the English People* is his masterpiece. The book is a compendium of historical events, a proliferation of Christian religion in England, and mythical legends of Anglo-Saxon existential setup. Alfred the Great (848-901), a king of the Wessex kingdom and a great educationist so far as his construction of institutions, translation of other literatures into English, and imparting of good educators from neighbouring kingdoms are concerned. He has himself translated some Latin works into English. The significant one is *The Anglo-Saxon Chronicle*. Aelfric (955-1010), a religious priest has written a number of religious books in Greek and Latin. His style of writing is characterized by melody, candidness, and casual language. In the hands of these great masters English prose writing has attained the higher standard of sophistication and refinement. Their corpus has undoubtedly proved a guiding light for the succeeding writers.

9.2.3. Medieval English Period: Socio-Political Conditions:

The time span of the Norman Conquest between1066 and 1500 has influenced the life, language and culture of the English society considerably. It is the time when the Landon Dialect or the East Midland Dialect as called in common parlance became the literary language. The Norman is basically a race of sea rovers settled in Scandinavia and in 10th century, they captured a segment of northern France called Normandy. They accepted Christianity and absorbed the French language. They are known for their life skills, combating prowess and learning. In 1066, the Norman military attacked England and defeated them. William the Great, the Duke of Normandy became the king of English territory. The king behaved just like a dictator and projected himself as the owner of the land. During his unruly reign, English society became a feudal society. In such a system the king is on the top of the social structure and his people at the bottom. This feudal structure divides the social fabric into peasants as serfs labouring hard throughout for oppressing landlords. Besides, the ongoing battles with adjacent kingdoms and pestilences exacerbate the misfortunes of the people. The heavy taxes levied on the miserable peasants compelled them to revolt against the governing class. In 1381, a huge peasants' rebellion under the leadership of Wat Tyler and John Ball against injustice gave a strong blow to the administrative class.

With the Norman Conquest, the chivalry, knightly aspects, the romantic tendency, feminine modesty, and reverence for Virgin Mary begins to occupy a huge space in English literature. During this period, three languages were in fashion: French used by Norman; Latin,

the language of scholars and noblemen; and English, spoken by the lower class populace. The histories and chronicles written at this time by the Normans have the objective to preserve their achievements and victories. Moreover, the most popular literary form or genre used by writers is romance, or as it is commonly known as chivalric romance.

9.2.4 Romance in Medieval Times:

Romance is a narration that came into being in 12th century France and was adopted by writers of other countries. It supersedes the earlier genre, the epic, a very popular and powerful medium. Romance originally refers to a work written in a dialect of the Roman language Lain. Initially, they were written in poetic form only but later on in prose as well.

The main distinction between epic poetry and romance is that the former delineates the heroic age of tribal battles, where as the latter projects courtly and chivalric age in a highly sophisticated and civilized manner. The subject of the romance is generally an ambitious journey undertaken by a knight to win a lady's love. The odyssey is accompanied by fierce tournaments and villainous dragons and devils slain for her sake. The ideals of bravery, fidelity, dignity, and forgiveness for enemies are characteristics of a romance.

The medieval chivalric romances are grouped into four sections by the literary critics on the basis of their material and themes: a) " The Matter of Britain"- it is Celtic in nature mostly revolving round the court of King Arthur; b) "The Matter of Rome"- it repeats the exploits and adventures of Alexander the Great and the events of the Trojan War. Chaucer's *Troilus and Criseyde* belongs to this group; c) "The Matter of France"- it incorporates the expeditions of King Charlemagne and his companions; d) " The Matter of England"- it shows the adventures of King Horn and Guy of Warwick. Some extant romances of this category are Germanic *Parzival* and *Tristan Isolde* written in the thirteenth century. The masterpiece *Sir Gawain and the Green Knight* is a metrical composition of the fourteenth century about an Arthurian Knight.

9.2.5 *Sir Gawain and the Green Knight* as a Specimen in Romance:

Sir Gawain and the Green Knight is an important landmark in the domain of romance writing. It is a lengthy composition of 2530 lines. Its plot is based on Celtic legends. This romance is one of the most beautiful and delightful ones written in any language. It is the amalgamation of Saxon and French components so far its form is concerned. Its artistic skill lies in the use of metre and alliterative devices and in its elaborate stanza pattern. Each stanza concludes with a rhymed refrain.

As a common practice among the legendary kings and their kingdoms, King Arthur and his knights do have a feast on the eve of New Year to celebrate its arrival. In the meantime, a giant knight with green apparel enters the banquet hall with a sword in his hand on horseback. The giant visits with intention of posing a challenge to give him a blow with the battle-axe on the occasion. He places a condition that he would return the blow exactly after a year on the eve of New Year at his residence Green Chapel. At first, no one there at the feast hall dared to accept the offer. King Arthur feels disgraced and also agitated. He takes a stand and accepts the Green Knight's challenge. It is then Sir Gawain, the king's nephew replaces his uncle and starts the battle show. Sir Gawain beheads the Green Knight with the very first blow. But the Green Knight being a magician does not break down and die there. He recovers his head and gets on his horse towards his home. But before leaving, he reminds Sir Gawain to be loyal to the pledge and to visit the Green Chapel on time in order to receive the blow. The duration of one year elapses and Sir Gawain leaves his house to meet the Green Knight at Green Chapel to fulfill his obligation. While travelling, he faces several hardships to reach there. He even loses the direction in the forest on a Christmas day and prays to Virgin Mary for guidance in the difficult and desperate times. Instantly he finds a charming castle on the nearby hill. He approaches it and is cordially hailed by the inhabitants. He is told by the host and hostess that his destination is very near from there. He stays there for three days as per the protocol of the castle. When the three day stay ends, the host accompanies Sir Gawain to the Green Chapel. As soon as they reach there, the host vanishes all of a sudden and leaves Gawain all alone. He finds that the chapel is an appalling place. The Green Knight is busy honing his sword. The Green Knight comes and Sir Gawain submits his neck for a blow. The first two blows do not hurt Gawain at all. The third one strikes his shoulder and gives him a slight wound. When Gawain returns to his native kingdom, his heroic tale spreads far and wide and thus becomes very popular throughout.

9.2.6 Age of Chaucer: Background

In order to understand and appreciate the great literature of Chaucer and his contemporaries, it is essential to consider the historical and socio-political background of the period. Chaucer was witness to the reigns of two monarchs - Edward III and Richard II. He also witnessed the initial period of Henry IV. The Hundred Years War also took place during this period. The victories of Crecy and Poitiers rekindled a spirit of national pride and unity. The rule of Richard II is considered the worst that England experienced due to the king's extravagant and capricious individuality. The plague or the Black Death wrecked havoc on the lives of the people

and also caused multiple subsidiary problems in the form of dearth of labour, low wages, high taxation, and so on. This led to the Peasants' Revolt. All this socio-political turmoil caused religious unrest because of the corrupt church. The religious heads amassed wealth and lived lavishly and luxuriously. Such immoral religious leadership incited John Wycliffe to raise his voice against the same and to bring some reform through his writings and preaching. His followers are called Lollards. Wycliffe, 'the morning star of the reformation' did his job not only by standing up against the corrupted church but also by translating the Bible into English to make it accessible to the common man. It is the first English-translated version of the Bible written in simple language. Besides Wycliffe, the writers like William Langland (1330-1400), John Gower (1330-1408), and John Mendeville are important literary figures in the 14th century.

William Langland was born in the western region of England and educated in a monastery. As a churchman, he failed in executing minor decrees of religious law and so he returned to London. He then started earning his livelihood singing psalms for the souls of the dead. His masterpiece *Piers Plowman* is the last literary work written in Anglo-Saxon alliterative verse. Critics have highly appreciated the work for its subject matter. It is didactic in nature and is aimed at religious reform. Emanating from the idea of degenerated Christianity and low moral standard of life, the writer hits severely at the follies and vices of churchmen. Their avarice, sloth, and gluttony are blatantly exposed. The social and political inequality and injustice are satirized. The need for morality, purity, and innocence are emphasized to overcome the spiritual and social malaise. Langland idealizes the hero, Plowman as a revolutionary and Christian man. Christ identifies himself with the needy and destitute, the humble Plowman also represents the lower class people suffering due to the lavish and unethical lifestyle of the ruling class. Moreover, the poem is characterized by passion, vigour, intensity, and sincerity as it pleads for the common cause of the public.

John Gower's relation with Geoffrey Chaucer is considered a foe-friend one. They were contemporaries, so the rivalry is but natural. They also had love and regard for one another. Chaucer dedicated his famous work *Troilus and Cressida* to Gower. John Gower is a unique poet of his time who composed poetry in three influential languages - French, Latin, and English. The French *Speculum Meditantis* is a type of moral sermon reflecting decadence and degeneration. The Latin *Vox Clamantis* delineates Wat Tyler's Rebellion of 1380 in a very realistic and striking manner; and his English *Confessio Amentis* is a very lengthy poem on the subject of love. To write on the contents of love and pleasure has never been the tendency of Gower, but the

desire of the reading public. His real domains are subjects of morality and wisdom, but the priority of the common man was different: " For thilke cause, if that ye rede / I wolde go the middle wey/ And write a boke betwene the twey/ Somewhat of lust (love, pleasure), somewhat of lore". It was written on the complaint of King Richard that nobody has written anything in the English language. As a scholar and literary man, the overall impression one gets in his writing is the social and political consciousness and the writer's effort to awaken the common people.

9.2.7 Chaucer as a Representative Poet of the 14th Century

Chaucer (1340-1400) is variously described as the father or pioneer of the English language. Basically, literature is subject to the law of evolutionary process and temporal development. Though some writers contribute more than others to this ongoing process yet one ought to be extra cautious to give a particular person a title of fatherhood. But in the case of Chaucer, the epithets like an innovative, pioneer, founder, father, and modern are justifiable in more than one way so far as his legacy in the domain of English language and literature is concerned. Mathew Arnold says regarding Chaucer in like manner: "With him is born our real poetry" and Lowell opines that "Chaucer found English a dialect and left it a language." Moreover, generally speaking, he is looked upon as the first narrative artist, the first realist, the first humourist, the first painter, and the first metrical verse composer.

It is also an oft-repeated remark that Chaucer found English of brick and left it of marble. At the beginning of his literary expedition, the language of English writing and speaking was still undefined and unsettled. There were some dialects commonly used in different regions of the country. The four of them were predominant among the public: the Southern, the Midland; the Northern; and the Kentish. The midland or the East midland dialect was in common fashion in London and its adjacent areas. It was the language of upper-class and educated people in the country. John Wycliffe has employed this dialect in the first-ever English successful translation of the Bible. John Gower has used the same variant in his well-known work *Confession Amentis.* Even in the masterpiece of the age *Piers Plowman*, William Langland has preferred it and used it in a combination of the Southern Dialect. Finally, it is Chaucer who resolved the issue of national and standard literary language once for all by giving it a space in his works and others followed him unquestionably. This is expressed very beautifully by John Speirs that all the great writers of England succeeding Chaucer are masters of the language of which he is, before them, the great master.

Chaucer's literary life is generally divided into three segments. The first one of about thirty years incorporates his youth and early manhood. This portion is characterized by French influence wherein he profusely translated French literary works into English. Among these translations, *The Romance of the Rose (Roman de La Rose)* is a very popular one. The second segment of his professional life is a span of some fifteen years. It covers his active involvement as a diplomat and man of worldly affairs. This part of his life shows the overwhelming influence of Italian literature. The evidence of the same is *Troilus and Criseyde*. The third and all-important part of his life is termed as the English period. It is the time when Chaucer produced his masterpiece, *The Canterbury Tales.* This is the work upon which his name and fame rests. The poem is a magnum opus not only of Chaucer but of all English literature so far as the time of its composition is concerned. Its literary merit both in terms of language and substance it portrays, is highly weighted and looked upon for guidance. *The Canterbury Tales* is all-inclusive in mirroring the social and religious milieu of the 14th century.

The Canterbury Tales is a collection of 24 poetic tales dealing with miscellaneous themes and affairs of life. This variety of individual, familial, social, political, religious, and economic matters are narrated in a very striking and realistic manner. The tales are told by characters having professional names and titles. Therefore, these tales manifest not only the reality of an individual character, but of the class their names signify. There are chivalric romances, bawdy narratives, saints' lives, moral tales, animal tales, allegories, realistic tracts and so on. The tales are recounted by the character-pilgrims on their way from Southwark London to the Shrine of St. Thomas Beckett at Canterbury. Chaucer creates a competition among tellers that the best storyteller would be awarded a free delicious supper by the host - Harry Bailly. As already chalked out that order of narrating the tales is to be determined by social hierarchy. So the host entreats the Knight to kick-start first. He narrates a noble tale of two knights desperately in love with a nice looking damsel. After listening to this wonderful account of the Knight, the unlettered and drunken Miller insists to go for it with a tale of lower-class characters - a carpenter, his wife, and her clerk-lover. The pilgrim Reeve coincidentally a carpenter by profession is annoyed and irritated by the Miller's tale. Therefore, the character Reeve in turn narrates a tale about a corrupt Miller.

Moreover, there are many tales which share the common ground and message for readers. The marriage group of tales as it is sometimes called, includes tales by the Wife of Bath, Clerk, Merchant, and Franklin. These narrations present different dimensions of the husband-wife

relationship. The Wife of Bath is a five-time wedded woman and also wishes for one or two more marriages. She has always dominated her husbands and houses through diverse tactics. Sometimes, she makes her husband jealous, and on certain occasions, she maintains this upper hand on the basis of the overage of her husband as she is herself younger and more attractive. One husband is not easily dominated and so is treated disrespectfully. She also instigates him to beat her and then pretends to be dead. Through this mischievous device, she usurps all his possessions and property. Through her character sketch, Chaucer portrays the women of the middle class and satirizes the institution of marriage and the seemingly fascinating domestic life of his era. The tales of Malibee and Shipman are also patterned on gender politics in marriage life. Another thread of tales is that of religious, racial, and ethnic otherness. The Man of Law's tale deals with Muslim-Christian relations, and the Tale of the Prioress projects Jewish-Christian link. In addition to this, the symbolic signification of female virginity is another preoccupation discerned in the Second Nun's Tale, the Prioress's Tale, and the Physician's Tale. These narrations are communicated in different literary forms manifesting socio-cultural meanings with the help of parody, burlesque, satire, humour, and irony. Throughout *The Canterbury Tales,* the contemporary social behaviour and etiquette are starkly demonstrated by the play of showing each other down in the race of telling tales. Chaucer creates an illusion that tales are being narrated spontaneously and in natural order without any imposition from outside.

While analyzing *The Canterbury Tales* critically, one sees that Chaucer as a poet is spectacularly tolerant, fresh, humorous, and genial. These characteristics are very rare when the poetry of his contemporaries is read and researched. Although being fully aware of the moral bankruptcy, corruption, social disturbance, and political instability, Chaucer hardly appears angry and upset. He is not bitter, resentful, or harsh in his attitude and never laughs openly at the failings of mankind as it is done by his contemporaries - Gower and Langland. Aldous Huxley states: "Where Langland cries aloud in anger threatening the world with hellfire, Chaucer looks on and smiles." This greatness and large-heartedness is later on shared by Shakespeare and the great fielding across the genres and ages. All these salient features impart *The Canterbury Tales* a distinction of eternal significance and freshness that most succeeding writers hail him as their master and mentor in the craft of using language and writing literature.

9.2.8. English Literature in the 15th Century - Background:

Fifteenth-century in English literature is marked as blank and unproductive. There was social turmoil and unrest. Politically it was all chaos and instability everywhere. The 'War of the

Roses' between the House of Lancaster and the House of York broke out in 1455. In this dispute, Henry VII defeated and slayed Richard III at the Battle of Bosworth in 1485 and became the first Tudor monarch. The 'War of the Roses' silenced the English poets and consequently, no good poetry was composed during this period. The field of poetry remained barren and unproductive, yet there was certain progress in popular literature in the form of ballads, folk songs, lyrics, and popular drama. Above all, in the domain of prose, this period witnessed the writing of the book *Le Morte d'Arthur* by Sir Thomas Malory. It shares certain aspects of a fictional novel in terms of structure and plot. Thomas Malory wrote it in prison while serving time for various offenses. The book has inspired numberless fictional works and movies, and its influence is still seen in present-day literature.

Le Morte d'Arthur is a transitional work as it was written at a time when the feudal system fell apart. It was the time when the middle class rose and the soldiers fought battles with gunpowder. The chivalry was supplanted by a new aristocracy. The plot of the book recounts the mysterious birth of Arthur and his equally mysterious end. Arthur and his knights fight many battles with all victory and glory. The credit and honour goes to King Arthur alone. Towards the conclusion of the story, the favourable tide of Arthur's fortune is topsy-turvy as Lancelot - one of his knights falls in love with Arthur's queen, Guinevere and she reciprocates the same. The other knights also become disillusioned and discontented and deceive their king one after another. The kingdom is eventually lost in the fierce attack by Sir Mordred's army.

Le Morte d'Arthur is a compendium of various virtues and vices, and negatives and positives. William Caxton very appealingly gives a description of the book in its preface: "Herein may, be seen noble chyvelrye, curtosye, humanyte, friendlynesse, hardynesse, love, fruendshyp, cowardyse, murder, hate virtue synne. Doo after the good and love the evyl and it shall bringe you to good fame and renommce."

It is a usual practice to include in the prose writing of this era *The Paston Letters*. It is a compilation of letters that a middle-class family used to exchange and communicate from 1422 to 1509. The letters deal with the common subjects of daily affairs like living, buying, managing properties, and other matters. So there is very little literary merit and art in them. The period also produced a highly significant prose writer in the person of Lord Burners. Burners enjoyed the influential position like Lord Chancellor and then later on in life remained Governor of Calais. Among his successful English prose translations are *Froissart's Chronicles* and *Huon of Bordeaux*. Both books are from the French language. Moreover, his famous translation from

Spanish is *Golden Book of Marcus Anrelius*. Through these translations, Burners has added a new flavour to English prose literature. He wrote in ornate and sophisticated prose and was critically acclaimed and imitated by succeeding writers. It is undoubtedly his writing which laid the foundation of euphemism.

9.2.9 English Poetry in the 15th Century:

In the post-Chaucerian period, poetry fails to reach the standard set by Chaucer. Some poets tried their utmost to follow the footprints of the master Chaucer and to write poetry accordingly, but in vain. Hoccleve, Lydgate, and Skelton belong to this period. Skelton's contribution is better than that of the other two. Though Hoccleve and Lydgate claimed to be the disciples of Chaucer, there is very little in their poems to be called Chaucerian spirit or masterly art. Hoccleve's only contribution is his portrait of Chaucer. Lydgate is known today in literature for certain lines like: "Be the day weary, be the day long,/ At length it draweth to even song."

John Skelton is known for his Skeltonic style which is characterized by 'ragged' and 'jagged' verses. Alexander Pope on the basis of the same labelled him "beastly Skelton". Overall his eccentricity is considered his only originality and novel contribution. He defines his poetry in like manner:

> Though my rime be ragged
>
> Tattered and jagged,
>
> Rudely raine beaten,
>
> Rusty and moth-eaten;
>
> If ye take well therewith
>
> It hath in it some pith.

Skelton chose to be satiric. His important works are *Colin Clout* and *Why Come Ye not to Court.* The first poem exposes the clergy and the second is a criticism of the politics of the day. He is also capable of displaying tenderness, concern, and pathos. The example of the same is his *Book of Philip Sparrow*. The work highlights the pathetic description of a girl mourning over the sudden and sad demise of the pet sparrow.

These English Chaucerians as they are sometimes called are not truly representative of Chaucer's style. This is compensated to some extent by the Scottish Chaucerians. These Chaucerians are King James I, Robert Henryson, William Dunbar, and Gawain Douglas.

King James I wrote the *King's Quair* in seven-line stanza structure originated by Chaucer, and is today remembered as the 'rhyme royal.' This poem is subjective in nature. James poetizes

his love affair with Lady Jane Beaufort whom he also marries later on in life. The poet gracefully and poignantly presents his feelings and thoughts about love and its bitter-sweet experience. The work shows the overwhelming influence of the great Chaucer and Gower. He candidly acknowledges his debt to both of them as his 'masters dear.'

Robert Henryson is a poet of much greater importance. He demonstrates a great originality despite looking towards Chaucer for guidance. He has a strong power of presentation and a notable variety of ideas and subjects. Among his poems *Testament of Criseyde* is a type of sequel of Chaucer's *Troilus and Criseyde* which is composed in rhyme royal. *Orpheus and Eurydice* is a collection of Aesopian Fables. The fables show the lighter mood of the writer and are saturated with humour and realism. Moreover, *Robene and Makyne* is another achievement of Henryson's poetry. This poem is written in pastoral form. Makene, the shepherdess tries to win the heart of Robyne, but in vain. She does not get any positive response. Later, it is vice-versa. As Robyne begins to woo her, she does not reciprocate him. The shepherdess makes up her mind to retaliate and establish a classical precedence of tit for tat in love. The story is beautifully and delightfully presented in the form of an idyllic ballad.

Among Scottish Chaucerians, William Dunbar (1460-1530) is the most prolific and also professional so far as his craft of composing verses is concerned. There are about hundred poems extant from his writing. Though his poems are mostly short in size, he always displays a wonderful variety of subjects. The ease and spontaneity with which he elaborates his themes is also praiseworthy. His well-known poems are: *Thistle and the Rose, The Two Married Women and a Widow, The Golden Targe, The Flyting of Dunber and Kennedy, The Friars of Berwick, The Lament for the Makers,* and *The Dance of Seven Deadly Sins.* Through these critically acclaimed poems, Dunbar has presented himself as a perfect allegorist, moralist, satirist, and even a good clown. But the hallmark of his poetic art is humour, satire, and irony. It is these singularities of his poetic craft that place him near Robert Burns. Burns is unanimously accepted as the master poet of Scotland, even though he sometimes appears excessively sentimental This fault of Burns has made the modern Scottish poets to proclaim "back to Dunbar". This same sentimentalism of Burns curtails his poetic greatness and lessens the intensity of his art. Dunbar himself being non-native to English has failed to understand and use the nuances of the English language with accomplishment. This lingual gap between his inner poetic flair and its outer expression denies him his actually deserved space in the domain of English literature.

Gawain Douglas (1475-1522) is called the last of the great group of Scottish Chaucerians. He was born great in terms of his aristocratic background, well-educated, and a bishop. Due to his involvement in political intrigue, he had to leave behind his motherland, and take shelter in London where he passed away at the early age of 48. His popularity and acceptability as a poet rests on his two popular poems and a classic translation: *The Palace of Honour*, and *King Hart*, and the English *Translation of Virgil's Aeneid*. *The Palace of Honour* is an allegory and a reminiscent of Geoffrey Chaucer's *House of fame.* It has a nine-line stanza structure. *King Hart* is composed in octaves and is also put in the mould of allegory. The *Translation of Virgil's Aeneid* is the first of its kind in English. It has a historical significance as a precursor to Renaissance humanism. Moreover, what makes the translation a memorable one is its prologue added by Douglas himself.

The dearth of great and good poetry in terms of both quantity and quality in the 15th century is partly recompensed by what is commonly known as 'unofficial poetry'- the ballads. The ballad form was used as an alternative for lengthy romances written in the medieval period. The famous group of these English ballads revolves around the image of Robin Hood, a legendary outlaw. Robin Hood is partly projected a real human being and partly a legendary mythical hero. These stories depict him as the commander of an outlaw band living in a large forest away from social life. They robbed the rich in order to help the poor and needy ones. The tales frame a public point of view that Robin Hood is a symbol of revolt and justice. Therefore, a number of ballads were written in praise of Robin Hood and his companions. These poems highlight their laborious expeditions and risky adventures. The cycle of ballads dealing with the life of Robin Hood is of paramount importance. These poems have literary merit and cultural value. They are read and taught across several countries and cultures even in the present times.

9.3 Learning Outcomes

English literature is complex and philosophical in nature and signification. In order to understand it from the right perspective, one has to consider various dimensions of a literary work simultaneously. Their different dimensions may be seen in the form of time and space of a literary work, social and political conditions, the author's present life, and past influences. At the end of this Unit you should be able to sharpen the sense of historical consciousness and to be aware of the socio-political background, and also be informed about the writers and works of

the Old English period. You should be able to appreciate the literature of this period. Moreover, effort has been made to establish a context for every important text to enhance the students' understanding.

9.4 Glossary

Allegory: A symbolic representation that can be analysed to extract a hidden meaning, usually a moral or political one.

Alliterative meter: The recurrence of the same letter in accented parts of words, as in Anglo-Saxon alliterative meter.

Anonymous: Unknown; without any name. A work without the writer's name.

Ballad: A romantic song or narrative poem, adapted for recitation or singing; especially, a sentimental poem in short stanzas.

Burlesque: A derisive literary form that ridicules and mocks by imitation.

Chapel: In Christianity, a place of worship, smaller than a church or subordinate to it.

Chivalry: The fact or state of being a knight, possessing knightly skill and prowess of cavalry fighting.

Compendium: Encyclopaedia; a collection of multiple items.

Dilettante: Amateur; someone who does something out of casual interest rather than as a profession or serious interest.

Eccentricity: The quality of being eccentric or odd or display a strange behaviour.

Epithet: A term used to characterize a person or thing or used as a descriptive substitute for the name or title of a person.

Euphemism: An ornamental and ornate style of writing characterized by the excessive use of alliteration, antithesis, and elaborative similes and metaphors.

Flyting: A contentious argument or invective expression.

Malaise: A feeling of bodily discomfort, uninterest, fatigue; mental or moral depression.

Humanism: A system that centres on humans and their values, needs, interests, capabilities, dignity, and freedom. It also refers to a cultural and intellectual movement in 14th - 16th century Europe marked by attention to classical culture and art.

Humour: The quality of verbal or oral statements being amusing, comical, funny.

Irony: An expression that, when taken in context, may actually mean something different from, or the opposite of, what is written literally.

Mediocre: Of little or minor significance, accomplishment, or a common and undistinguished.

Meiosis: Understatement; A figure of speech whereby something is made to appear smaller or less significant than it actually is.

Parody: A literary work that imitates another work with ridicule or irony.

Paramount: Utmost, chief, or supreme.

Pathetic: Miserable, unfortunate. An expression which arouses pity, sympathy, or compassion.

Proliferation: The process of increasing; augmenting, procreation, enlargement aggrandizement, and propagation.

Prologue: A type of preface or introductory section to a literary work at the beginning.

Renaissance: Rebirth; revival. The 14th century rebirth of classical art, architecture, literature, and learning that started in Italy and spread throughout Europe over the two succeeding centuries.

Romance: A prose or poetic tale relating to chivalry involving knights, heroes, adventures, quests.

Refrain: A phrase or line of a song recurring at the end of each stanza or line.

Satire: A literary tool of writing or art which mainly ridicules its subject often as an intended means of provoking ridicule.

9.5 Sample Questions

9.5.1 Objective Type Questions:

1. Which one of the following categories is not among Anglo-Saxon poetry?

    (a) Christian poetry

    (b) Romantic poetry

    (c) Pagan poetry

    (d) Elegiac poetry

2. Identify the tribe which is not among the Germanic tribes known as Anglo-Saxons:

    (a) Angle

    (b) Jute

    (c) Saxon

    (d) Tudor

3. Choose the dialect which Chaucer used and which became the standard English language:

    (a) The Midland Dialect

    (b) The Northern Dialect

    (c) The Southern Dialect

    (d) The Kentish Dialect

4. Pick out the Scottish Chaucerian from the given poets:

    (a) Douglas

    (b) Hoccleve

    (c) Lydgate

    (d) Skelton

5. Which one is not the character-pilgrim in *The Canterbury Tales*?

    (a) Knight

    (b) Miller

    (c) Merchant

    (d) Sheriff

Fill in the blanks:

1. Anglo Saxon period is from _____ to _____.

2. *Beowulf* is an _____.

3. Norman Conquest started in_____.

4. Hundred Years War was fought between_____ and_____.

5. Chaucer's life is divided into _____ periods.

9.5.2 Short Answer Questions:

    1. Write a short note on Anglo-Saxons.

    2. What is romance as a form of literature?

    3. Describe briefly the development of prose in old English period.

    4. Critically comment on William Dunbar as a Scottish Chaucerian.

    5. Evaluate the Character of Wife of Bath in *The Canterbury Tales* as a symbolic

       projection of the middle class women.

9.5.3 Long Answer Questions:

1. Describe Chaucer as a representative poet of 14th century in the light of *The Canterbury Tales.*

2. Bring out the literary significance of *Beowulf* as an old legendary epic.

3. Thomas Molary's *Le Morte d'Arthur* is a milestone in the evolution of English prose. Elaborate the statement.

9.6 Suggested Readings

1. Abrams, M. H. and Geoffrey Galt Harpham. *A Handbook of Literary Terms.* New Delhi: Cengage Learning, 2009.

2. Alexander, Michael. *A History of English Literature*. 2nd edition. Palgrave Macmillan, 2007.

3. Carter, Ronald and John McRae. *The Routledge History of Literature in English.* London: Routledge, 1997.

4. Daiches, David. *A Critical History of English Literature*. (Volume I), New Delhi, Supernova Publishers, 2010.

Unit-10: Renaissance to Elizabethan Age

Structure

10.0 Introduction

10.1 Objectives

10.2 Renaissance to Elizabethan Age

      10.2.1 Background of Renaissance

      10.2.2 Causes and Impact of Renaissance

      10.2.3 Key Features of Renaissance Period

      10.2.4 Renaissance and the Elizabethan Age

      10.2.5 Elizabethan Age: An Introduction

      10.2.6 Critical Study of Elizabethan Poets

      10.2.7 Critical Study of Elizabethan Dramatists

      10.2.8 Critical Study of Elizabethan Prose Writers

10.3 Learning Outcomes

10.4 Glossary

10.5 Sample Questions

10.6 Suggested Readings

10.0 Introduction

In the previous Unit, you studied the Old and Middle English periods of English Literature. The next period in the history of English literature is termed the Renaissance Age. The word *renaissance* is derived from French and means revival or rebirth. In literature, it is used to refer to the the revival and renewal of classical Greek and Roman literature of the ancient period. Though there is no particular date of its commencement, it is deemed that it started in 1350 and originated in Italy. The rebirth was not merely limited to literature and art but it expanded to the social, cultural, and economic rebirth of life. In general terms, this period started in the 16th century and culminated in the 17th century. Not only did great thinkers,

intellectuals, and literary figures of the world make their appearance during that period but also a new world of hopes, exploration, and possibilities was ushered in. The period was so critical and significant that it acted as a bridge between ancient time and the modern period in all walks of life.

A great revolution and rebirth took place with respect to art, architecture, literature, science, and philosophy during the Renaissance period. In this period the knowledge of these branches was fused together and a unique blend of knowledge and enlightenment was introduced. Scientific studies stirred the world during this period especially that of Copernicus and Galileo. Naturalism and realism were introduced in art and the greatest pieces of art such as The Mona Lisa, The Birth of Venus, The Last Supper, and The Creation of Adam were crafted and designed during this period. The movement emerged in Italy where rich and wealthy people deemed it pride to be part of the intellectual movement and scholarly revolution by assisting the writers, artists, and philosophers with their wealth and support. Some of the greatest men of science and literature such as Copernicus, Galileo, Hobbes, Chaucer, Dante, William Shakespeare, Marlow, Milton, and others thrived in this period.

People from all walks of life in Italy, where the Renaissance originated, thought it their foremost duty to be a part of the intellectual movement which would free them from the period of ignorance and darkness that prevailed in the Middle Ages. Initially, it spread in the cities and states of Italy, and then later on, in the 15th century, it made its way to France and later throughout Europe. In the middle of the fifteenth century, the invention of the printing press revolutionized the mode of communication around the world. It assisted the spread of ideas and concepts globally. The ideas of great Greek and Latin writers were dispersed with a new tone and look to common people which had brought about a great change in the thinking of the people. It not only brought about the concept of Humanism but also revolutionized economic and cultural diversity among people.

The Renaissance is also called the period of new exploration and discoveries. New lands and horizons were discovered during that period. The period was not merely marked with the inventions of new concepts and ideas rather they became the base for the other explorations in all walks of life. Voyages were undertaken, new islands and regions were explored, new shipping routes were introduced and explorers undertook journeys during Renaissance. As far as religion was concerned, humanism, Bible, and Christianity were great forces during this period due to the spread of ideas and concepts through explorers and texts assisted by the printing press. However,

such a marvelous period of art, science, and philosophy could not continue for long due to numerous contributing factors. In the 15th century, the wars and plagues that took place in Italy, Germany, and France disrupted life. It was by the 17th century that the Renaissance lost ground to be replaced soon by the reformation. Though there is a debate with respect to the exact timeline and contribution of the period, there is no denying the fact that this period reshaped the literature.

10.1 Objectives

After going through the Unit, you will be able to:

- know the background of the Renaissance in English literature.
- realize the causes and impact of the Renaissance in all walks of life.
- understand the characteristic features of the Renaissance.
- get familiarized with major figures of the Renaissance.
- know the link between Renaissance and Elizabethan Age.
- identify the characteristics of Elizabethan literature.
- know the important authors of the Elizabethan Age.
- appreciate the prevailing literary genres of the Elizabethan Age.

10.2 Renaissance to Elizabethan Age

10.2.1 Background of Renaissance:

The revival or rebirth of classical learning began in the 13th century across the entire Europe. It was the beginning of what was termed as humanism in the 14th century. The key feature of this movement was that, on the one hand, there was an emphasis on Latin and Greek classical knowledge and on the other,there was emphasis on the individual as a pivot in society. Later on, that very interest in humanism led to numerous modifications with respect to arts, culture, and scientific knowledge. From the 14th to the 16th century there was a period of economic flux in Europe which had altered many social, cultural, and political norms, and hence the literary and artistic tone of the individual as well of the society.

The most influential event that shook the entire structure of Italy was the death of Frederick II. After he died in 1250, the power that was held by workers and laborers shifted back to the Pope again as none was equal to Frederick II. After the power went to the hands of the Pope, it shifted to the secular rulers. It was later observed that Italian republics were developed and grown during the Renaissance period instead of cities and estates that was the trait of societal and geographical norms. When the renaissance was at its apex, it was observed that there were five major city states in Italy. These were the combined state of Naples and Sicily, the Papal State, Florence, Milan, and Venice. It was the period when Italy, Spain, England, and France grew economically and it was marked and measured through strong banks and class systems based on economic terms.

There were several notable theories with regard to the origin of the Renaissance. Some thought of it as a cultural facet. To them, this period was marked by the advancement of the Middle Ages. But in a broader sense, it was considered to be the period that was marked by the rebirth of classical languages such as Latin and Greek. The intellectuals termed this movement as humanism which was derived from classical philosophy and it was illustrated by Protagoras as "Man is the measure of all things." But there was no denying the fact that this period had marked the dynamics of human history, culture, arts, literature, politics, philosophy, and architecture. In addition, it had political, economic, literal, cultural, and intellectual implications that began from the 14th century continues to the present day.

10.2.2 Causes and Impacts of Renaissance:

There were numerous factors that contributed to Renaissance. Prior to it, the clergy was involved in those practices that did not confirm to the norms of Christianity; rather their activities were contrary to it. This resulted in eroding people's faith in religion, church, and clergymen. The authority and powers of the clergy were challenged by thinkers such as Peter Abelard (1079-1142) and Roger Bacon (1219-1292) .It resulted in the weakening of their powers and authority. Earlier the Church manipulated people in all walks of lives. People blindly trusted the Church and the clergymen. But gradually the questioning spirit set in and people not only began to question their unjustifiable authority but also began to test and verify their beliefs on the basis of logic and reason. Another significant aspect that led to the spread of the Renaissance was the fall of Constantinople in 1453 with which began the interest in the studies and heritage of classical thinkers and writers. There was a systematic flow of Greek studies that was unstoppable. In this way, the fusion of classical studies swept over Europe and ushered in

the Renaissance. The ideas of early thinkers and intellectuals of the Renaissance was supplemented by the printing press. It assisted in spreading their ideas. Literature began to be translated into local languages such as French, Italian, Spanish, German, and English and this served to introduce the common masses to the classical literature of Latin and Greek which was beyond their understanding due to the language barrier. The Crusades also made possible contact with different regions especially, from the Arab region and the East. Hence, there was dissemination of ideas which was yet another significant factor behind the spread of the Renaissance. The role of progressive kings, popes, and rich merchants was also very significant in patronizing art and artists which contributed to the enrichment of the Renaissance.

In addition, scholarly refugees also contributed in making this movement and era a success. In this regard, the role of the Greeks who settled in Italy was of great significance. The richness of the cities of Italy which were the controlling hubs of goods transported between Asia and Europe also led to the patronizing of art and artists during the Renaissance. Rome, Florence, and Venice soon became the centers of culture, civilization, learning, and art. Italy was the greatest contributor as far as the rebirth of classical learning is concerned. The role of the Italian language in this regard was also significant as it closer to the classical languages such as Latin.

The consequences and impacts of the Renaissance period were influential and far-reaching. It led to the transition from the Medieval Ages to the Modern Era. It was this period or age that replaced reactionary spirit with logic, reason, and scientific base. Monarchy was strengthened and the culture of Europe was enriched in this period. The monopoly and authority of the church were challenged and hence it weakened during the Renaissance period. The enlightenment of art, literature, knowledge, culture, and learning were at the apex during that period. Respect and honor for the classics was restored.

10.2.3 Key Features of Renaissance Period:

Now let us look at the significant features of the Renaissance. The most significant of all is the feature of rebirth and discovery that is associated with the Renaissance period. It was a period that emerged after the fall or weakening of the church and its monopoly in Italy. It was meant to replace the church with love for and reorientation of classical learning of Latin and Greek. It was this movement that inspired many literary figures to flee to Italy along with their manuscripts. Italian cities such as Venice and Florence became the centers of art especially visual arts in the 16th century. It assisted in changing the political and trade dynamics of Italy and had great influence over Europe for a long period. It had swept over all the parts of Europe

175

not only on the literary and artistic levels but also transformed its fate on political, economic, and cultural grounds. In addition, numerous notable scientific inventions and geographical discoveries of later times were indebted to this period which had marked a significant contribution in the history of the western world.

This period was marked as a period of learning, knowledge, and enlightenment. The number of instructional institutes increased during the period. There was also a paradigm shift with regard to the thinking process. The old Christianity and religious theology were replaced by logic, reason, and practical aspects of philosophy among intellectuals. A new discipline of humanities emerged in which history, language, arts, and cultural aspects were given paramount significance. Girls were permitted to go to schools and equip themselves with education. Love for poetry, plays, and painting increased manifold during that period. Portraits and visual arts touched new heights among artists. The concept of humanism led the British to open grammar schools where language was given foremost priority. Not only English was taught but other classical languages such as Latin and Greek were given enough space. In addition, love and honor for human beings was the most influential part of humanism at that time in contrary to the Dark Ages where wars, conflicts, and killings were supplemented with ignorance.

Renaissance and its humanistic movement created a strange paradoxical stir in Europe. It was still overwhelmed with Christian notions and under the monopoly of the clergy but the writers, artists, and thinkers were under the dominance of the classical hub of intellectualism. It led to a clash which was culminated in the trial of Martin Luther on the charge of corruption. It led to a movement against the preaching by the Catholic church. Martin Luther was of the opinion that the church had absolute monopoly of authority which needed to be corrected, and a direct relation between God and believers must be advocated. Another aspect of the movement, which was termed the Reformation movement, was that the Bible should not be just restricted to Latin. It must be made accessible in other languages for the people. In 1534 Luther himself published a German version of the Bible. This movement was facilitated by the printing press and increase in literacy rate.

Without taking into account the discoveries that took place during Renaissance, it is impossible to pay homage to the writers, artists, discoverers, and scientists who made a significant contribution in not only discovering classical literature, culture, and stirring scientific notions but also made great geographical discoveries. In this regard, the discoveries of Italian explorer Christopher Columbus are of importance. New regions were discovered followed by

new trade and commerce routes that linked different parts of the world. That was a great boost to the economy and financial activities among people all over the world. Political and cultural imperialism spread through colonialism in different parts of the world. Europe was the most illustrious and decisive beneficiary of that entire process which was associated with the Renaissance period.

There is no denying the fact that geographical discoveries and expansion diminished the scientific and intellectual discoveries that were made during the Renaissance period. Still, it is noteworthy to mention that a Polish astronomer named Copernicus suggested that the earth moved and circled around the Sun. It was contrary to the age-old established idea. This theory was proved by the Italian polymath Galileo through close and keen observation. He was the one who had also reformed the mechanical clock. The magnetic compass which was utilized by the Chinese sailors in the 11th century was rediscovered by the Italians in the 14th century. Gunpowder which was also the discovery of the ancient Chinese was also introduced by the Europeans during this period in warfare. It had a great impact on the drastic and brutal implications in wars. The most beneficial invention with regard to the spread of ideas and knowledge was the invention of the printing press which gave a great thrust to the literary and artistic value of the period.

The impact of the Renaissance on culture was also paramount. Italian painters, artists, and portrait makers had given culture, sculpture, and architecture new apex and height which were far away from the dynamics of the past. Visual art was more related to naturalism and realism. Through these visual and artistic forms culture and cultural diversity was depicted which had an impact on the people of other cultures. Association with classical Greek and Latin was also noteworthy. In addition, composers had also composed tunes that were more representative of the culture of the classic. Political analysts and intellectuals like Machiavelli (1469- 1527) and Francis Bacon (1561-1616) articulated their ideas. Bacon's insight and vision was logical, scientific, and based on reason. He was deemed as an icon as far as the political wisdom was concerned. For performing art, the role of the Public Theater of London during the English Renaissance was notable. All these people belonging to diverse walks of the artistic sphere had contributed in developing the overall spirit of Renaissance and its cultural diversity.

10.2.4 Renaissance and the Elizabethan Age:

The difference between Renaissance and Elizabethan Age is that Renaissance is a term or period used to indicate the transition or transformation from the Middle Age to that of the

modern period of history in Europe with an emphasis or rebirth of classical learning of Latin and Greek. On the other hand, Elizabethan Age is a period that is deemed to be a transition from a feudal society prior to Queen Elizabeth I (1558-1603) to a more stable period during her rule in England. It is interesting to note that the Elizabethan Age falls within the period termed as Renaissance. Hence the influence of the Renaissance period is very much apparent in Elizabethan Age and it borrowed a lot from that period of highly creative and richly adorned literary, social, political, artistic, and cultural transition. Renaissance was a period that witnessed the advancement of art, literature, science, logic, philosophy, technology, and modern politics. It was a period which was not merely limited to scientific innovation but witnessed great geographical exploration as well. Elizabethan Age was the period of enrichment of poetry and drama.

This age was also witnessed stability and advancement of England as a state. The queen and state showed great interest in the development of art and artists in the country which gave a great impetus to art and literature. The result of patronization was the worldwide recognition of literary and artistic figures like Ben Jonson and William Shakespeare The Queen not only supported and patronized art and writers but showed her keen interest in geographical exploration. She was a great supporter of Sir Francis Drake who launched a voyage around the globe. So, as far as the advancement of art, literature, and exploration are concerned both the periods - Renaissance and Elizabethan Age were in line with each other. Both the periods showed marvelous achievement in the said domain. Actually, these two terms are meant to distinguish the two periods of history. Renaissance was a period that was broader and exclusive that represented a wider and broader canvas while the Elizabethan Age refers to the age of Queen Elizabeth of England and her period was from 1558 to 1603.

Elizabethan Age falls within the Renaissance period. Elizabethan Age was a period of great literary and artistic boom. It was especially well known for the apex of English drama as it witnessed the world's most illustrious dramatist of all time - William Shakespeare. It was a period of great stability and hence love and regard was extended from the court to the writers, artists, and dramatists. On the other hand, the Renaissance period was a social movement that not only revived the concept of classical learning of ancient Latin and Greek but also brought about a social, cultural, intellectual, and innovative revolution on a wider scale. Though the major transformation took place in Italy, France, Germany, and England, it swept all over Europe and its influence could be seen around the globe. It roughly covers the period that extended from

1400 to 1800. It was due to this period that Europe got its recognition around the world on multiple layers of social fabric, cultural imperialism, literary authority, economic advancement, etc.

10.2.5 Elizabethan Age: An Introduction

The Elizabethan Age is a period associated with the reign of Queen Elizabeth that ranged from 1558 to 1603. It is deemed to be the golden period of English history due to the political stability and contribution towards literature especially the contribution of William Shakespeare. In addition, it is deemed to be the apex of the Renaissance period and the height of English drama under Christopher Marlowe (1564-1593) and William Shakespeare. It brought about new trends and notions with regard to the new form of plays which broke the ancient and old convention of English drama. It was a period of internal peace which enabled the nobility and court of the queen to focus on the aesthetic and artistic value. During the Elizabethan period, England was well off, well established, and free from battles and conflicts. England was economically flourishing and a new trade route was opened.

In terms of fashion, England was highly indebted to France and Spain as far as the dresses of court members were concerned. Farthingale was used for women, mandilion was utilized for men, and ruffs were used for both the sexes. The fondness towards the flowering and embroidery was also in full swing during the Elizabethan Age. Public festivals and holidays were also celebrated during the period with great flair and these were usually held at church. This period was also characterized by the spirit of adventure and exploration and was marked by the spirit of patriotism and nationalism. There was a sense of thrill and enthusiasm among people. Social tolerance, intellectual advancement, and social contentment along with love for art and literature. All these qualities contributed towards the culmination of English drama which was at its height during the period. Though some notable work was done in prose, it was a period of poetry and drama with a new and innovative style. The poetry of this period was marked by freshness, romance, youth, passions, and variety.

It was an age of high intellect which had witnessed translations into English of numerous books of foreign writers. Although the writers of this period borrowed a lot from classical and foreign authority yet the spirit of independence and creativity among them was at its apex. A romantic and imaginative flair of writers was also in full swing at that time, especially that of William Shakespeare. Edmund Spenser introduced and perfected the Spenserian stanza. Other than poetry and drama, prose was also at its apex during Elizabethan Age. The romantic quest

was also in full swing as in the words of Albert "resolute spirit of adventure in literary as well as the other regions, and most important of these was an un-mistakable buoyancy and freshness in the strong wind of the spirit. It was the ardent youth of English Literature and the achievement was worthy of it."

10.2.6 Critical Study of Elizabethan Poets:

The Elizabethan Age was an influential age in the history of English literature. Prior to the start of this period, two notable poets, Sir Thomas Wyatt (1503-1542) and Henry Howard Earl of Surrey (1516-1547) began making their imprints in poetry. They were the ones who introduced the sonnet from Italy and made it familiar in England. Sir Thomas Wyatt followed and introduced the Petrarchan form of the sonnet which contains one octave and one sestet. On the other hand, the Earl of Surrey did not strictly follow the Petrarchan form. Instead, he introduced a new form of sonnet consisting of three quatrains followed by a concluding couplet. It was later adopted by William Shakespeare who perfected it. Thereafter, it became popular as the English sonnet or the Shakespearean sonnet. The Earl of Surrey was also the first English poet who wrote in blank verse. This period witnessed some of the very finest lyrics and one of the key lyricists was Sir Phillip Sidney (1554-1586) The famous dramatist William Shakespeare was also one of the leading poets of the Elizabethan Age. He wrote about 154 sonnets contributing immensely to English poetry.

As you were told earlier, Shakespeare perfected the English sonnet. The Shakespearean sonnet has a rhyme of abab cdcd efef gg. Shakespeare addressed sonnets 1-126 to W.H., a young man, and the remaining 127-154 to a mysterious Dark Lady. Edmund Spenser was another key poet of the age who represented the Elizabethan Age in his poetry. He wrote *The Shepherd's Calendar*, a long poem in 12 books signifying the months of the year. His most influential work is *The Faerie Queen*. It was also planned to be written in 12 books but he was able to complete only 6 books. It has three notable themes: moral, political, and fairy tale. Other than the themes and story, it is also well known due to its magical and poetic skills of music and the beauty of the sound. It is written in Spenserian Stanza form which has 9 lines. Apart from these great poets, this age witnessed some of the greatest lyricists not only of that age but of English poetry in general.

Lyrical poetry got its boom in the hands of Drayton and Samuel Daniel other than the role played by Spenser and Sidney in the enrichment of lyrical poetry. Although they extended their poetic work up to the 17th century, they are deemed to be the Elizabethan in their essence

and spirit. Their poetry was calm and sober. However, both these lyricists were different in their approaches. Daniel was a classical poet while Drayton was romantic in nature and approach. Drayton's works included pastorals, sonnets, and historical poems which gained much fame. In addition, he wrote odes and satirical poems. Though his poems were not much refined yet there was fluency, fancy, liveliness, and a certain flow in his poems. Most of his poems were marked high among critics due to their richness of language and pleasant rhythmic sound.

It is also imperative for you to note that the best and greatest lyrical qualities can be found in the plays of that time other than the poetry. For instance, the plays of William Shakespeare were highly lyrical, rhythmic, and spontaneous. The lyrical flair of the age can be found within the sonnets that were written during the Elizabethan Age. The poetry of Sidney, Spenser, and Shakespeare was the chief source of entitling this era as the golden era as far as lyrical poetry was concerned. Intimate feelings, emotions, and passions were articulated through these sonnets. Use of imagery, grace, and liveliness were the chief attributes of the lyrical sonnets during the Elizabethan Age. Sir Phillip Sidney was one of the leading lyricists of the Elizabethan Age. He was also a courtier and politician other than being a poet. His collection of sonnets got published in 1591 with the title *Astrophel and Stella* after his death. Sir Walter Raleigh was yet another significant name of that period. Apart from these poets of the Elizabethan Age, Christopher Marlow also wrote some fine lyrics other than his greatest contribution towards English drama. Elizabethan Age was followed by an age known as the Jacobean Age which was best known for having more interest in the mind than focusing on the heart and eyes. After the fall of lyricism in English poetry, a group of poets who were known as metaphysical poets began to write poetry. Their poetry was not as beautiful as that of lyricists, it was less lyrical and musical but it had style and unique images.

The Metaphysical poets tried to narrate what they thought had never been said before. They had their own subject matter and way of articulating their thoughts. They had sought knowledge about all walks of life and utilized it in their poetic expression which made their poetry intricate and complex. Metaphysical poetry was a trend that was initiated by John Donne (1572-1631) at the beginning of the 17th century. As he was a priest so he wrote religious poetry as well. His songs and sonnets were his chief works. He introduced direct speech in his poetry which gave his poetry colloquial touch. He has conveyed his thoughts in new words and style. George Herbert was chief among his followers who unlike him wrote poetry which was simpler and his vision was also narrow as compared to John Donne. The main feature in George

Herbert's poetry was the use of imagery that appealed to the mind rather than the senses. Henry Vaughan was yet another poet of the Elizabethan Age who was more lyrical and gave ample description of nature in his poetry.

You will read more about the Jacobean and Metaphysical poetry in the next Unit. You will also continue to read about the Elizabethan Age in the next Unit.

10.2.7 Critical Study of Elizabethan Dramatists:

Beyond any doubt, the most illustrious and the greatest dramatist of the Elizabethan Age and English literature was William Shakespeare. It was due to his contribution towards the Elizabethan Age that it was termed as the golden age of art and literature. His dramatic career spread over 24 years, and he produced 37 plays. Most of them are deemed as masterpieces not only as far as Elizabethan Age was concerned but for all Ages. His plays are full of emotions, passions, and feelings which made his characters lifelike and realistic. His fame was so enormous that many other great dramatists went under the shadow due to him. The chief among such names was Ben Jonson, who was also one of the closest friends of Shakespeare. If Shakespeare had not been there, Jonson would have been enjoying the fame and attention currently enjoyed by Shakespeare. Dowden classified his plays into four categories. The first of them was termed as in the workshop, the second one was called in the world, likewise third was termed as out of depth and the fourth was deemed as one of the heights. According to him, Shakespeare's imagination touched its apex in the second phase while getting into the depth of his life in the third phase and he got the artistic greatness in the fourth phase of his literary and artistic career.

Ben Jonson, Shakespeare's great contemporary playwright, was a well-read as well as a well-traveled fellow. Some of his oft-repeated dramas on the stage were *Every Man in His Humor*, *Eastward Ho*, *The Alchemist*, and *Bartholomew Fair*. Christopher Marlowe was yet another name who was one of the greatest dramatists of not only of Elizabethan age but also of the English language ever witnessed. He was also a spy and interesting figure apart from being an influential playwright. He was a learned man and attained a considerable amount of attention and fame after *Tamburlaine the Great* was written in 1588. He was an atheist and when he used to write about the inconsistencies within the Bible, he came under trail but before its proceeding, he was killed at the age of 29. He was best known for his blank verse and poetic language. He introduced the concept of ambitions rather than revenge in drama. His plays like *Doctor Faustus*, *The Jew of Malta*, *Tamburlaine the Great,* and *Edward II* were regularly performed on the stage.

Robert Greene was yet another important name in Elizabethan drama. His well-known works included *The Scottish History of James IV* and *Friar Bacon and Friar Bungay*. Francis Beaumont and John Fletcher were also celebrated dramatists of the Elizabethan period. Their collaboration and association was so close that they were often quoted together. They were younger than Shakespeare and it is said that their works had been edited and got performed by Shakespeare as he was keenly interested in their works. Their dramatic works included *Philaster*, *The Knight of the Burning Pestle*, and *The Maid's Tragedy*. Another illustrious name of that time was Philip Massinger who was deemed to be the great dramatist of the Elizabethan Age after Shakespeare. Most of his works were lost and are unknown to the world but his masterpiece *The Roman Actor* survived. He collaborated with Fletcher and this association brought about twenty plays to English literature.

Thomas Kyd (1558-1594) , another influential dramatist of Elizabethan Age, was best known for his *The Spanish Tragedy*. He was the one who introduced the concept of revenge in tragedy, and it was later adopted and perfected by William Shakespeare. *Hamlet* was the chief indebted work of Shakespeare as far as Kyd's revenge tragedy was concerned. John Webster (1580-1632), the other Elizabethan playwright, did not write many plays but whatever he wrote attained a class. *The White Devil* and *The Duchess of Malfi* were deemed to be classical and representative of their time. These plays highlighted the Jacobean drama and highlighted the chief attributes of that time such as cruelty, violence, intricate intrigues, and the intelligence of the heroes. The poetry of these plays was also classy and of the highest quality. It was said that the poetry of these plays was second to the poetry of Shakespeare in his plays. It was as fresh, full of enrichment and feelings as that of Shakespeare.

As far as tragedy in the Elizabethan period is concerned, it was to end typically at the death of the principal character. The death of the major character was not merely the result of an incident but due to some tragic flaw of the character. It might be the direct or indirect tendency of the tragic hero that resulted in his downfall. It was also common among the tragic dramatists of the Elizabethan time to arouse such feelings that the audience cared for the fate of the hero or major character more than anything else. Due to the attributes of these great dramatists the age of Elizabeth is thought to be the remarkable age as far as the advancement of the drama was concerned. It was also considered to be the golden age of the English literary horizon. The role of University Wits in the development of drama was also notable in this regard. They had a chief

role in making English drama a popular form and as an entity to be performed on the stage as they themselves were actors as well as dramatists.

10.2.8 Critical Study of Elizabethan Prose Writers:

The prose of the Elizabethan period commenced with Romantic and picaresque writings. It began with the translation of great romantic tales of Latin and Greek which were deemed as classic. It was the prose that laid the foundation of novel in English literature due to its richness and flexibility. Although the Elizabethan Age is known as the glorious period of English drama and poetry yet the prose writers were not lesser than the poets and dramatists. Many prose writers and essayists like Francis Bacon, Sir Phillip Sidney, Richard Hooker, John Fox, and Camden wrote in this period. Their prose was as colorful, rhythmic, and indirect as was the poetry and drama of the Elizabethan Age. The Renaissance aspects like romanticism, liberalism, and humanism were key features in the enhancement of English prose in the Elizabethan Age. Francis Bacon was among the most important essayists who contributed to a great deal in prose during the Elizabethan period. He was the first who introduced the genre essay which was reflective and interpersonal.

Brevity, terseness, and wit were chief traits of Bacon's essays and he had a unique writing style. He used few words but spoke volumes. There is no doubt about the fact that his work and essays were the culmination of Elizabethan prose. It was his contribution towards the development of Elizabethan and English prose and essay that he is considered to be the father of English essays. *The Advancement of Learning*, *The Novum Organum*, *Instauratio Magna*, *The New Atlantis*, etc. are the masterpieces Bacon produced. Richard Hooker was yet another influential name as far as prose style in Elizabethan Age was concerned. He was opposite in nature, form, and expression to Bacon. His masterpiece is *Of the Lawes of Ecclesiastical Politie*, which was written in argumentative style and approach.

There were other essayists and prose writers who produced marvelous prose during Elizabethan period and one of them was Sir Phillip Sidney who was an established poet as well. His prose works with the title *Arcadia* and *Defense of Poesie* were among early literary essays. He represented his romantic tendency in his prose work. Sir Walter Raleigh, an eminent prose writer, represented his adventurous spirit in his prose works as he was a scholar, poet, and adventurer. *The Discovery of Guiana* and *The History of the world* were his prison works which were famous because of his style. His expression was simple but was dignified at the same time. Wit and poetry was also a notable feature of his style and expression. John Fox, the other prose

writer of the Elizabethan Age will always be given credit because of his masterpiece *Book of Martyrs*. He was the one who was driven out from his native land and during the time of wandering, he wrote the history of persecutions from the earliest time to the present era.

William Camden and John Knox are two other influential prose writers and historians of the Elizabethan Age. Camden was well known for his *Britannia* which initiated the true sense of research in the field of history. Knox, a reformer, had written *The History of the Reformation in Scotland* which has vivid descriptions of the portrait of enemies. Among the most eminent translators of the Elizabethan period, Sir Thomas North stood out prominently. He was best known for his *Plutarch's Lives* through which even William Shakespeare borrowed characters and incidents for his plays. Richard Hakluyt and Samuel Purchas were two other eminent translators of the Elizabethan period. Hakluyt was also well versed with the travel books and stories of adventure in a few major foreign languages of the world. *The Principal Navigations*, *Voiages*, and *Discoveries of the English Nation* were his chief collections of works.

10.3 Learning Outcomes

The Unit has the following learning outcomes. At the end of this Unit, you are expected to:
- know the background of the Renaissance period
- understand the impact of the Renaissance on all walks of life
- know the characteristic features of the Renaissance
- comprehend the background of the Elizabethan Age
- appreciate the illustrious literary figures of the Elizabethan Age

10.4 Glossary

Copernicus: Nicolaus Copernicus was a Polish mathematician and astronomer who proposed that the Sun is the center of the solar system and that the planets circle the Sun.

The Mona Lisa: A painting by Italian artist Leonardo da Vinci, deemed as the most famous painting in history.

The Birth of Venus: Famous painting by Italian artist Sandro Botticelli.

The Last Supper: One of the most recognizable paintings by Leonardo da Vinci

The Creation of Adam: A well-known painting by Italian artist Michelangelo.

Dante: Dante Alighieri was an Italian poet, writer, and philosopher.

Humanism: It is a philosophy focused upon human means for comprehending reality.

Farthingale: A cloth worn by women, generally in the 16ᵗʰ and 17ᵗʰ centuries.

Mandilion: An outer garment worn by men in the 16ᵗʰ and 17ᵗʰ centuries.

Ruffs: An item of clothing worn by men and women of the 16ᵗʰ and 17ᵗʰ centuries.

Picaresque: Of or pertaining to adventurers or rogues.

10.5 Sample Questions

10.5.1 Objective Questions:

1. What is the literal meaning of Renaissance?

    (a) Birth   (b) Death

    (c) Revival   (d) Heaven

2. From which language is the word 'Renaissance' derived?

    (a) Latin   (b) French

    (c) German   (d) Spanish

3. Which year witnessed the Fall of Constantinople?

    (a) 1553   (b) 1653

    (c) 1483   (d) 1453

4. Which period is known as the Dark Ages in the history of Europe?

    (a) Early Middle Ages   (b) Modern Age

    (c) Ancient Age   (d) Ultra Modern Age

5. How many plays did William Shakespeare author?

    (a) 27   (b) 37

    (c) 30   (d) 40

6. Mention the number of sonnets Shakespeare composed.

    (a) 126   (b) 28

    (c) 154   (d) 26

7. In the history of England, the Elizabethan Age is considered to be from:

    (a) 1658 to 1700   (b) 1603 to 1625

    (c) 1558 to 1603   (d) 1550 to 1600

8. Which of these poetic forms did Sir Thomas Wyatt and Earl of Surrey introduce in England?

    (a) Sonnet   (b) Ode

(c) Elegy   (d) Dramatic Monologue

9. How many sonnets did William Shakespeare dedicate to his friend W.H.?

(a) 1-100   (b) 1-126

(c) 127-154   (d) 101-154

10. Who is the author of *The Faerie Queen*?

(a) Shakespeare   (b) Marlowe

(c) Sidney   (d) Edmund Spenser

10.5.2 Short Answer Questions:

1. Write a short note on the Elizabethan Age.
2. William Shakespeare was a leading sonnet writer of the Elizabethan Age. Discuss.
3. Write a short note on two Elizabethan playwrights you are aware of.
4. Discuss two prose writers of the Elizabethan Age.
5. The reign of Queen Elizabeth is deemed as the golden age in the history of England. Why?

10.5.3 Long Answer Questions:

1. Write a detailed note on the background of the Renaissance in English literature.
2. Discuss in detail the impact of the Renaissance on all walks of life.
3. What were the characteristic features of the Renaissance?

10.6 Suggested Readings

1. Albert, Edward. *History of English Literature*. Oxford University Press, New Delhi: 2017.
2. Daiches, David. *A Critical History of English Literature*. Supernova Publishers, New

Delhi: 2011.

Unit-11: Elizabethan Age to Restoration

Structure

11.0 Introduction

11.1 Objectives

11.2 Elizabethan Age to the Restoration

11.3 Learning Outcomes

11.4 Glossary

11.5 Sample Questions

11.6 Suggested Readings

11.0 Introduction

In this Unit you will trace the history of English literature from the time Queen Elizabeth ascended the throne of England to the year King Charles II was restored to the throne of England. So you will be reading from the year 1558 to 1660. Broadly this period can be further sub-divided into three ages : the Elizabehan Age, the Metaphysical Age and the the Puritan Age . This division is to make your understanding of this Unit easy. It is not water-tight and is not chronological because the Metaphysical poets lived in the Elizabethan Age and the Puritan Age.) In the Elizabethan Age you will study Spenser. Wyatt, Sidneyand their contribution to English poetry. You will study the University Wits: Peele Greene, Kyd and Marlowe and their contribution to pre-Shakespearean drama. The contribution of Bacon to English prose and the publication of the King James Bible and its influence on literature will be discussed in this Unit. You will also read about the great poet and dramatist Shakespeare. Under Metaphysical poetry,

you will read the contribution of Done, Herbert, Crashah, Vaughan, Carew, Cowley and Marvell. . Finally, you will read the contribution of Milton to English poetry, drama and prose.

Check your progress:

1. Can you mention the names of two University Wits?

_____

_____

2. What kind of poetry did Donne and Marvell write?

_____

_____

11. 1 Objectives

The objectives of this unit are as follows:
- To understand English literature from 1558 -1660.
- To discuss the development of poetry, drama, criticism and prose in this period.
- To examine the greatness of Shakespeare, Donne and Milton.

11. 2 Elizabethan Age to the Restoration

Queen Elizabeth ascended the throne of England in the year 1558. She ruled till1603 and the period of her reign was relatively calm. There was intellectual awakening, drama and poetry reached unparalleled heights, literary criticism was introduced and the sonnets and tragicomedy were also introduced into English literature. This age is also called the Renaissance Age because there was a revival of learning. Chapman's translations of Homer's epics *Iliad* and *Odyssey* into English made the classics popular. The publication of King James' *Bible* in English had a great influence on the literature. Now you will read about the political background of this period.

1. Which publication had a great influence on the literature?

_____

2. Queen Elizabeth ascended the throne of England in the year _____.

11.2.1 The Political Background:

Queen Elizabeth ruled from 1558 to 1603. She was not married and had no children. So after her death, her cousin James VI was crowned the King. Elizabeth was a Tudor, a Protestant, and believed in the Parliament. Under her rule, there was restoration of the Church of England. The East India Company was established in 1600 and it helped in establishing British rule in countries like India after her death. So there was national pride, calm and prosperity in her period. On the other hand, James was a Stuart, a Catholic and did not trust the Parliament. In 1605, the Gunpowder Plot aimed at blowing up the Parliament was discovered. In 1626, the son of James VI, Charles I (1625-1649- Caroline Age) became the King. He was a staunch Catholic and persecuted the Protestants. He believed in absolute monarchy, dissolved the Parliament and started a reign of tyranny. In 1642 Civil War broke out between the supporters of Parliament and the supporters of monarchy. The parliamentarians were called Round heads and the loyalists to the King were called the Cavaliers. The parliamentarians won the war. Charles I was executed in 1649 and his son Charles II went into exile. The Commonwealth of England was established in 1649 and monarchy abolished. In 1653 the Protectorate was formed under Oliver Cromwell and it lasted till 1659. Cromwell died in 1658 and the Protectorate failed to sustain. In 1660, Charles II returned to England and monarchy was restored. This paragraph gave you the political background to this period. Now you will study the Elizabethan Age.

Check your progress:

1. Who became King after Queen Elizabeth?

_____

_____

2. Who were the Round heads?

_____

_____

11.2.2 The Elizabethan Age:

After Geoffrey Chaucer (who is famous for *The Canterbury Tales*), English literature witnessed great poets like Spenser, Sidney and Shakespeare in the Elizabethan Age. **Edmund Spenser** lived between 1552 to 1599. He is famous for *The Faerie Queene* which he published in parts over a period of time. As you studied in the previous Unit, the original plan was to compose twelve books on twelve knights and their exploits. However, this plan was not successful. Spenser, in fact, was a source of inspiration to Milton in writing *Paradise Lost*. The theme of *The Faerie Queene* is Christian dealing with the virtues represented by the knights. The chief knight is Knight Arthur. He is found throughout the poem. Spenser also made use of the poem to praise Queen Elizabeth through the character of Queen Gloriana of Faerie Land. Spenser influenced several poets like Shakespeare in the Elizabethan Age, Milton in the Puritan Age, Keats in the Romantic Age and Tennyson in the Victorian Age. Spenser is famous for introducing the Spenserian stanza in English poetry. Another poem by Spenser which is famous is *Amoretti*. It is written in sonnet sequence form.

During this period the sonnet was also introduced. **Sir Thomas Wyatt** who lived in the first half of the sixteenth century and the **Earl of Surrey** who was his contemporary contributed to the development of the English sonnet. Wyatt translated Petrarch's sonnets into English and he also wrote original sonnets in the Petrarchan style. Apart from dividing the sonnet into octave and sestet, he also introduced the couplet in sonnet. Surrey, on the other hand, introduced the English sonnet. It is divided into three quatrains and a couplet. The English sonnet was greatly used by Shakespeare and is famously known as the Shakespearean sonnet. Surrey is also famous for introducing the blank verse in English which was popularised by Shakespeare and reached perfection in Milton's *Paradise Lost.*

Sir Philip Sydney contributed to poetry and criticism. He lived between 1554 and 1586. He used the Petrarchan sonnet form in his sonnet sequence *Astrophel and Stella* which was published in 1591 after his death. Another famous poem by him is *Arcadia* which was also published after his death. Sidney wrote in defense of poetry in his critical essay, *An Apology for Poetry*. It is a reaction to Stephen Gasson who wrote a derogatory treatise against poets calling them caterpillars. He also condemned poetry as profane. Sidney upholds poetry in his critical essay because he considered it to be ancient, universal and national in character. He declares a poet to be superior to a historian and philosopher. Sidney is considered the father of English criticism.

Apart from poetry, Elizabethan literature reached great heights in drama. The **University Wits** prepared the ground for Shakespeare. George Peele, Christopher Marlowe, Robert Greene, Thomas Kyd are the University Wits. All of them wrote tragedies. They considered comedy to be inferior to tragedy. They chose heroic themes and characters for their plays. So their style was also heroic. Their plays were written in blank verse. Shakespeare was inspired by the University Wits. Do you know why Peele, Greene, Kyd and Marlowe are called University Wits? Because they were all products of either Cambridge or Oxford University. Peele wrote *The Araygnement of Paris* ; a chronicle play on King Edward I and *The Old Wives Tale*. Greene wrote *Friar Bacon and Friar Bungay* and *Orlando Furioso*. **Thomas Kyd** is famous for the Senecan revenge tragedy titled *Spanish Tragedy*. The plot revolves round revenge, murder, death and violence. Don Andrea is murdered by Balthazar. Andrea is from Spain and Balthazar from Portugal. In the underworld, Pluto is the King and Prosperine is the Queen. They believe in Andrea's story of love for Bel-imperia and decide to send him back to earth to take revenge against Balthazar. The spirit Revenge is sent with him. After several twists and turns leading to the murders or sudden deaths of almost all the characters, the play ends with Andrea sending the good characters to heaven and the evil characters to hell. There is supernatural element in the play, in fact, the play opens with the ghost of Andrea. Shakespeare and Webster were inspired by revenge plays. The elements of horror, intrigue, revenge, murder, suicide, death, ghosts and supernatural elements, blood and violence, evil characters, justice for good and punishment for evil are found in later plays because of Kyd's *The Spanish Tragedy*. Another University Wit is **Christopher Marlowe**.

Marlowe lived between 1564 to 1593. He is famous for his tragedies. He contributed immensely to English drama. In the use of blank verse, he is second only to Shakespeare in this age. *Tamberlaine the Great*, *The Jew of Malta*, *Edward II* and *Doctor Faustus* are his better-known plays. Marlowe wrote *Doctor Faustus* as an Aristotelian tragedy. It is divided into five acts and in conformity to the classical form there is rising action, climax and falling action. The central character falls because of Hubris. There is Catharsis and evil is punished in the end. Though the form is classical, the theme is Christian. Doctor Faustus sells his soul to the devil and meets a tragic end. It is the best precursor to Shakespearean tragedies.

William Shakespeare is undisputedly the greatest of the playwrights in English literature. He wrote tragedies, comedies, tragi-comedies, romantic plays, narrative poems and sonnets. He lived between 1564-1616. Shakespeare wrote *Venus and Adonais* in stanzas of six lines each. In *The Rape of Lucrece,* he used rhyme royal stanzas. All of his 154 sonnets are written in the form

of three quatrains followed by a couplet. This is the English sonnet form. Shakespeare used it so extensively and to such perfection that it is known as the Shakespearean sonnet. Many of you may have read his famous sonnet no.116 on true love.

Shakespeare's contribution to English literature is the highest in the genre of drama. Though the plots of his plays are not original, his style, diction and characterisation reflect his originality and genius. His characters are drawn from various fields and represent different men and women but they are not types. Each character is an individual. Shakespeare prefers to be objective rather than subjective. His plays are mostly written in blank verse but he experimented with other forms too. A good number of lyrics are also found in his plays. *King Lear*, *Hamlet*, *Macbeth*, *Othello, Cleopatra*, and *Julius Ceasar* are all tragedies. Shakespeare wrote historical plays on Henry IV, V, VI and VIII. *King John*, *Richard II* and *Richard III* are also history plays. He wrote many comedy plays: *Twelfth Night*, *The Merchant of Venice*, *As You Like It*, *The Tempest* and *A Midsummers Night's Dream* are his more popular comedies.

In tragedy, Shakespeare follows Aristotle. The protagonist or the tragic hero is a man of high stature; he has a tragic flaw - hamartia that leads to his fall. The action is pyramidal: rising action, climax and denouement. A Chorus is also present. Good is rewarded and evil is punished. There is a cathartic effect on the audience. Comic relief is also provided to the audience but in general, the tone remains tragic. *Hamlet* is famous for its soliloquies. "To be or not to be" is the opening line of one of the greatest soliloquies. The plot revolves round revenge. The King of Denmark, King Hamlet is poisoned to death by his brother Claudius. Claudius becomes king and marries his brother's widow, Queen Gertrude. Prince Hamlet arrives in Denmark after hearing the tragic news of his father's death. He is frustrated to see his mother married to his uncle. There is a supernatural element in the play. The ghost of his father appears and asks him to avenge his death. Hamlet pretends to be mad to learn the truth. In the meantime, Ophelia rejects his love on the advise of her father Polonius. By accident, Hamlet kills Polonius. Ophelia is filled with grief and dies by drowning. Claudius arranges to have Hamlet killed but he escapes. Through a sub-plot, the play within play, the murder of King Hamlet is made public. Before the play ends, there are several deaths. Gertrude dies, Claudius is killed and Hamlet also dies.

Unlike the tragedies which end with the end of the tragic hero, the comedies end on a happy note of marriage. Shakespeare contributed immensely to English comedy. His romantic comedies like *Twelfth Night* and *As You Like It* revolve round the theme of love and friendship. The lovers get separated, face obstacles, win over their difficulties and come together. Mistaken

identity, women characters disguising as men, sub-plots, and twists are common in Shakespeare's comedies. In *Twelfth Night,* there are several pairs of lovers and through them, different types of love are presented. Duke Orsino is famous for the line, "If music be the food of love, play on." He represents sentimental love. He is more in love with the idea of love. He is shown to be in love with Olivia who is mourning the death of her brother. She rejects his love. Viola and Sebastian are twins who are separated in a shipwreck. Viola starts working for the Duke in disguise as a boy and calls herself Cesario. She secretly falls in love with him. Her love for the Duke is true love. By the end of the play, Duke Orsino falls in love with Viola. Olivia also falls for Viola who she believes is Cesario. The mistaken identities of Viola-Cesario-Sebastian create confusion and twists in the plot. Olivia meets Sebastian, thinks he is Cesario and they get married on the spur of the moment. Sir Andrew also loves Olivia but it is foolish love. Malvolio another character, believes himself to be in love but makes a fool of himself. Sir Toby falls in love with Maria and marries her. Thus, *Twelfth Night* is a very good example of a romantic comedy.

After Shakespeare, the major contribution to English drama is by Ben Jonson. Beaumont and Fletcher, Thomas Dekker, Thomas Heywood and John Webster also wrote in the post-Shakespeare period. **Ben Johnson** was influenced by classical writers. His tragedies and comedies reflect his classical learning. He wrote comedy of humours with the characters having dominant humour or trait. *Every Man in his Humour* and *Every Man out of his Humour* presents characters as types. His other comedies are *Volpone and The Alchemist*. Two of his tragedies are *Sejanus and his Fall* and *Catiline his Conspiracy*. However, the tragedies do not reach the level of Shakespeare. *Every Man in his Humour* was first performed in 1598. It is realistic and satiric comedy. It is based on the theory of humours. According to this theory, the universe is made of four elements. Each of these four elements is made up of combinations of hot, cold, dry and moist. Earth is a combination of cold and dry. In man, this combination produces bile which makes him melancholic. Water is a combination of cold and moist. It produces phlegm and makes a man sluggish. Air is hot and moist. It produces blood which makes a person sanguine. Fire is hot and dry. It produces choler and makes a man hot-tempered. The characters in Jonson's comedy of humours are types based on the predominant humour in their nature.

John Webster is another post-Shakespearean dramatist. He was influenced by Seneca and wrote revenge tragedy. *The Duchess of Malfi* is a good example of Senecan revenge tragedy.

In the Elizabethan Age, though poetry and drama were the dominant genres, prose was also written. The most famous prose writer of this period is **Francis Bacon**. He is considered the father of the English essay. He introduced essay under the influence of Montaigne. His *Essays* are remarkable in wit. Bacon's essays use ordinary diction and the imagery is also drawn from common everyday life. He wrote in aphoristic style and most of his sentences are used as popular quotes or maxims. Bacon used antitheses, similes and metaphors and wrote in a didactic tone. A longer prose work by Bacon is *The Advancement of Learning*. It is a philosophical work. **John Lyly**, his contemporary wrote *Eupheus, the Anatomy of Wit*.

A major development in the Age of Elizabeth was the translation of the *Bible* popularly known as King James's *Bible* (1611). The English *Bible* influenced a number of literary writers. Major writers continued to be influenced by the style of the *Bible*. Biblical allusions and biblical themes became more popular in English literature after the publication of King James' *Bible*.

Check your Progress:

1. Name a poet from the Elizabethan Age.

_____

_____

2. Who wrote original sonnets in the Petrarchan style?

_____

_____

11.2.3 The Metaphysical Age:

John Donne, the greatest of the metaphysical poets lived from 1572 to 1631. His poetry was strikingly different from the poetry of his times. His poems start abruptly with a direct address. He used colloquial language and introduced conceit. A conceit is a jarring comparison between two seemingly dissimilar objects that are 'yoked together by violence.' Scientific and geographic imagery is used. The style is conversational. *Valediction, Forbidding Mourning* and *The Sun Rising* are good examples of metaphysical poetry. Later poets like **George Herbert** and **Andrew Marvell** were influenced by Donne and wrote in the same manner. George Herbert's *The Pulley* and Andrew Marvell's *To his Coy Mistress* add to the metaphysical tradition. Crashaw, Vaughan, Carew and Cowley are minor metaphysical poets. Around the same time as Herbert and Marvell, there was a group of poets who wrote on the theme of love and war. They

were courtly poets and their courtly life is reflected in their poetry. These poets like **Richard Lovelace** and **Sir John Suckling** are called the Cavalier poets.

Apart from poetry not much was written during this phase. Chronologically, it does not mark any shift from Elizabethan to Puritan. It is more a classification based on the type of poetry that was common to the Metaphysical and Cavalier poets, that is discussed here. You will now study the Age of Milton.

Check your Progress:

1. In which year was John Donne born?

_____

_____

2. Give two examples of metaphysical poetry.

_____

_____

11.2.4 The Puritan Age:

In the beginning of this Unit, you were told that you will broadly study the period from the ascension of Queen Elizabeth to the ascension of King Charles II in three parts. In the last two sections, you became familiar with the Age of Elizabeth and the Age of Metaphysical Poetry. Now let us look at the Puritan Age or the Age of Milton and its contribution to English literature.

After Chaucer and Shakespeare, the next greatest contribution was by **John Milton**. He lived between 1608 and 1674. Milton wrote extensively. He wrote poems, plays, epics and critical prose. He was a staunch Puritan and was learned in the classics. Milton was not in favour of monarchy and suffered when Charles II was restored to the throne. He was also blind by that time. But his creative genius continued to produce great works. *L'Allegro* and *Il Penseroso* are longer poems. *Lycidas* is a pastoral elegy. He wrote this to mourn the death of his friend Edward King. Milton mourns the death of Edward King as one shepherd mourns the death of another. So the setting is rural and the imagery is drawn from nature. The whole nature is presented as mourning the death. There is an enquiry into the death. The pastoral elegy opens with an invocation. The narrator's statement of personal grief and a procession of mourners is given. His shorter poems are *On Shakespeare*, *On his Arriving at the Age of Twenty Three* and *On his*

Blindness. *On his Blindness* is considered the best sonnet by Milton. He wrote it in the form of a Petrarchan sonnet. It is divided into an octave of eight lines and a sestet of six lines.

The Puritan Age did not favour drama. It was considered immoral and was banned. The theatres were closed down. So we do not find any plays in this period that were written to be staged. In sharp contrast to the flowering of drama in the Age of Elizabeth, there is a sharp decline in the genre of drama in the Puritan Age. Milton wrote a masque *Comus* and a Greek tragedy *Samson Agonistes*. The theme is biblical and tells the story of Samson. It is a closet drama written in blank verse. It was written to be read not to be performed on stage. Milton strictly follows the rules of tragedy as laid down by Aristotle. The play follows the unities of time, place and action. It covers twenty-four hours in the life of Samson. It is set in one place and the action is limited. Milton makes use of a messenger and the chorus to add unity to the incidents. Samson is a tragic hero and his tragic flaw is hubris or pride. As in drama, in prose also we do not see any great contribution in this age. Milton wrote on contemporary and topical issues in the form of pamphlets and tracts. **Thomas Hobbes** lived between 1588 and 1679. He was on the side of monarchy. His prose work is *Leviathan* in which he expounds his political theory. Most of the prose writings in this period were on religious themes in the form of sermons.

The greatest contribution of Milton is to the epic in English. An epic is a long narrative poem about a superhero and his exploits. Milton followed all the epic conventions in writing. His two epics are *Paradise Lost* and *Paradise Regained*. The classical epic conventions are:

- starting in the middle of action called the medias res
- invocation or prayer to a muse
- familiar plot
- use of Homeric epithets
- presentation of a catalogue of warriors
- use of epic similes
- description of battles
- superhuman or demi-gods as characters
- tragic element and tragic ending
- use of allusions
- division into books or sections
- deus ex machina to resolve the conflict
- supernatural element

- vast setting
- journeys

Milton wrote *Paradise Lost* to "justify the ways of God to men." The theme of the poem is the biblical story of the Fall of Man. The characters in the epic are Satan, fallen angels, Adam, Eve, Jesus, God and the good angels. Adam is the hero of *Paradise Lost*. Christ's temptation and his victory is the theme of *Paradise Regained*. So in both the epics Milton uses the classical form with a biblical theme. He used blank verse to write both the epics. However, he was not the first to use blank verse in English. Before him, Shakespeare and Spenser had made good use of blank verse. It was with Milton that blank verse reached perfection.

Check your progress:

1. Name the two longer poems written by John Milton.

_____

_____

2. Which poem is considered the best sonnet by Milton.

_____

_____

11. 3 Learning Outcomes

At the end of this Unit, you should have understood the development of English literature through one century from 1558 to 1660. You should have become familiar with the major writers and their works. It is expected that you will be aware of the genres that were popular in this period. You are also expected to appreciate the richness of English literature against the political background of this period.

11. 4 Glossary

Tragicomedy: A play which has elements of both tragedy and comedy. It was introduced by Shakespeare

Sonnet: A poem of 14 lines in iambic pentameter with end-rhyme

Quatrain: A stanza of four lines

Octave: A stanza of eight lines, the first part of a Petrarchan sonnet

Sestet: A stanza of six lines, the second part of a Petrarchan sonnet

Blank verse: A type of verse without end-rhyme written in iambic pentameter

Iambic pentameter: Verse with five metrical feet, each consisting of one unstressed syllable followed by one stressed syllable

Genre: A major division of literature such as drama, poetry, prose

Denouement: Falling action in a tragedy

Catharsis: The purgation of the emotions of pity and fear in a classical tragedy

Pyramidal: Structure of Aristotle's tragedy

Protagonist: Main hero

Diction: The choice and use of phrases or words in writing or speaking

Petrarchan: This is a style used by the Italian poet Petrarch with a rhyming scheme of abbaabba followed by cdcdcd or cdecde

Epithet: It is a literary device that describes a person or object with a descriptive word or phrase

Simile: A figure of speech which compares two things of different kinds

Allusions: References to a person, place or event in a literary work in the form of a hint

Colloquial: In the manner of common everyday speech

Conceit: A simile used by the Metaphysical poets in which two very dissimilar things are "jarringly" brought together

Epic: A long narrative poem

Sermon: Religious speech

Deus ex machine: This allows the writer to conclude the story with the intervention of the supernatural

11. 5 Sample Questions

11.5.1 Objective Questions:

1. How many sonnets did Shakespeare write? _____

2. *King Lear* is a tragedy by _____.

3. Christopher Marlowe wrote the play _____.

(a) Duchess of Malfi   (b) Hamlet   (c) Doctor Faustus   (d) None of these

4. _____ are metaphysical poets.

(a) Herbert and Chaucer (b) Lovelace and Marvell   (c) Donne and Marvell   (d) None

5. Milton wrote _____ to "justify the way of God to men."

6. _____ was in decline in the Puritan Age.

7. The Gunpowder Plot took place in the year _____.

8. What is the title of the prose work by Thomas Hobbes? _____

9. Who wrote *The Faerie Queene*? _____

10. Ben Jonson wrote Comedy of _____.

11.5.2 Short Answer Questions:

1. Write a brief note on the contribution of Christopher Marlowe.

2. Explain metaphysical poetry in brief.

3. Write a short note on the Puritan Age.

4. What is an epic? Give examples.

5. Mention the features of romantic comedy.

11.5.3 Long Answer Questions:

1. Discuss in detail the contribution of drama in the Elizabethan Age.

2. Examine the development of English literature from 1558 to 1660 against the political background.

3. Attempt a critical appreciation of Milton's contribution to English literature.

11. 6 Suggested Readings

1. Albert, Edward. *History of English Literature*. Oxford University Press: London, 1979.

2. Hudson, William Henry. *An Outline History of English Literature*. Atlantic: Delhi, 2008.

Unit 12 Restoration to the Enlightenment Age (1660-1789)

Structure

12.0 Introduction

In this Unit you will learn the history of English literature from the time Charles II ascended the throne of England (in 1660) to the French Revolution (1789) that is you will read from the year 1660 to 1789. After the collapse of the Protectorate soon after the death of Oliver Cromwell, Charles II returned from his exile in France to ascend the throne of England in 1660. Monarchy was restored and the Catholics were back in power. Protestantism and Parliamentarianism received a setback once again. The theatres were reopened, drama was encouraged and political tracts gained greater audience. The freedom of the Press in this period also encouraged literary output. The immorality and indecency present in society are reflected in Restoration comedy. The Puritanical thinking completely disappeared and religious influence on literature can be hardly seen. The Restoration was a complete break from the Puritanism of the preceding age. In 1665 James, the brother of Charles II ascended the throne. James II was a Roman Catholic and a friend of France. However, his rule did not last long and the Glorious Revolution of 1668 brought back Protestantism when his nephew William III became the ruler.

Those who supported William III were labeled Dissenters after his death. The Dissenters were Whigs and the government shifted into the hands of the Tories under Queen Anne.

Activity:

1. The immorality and indecency present in society are reflected in ……………………

2. When did the French Revolution break out?

…..…………………………………………………….

3. Who lived in exile in France?

…..……………………………………………………

12.1 Objectives

The objectives of this Unit are: to give an outline of the Restoration Age and the Enlightenment Age; to study the contribution of Restoration Comedy and Tragedy; the birth and rise of the English novel; the contribution of Periodical Essay to English prose; the major writers and their contribution to English literature and the political background to the period.

Activity:

1. What kind of essay was written in this period?

.............................……………….

2. Name the two types of drama that you will study.

....

12.2 Restoration Age to Enlightenment Age

This Unit broadly covers two major Ages in the history of English literature. The first part of this Unit concerns the period called the Restoration Age (1660-1700) and the second part concerns the Enlightenment Age (1715-1789). In the Restoration Age, you will study the main features of the Age, Restoration comedy and Restoration tragedy. In the second part, you will read about the periodical essay and the origin and rise of the English novel. During the Neo-classical age, John Dryden (1603-1700) and Alexander Pope (1688-1744) contributed immensely to poetry. Satire was the dominant form of literature. Dryden also excelled at comedy

and tragedy. William Congreve (1670-1729) and William Wycherley (1641-1716) are famous for the Restoration comedy which is also known as comedy of manners. *The Country Wife* (1672) by Wycherley and *The Way of the World* by Congreve are representative plays. Essays on criticism were written. In the Enlightenment Age, the periodical essay made its mark. The novel makes its beginnings, and continues to rise in the Enlightenment Age until it finally reaches full development in the next age.Joseph Addison (1672-1719) Sir Richard Steele (1672-1729) Jonathan Swift (1667-1745) and Daniel Defoe (1660-1731)contributed immensely to English prose fiction. The Age of Enlightenment is also the Age of Reason. It laid the foundation for the modern age. Old customs and traditions paved the way to modern thinking as a result of scientific advancement and geographical explorations. The individual gained importance. Scientific temper and tolerance was encouraged. This was the Age of great political thinkers and philosophers: Thomas Hobbes (1558-1679) John Locke (1632-1704)and Jean Jacques Rousseau (1712-1778) . Hobbes wrote *The Leviathan* (1651) which was instrumental in expounding the social contract theory. Locke advocated a theory of separation of Church and State. Rousseau proposed that man is born free but made a slave by the government. In the field of science, this age is the age of Sir Isaac Newton (1642-1726), and on the political front, the French Declaration of the Rights of Man was issued on August 26, 1789. So this whole period was filled with political and scientific developments.

Activity:

1. What period in English literature is classified as the Enlightenment Age?

….………………………………………………..

2. In the Enlightenment Age the _____ essay made its mark.

3. Name two prose writers of the Enlightenment Age. _____

12.2.1 Restoration or the Neo-Classical Age:

The Restoration Age is also called The Neo-Classical Age because the writers in this Age looked to the classical writers for inspiration. Reason, method, conformity to rules were important. The main characteristics of this age are as follows:

- influence of classical literature and classical writers is clearly perceptible
- influence of French literature is also seen mainly as a result of Charles II time in France while in exile.

- The greatest influence of French literature is through Moliere. His writings inspired restoration comedy and the heroic play
- Importance was given to form and rules of writing
- Conformity in imitation of the classical writers was encouraged through correctness in form
- Satire was predominant in literature
- Heroic couplet reached perfection
- Political writings abound
- Restoration Comedy or the comedy of manners was introduced
- Heroic play as in Dryden's *Tyrannic Love* was also introduced
- Reason gained importance over imagination
- Didactic in nature

John Dryden (1631-1700) is the main writer of this age. Though he wrote plays and essays too, he is known more for his contribution to poetry. He was astute and changed his political and religious views to please Charles II and then James II, and was the Poet Laureate for a long time. But soon after the Revolution of 1668, he fell out of favour of the new government. He lost his Poet Laureateship to Thomas Shadwell. This made him write a bitter and venomous satire against Shadwell and his rivals in *Mac Flecknoe*. In the political satire *Absalom and Achitophel* (1691), Dryden presents the political conflict of the Earl of Shaftesbury who supported the Duke of Monmouth and tried to prevent James II from laying claim to the throne. The Duke of Monmouth is represented by Absalom while the role of the Earl of Shaftesbury is played by Achitophel. Earlier, he welcomed the ascension of Charles II with the poem *Astrae Redux. Annus Mirabilis* is also a topical poem. Dryden's changing political convictions are seen in his two poems: *Religio Laici* (1682) which is in defense of the Church of England and *The Hind and the Panther* (1687) in defense of the Roman Catholic Church. Apart from his translations of the classics, Dryden also wrote few lyrical poems, *Song for St. Cecilia's Day* (1687) being one of them. Dryden also contributed to English prose more so to English literary criticism through the *Essay of Dramatic Poesy* (1669). In it, Dryden and three characters discuss drama in the form of a discussion. The plays of

Shakespeare and Shakespeare's contribution to Elizabethan drama are also discussed here. Dryden's contribution to Restoration drama will be studied in the next two sections.

Alexander Pope (1688-1744) also contributed immensely to poetry and criticism. He is considered the master of the heroic couplet. He perfected the heroic couplet as used by Dryden in his satires. Pope was also an excellent satirist. *An Epistle to Dr Arbuthnot* and *The Dunciad* (1728) are satires. In *The Dunciad,* we find a scathing satiric attack on the decline in cultural, literary and moral values of the age. *The Rape of the Lock* is a mock-epic with excellent heroic couplets. *Essay on Man* (1733-34) and *Essay on Criticism* (1711) present his philosophy and contribute immensely to literary theory. Like most of his works, there is a perceptible didactic tone in his verse essays. *Windsor Forest* (1713) another one of his well-known works is a pastoral poem in praise of Queen Anne. Pope was a master satirist. His use of irony, libel, ridicule, sarcasm against his enemies is clearly a result of bitter rivalry of the times. In literature, he remains the undisputed master of the heroic couplet.

Activity:

1. What is the Restoration Age also known as?

....

2. Mention two features of Neo-Classicism.

....

3. Who is the object of satire in *Mac Flecknoe*?

....

4. Which one of Dryden's works falls under literary criticism?

………………………………………..

12.2.2 Restoration Comedy:

In comedy, Dryden did not contribute much. The Jonsonian strain of comedy of humours is still perceptible in him. *The Wild Gallant* (1663), a comedy did not earn him much success and soon he turned to tragedy. You will read more about Dryden's contribution to Restoration tragedy in the next section.

Restoration comedy as a form of drama reached its perfection in the Restoration Age, hence the term. It is a shift away from the Elizabethan comedy and the comedy of humours by Ben Jonson. It is comedy of mannerisms. The weakness, foibles and mannerisms of characters

are put up to ridicule. Influenced by Moliere (a French playwright), it is characterized by intricate plots and subplots, depiction of the courtly and aristocratic lifestyle of France. Hence, immorality, licentiousness and profanity prevailed in Restoration comedy. Unlike Shakespeare, the characters are types and their names signify their character traits. The plot has several twists and turns through the many incidents presented in the course of the play. Intrigue is an essential feature of these plays.

It was Etherege who first established the comedy of manners which was later perfected by Congreve. George Etherege (1635-1691) wrote the comedies *She Would if She Could* (1668); *The Man of Mode or Sir Fopling Flutter* (1676); *The Comical Revenge or Love in a Tub* (1664). William Wycherley (1640-1715) is popular for his comedies *Love in a Wood* (1671); *The Plain Dealer* (1676) and *The Country Wife* (1674). William Congreve (1670-1729) excelled at Restoration comedies. *The Old Bachelor* (1693); *The Double Dealer* (1693); *Love for Love* (1695) and *The Way of the World* (1700) are his comedies which reveal his contribution to English drama in general and comedy of manners in particular. Congreve draws his characters from the upper-middle class. The characters are well-drawn but do not come close to the characters of Shakespeare. There is depiction of artificial society without any trace of didacticism. In *The Way of the World*, Congreve skillfully contrives the plot around Mirabell, Millamant and Fainall. Congreve also wrote the tragedy, *The Mourning Bride* (1697) but it is more in the tradition of the Elizabethan tragedy. It is as a writer of comedy that Congreve excels. Restoration comedy and the comedy of manners reach the greatest height of perfection in his works.

Restoration comedy reached such levels of immorality and profaneness that it prompted Jeremy Collier to write a tract denouncing it. *Short View of the Immorality and Profaneness of the English Stage* (1698) presents the Puritanical views of Collier. But it does seem to have had an impact because after 1698, there is hardly any comedy of manners and soon in the Enlightenment Age drama itself was in decline.

Activity:

1. Who wrote *The Wild Gallant*?

…….……………………………………………

2. Who first introduced the comedy of manners?

…….…………………………………………….

3. Name one Restoration comedy.

…….……………………………………………

12.2.3 Restoration Tragedy:

Restoration tragedy is also called heroic tragedy. It was written on the principle that like the heroic poem, the heroic play must also have a heroic character, a vast and exalted theme and lofty ideas. But it failed to reach the level of an epic and often ended up being melodramatic, bombastic, and artificial. Dryden excelled at Restoration tragedy or heroic tragedy which was first introduced by William Davenant. In the initial period, Dryden wrote heroic plays in rhymed couplet form. Later he adopted blank verse for his tragedies. Restoration tragedy presents the protagonist as a heroic figure. Exalted events are part of the narrative. The style, however, fails to reach the level of Milton or the classical writers. So we find declamatory style in the restoration tragedies. Dryden's *All for Love or the World well Lost* (1678) is based on Shakespeare's *Antony and Cleopatra*. *Tyrannick Love* (1669) is considered his best restoration tragedy. *The Conquest of Granada* and *Aureng-zebe* are his other Restoration tragedies. In drama, Dryden's contribution is the greatest to the Restoration tragedy.

Dryden's views on drama can be seen in his critical *Essay on Dramatic Poesie* that you read earlier in this Unit. In the essay, Dryden justifies the mingling of tragedy and comedy. For him, life itself is a combination of both, hence tragic comedy holds an appeal. He believed in the use of rhyme but later, in his own tragedies, there was a distinct shift from the use of rhymed verse to blank verse as pointed out earlier. *Tyrannick Love*, *The Conquest of Granada* and *Aureng-zebe* are heroic plays in rhyme while *All for Love* is a blank-verse tragedy. Unlike Aristotle, Dryden gives importance to the unity of action in the play.

Other writers of Restoration tragedy are Thomas Otway (1651-1685) and Nathaniel Lee (1653-92). Otway wrote *Venice Preserved* and *The Orphan*. Lee wrote *Nero* (1674) and *The Rival Queens* (1677).

Activity:

1. We find _____ style in Restoration tragedy.

2. Name a writer of heroic plays.

…….………………………………..

3. All for Love is a _____ verse tragedy.

12.2.4 The Periodical Essay:

In the earlier sections, you read about the comedy of manners which was introduced in this age. In this section, you will study about the periodical essay which was also introduced for the first time in this age. A periodical essay is an essay of two to three pages published in a periodical magazine or newspaper written on topical themes with the intention of bringing reform in society through gentle ridicule and laughter. Sir Richard Steele (1672-1729) brought out *The Tatler* thrice-weekly under the pseudonym Isaac Bickerstaff with periodical essays that he and Joseph Addison contributed. *The Tatler* was short-lived (1709-11). Steele, however, collaborated with Addison to bring out *The Spectator* (1711-12). *The Tatler* was more inclined to Whig doctrines but *The Spectator* remained politically neutral. More than *The Tatler*, *The Spectator* became famous. The essays published in the volumes successfully brought philosophy "out of closets and libraries" and made coffeehouse discussions on life, philosophy and literature a fashionable venture. The didactic purpose of Steele and Addison took on a reformist zeal through the essays. Their essays served as moral commentaries on social mannerisms. Their subject matter was common everyday life. Both Addison and Steele believed they were writing for a social purpose, to bring in reform, to correct the "foibles" of the society through irony and gentle humour. They wrote like moral instructors. Their main aim was to uphold virtue and snub vice. The didactic purpose of the periodical essay was necessitated because Steele and Addison believed that their age had fallen into vice. An important creation of the periodical essay is the character of Sir Roger de Coverley. He is an imaginative character drawn by Addison in *The Spectator*. He represents the landed country gentleman who is also a member of the fictitious Spectator Club. It may be remembered that Addison, Steele, Swift were members of the Scriblerus Club.

Activity:

1. Richard Steele wrote under the pseudonym _____.

2. An important creation of the periodical essay is the character of _____.

3. _____ and _____ wrote periodical essays.

4. Name two important publications which carried periodical essays.

…..………………………………………..

12.2.5 The English Novel:

The origins of the English novel can be traced to the eighteenth century. The rise of the middle class in the eighteenth century gave a push to the novel. The middle-class literate society wanted to read about itself in its own language. The industrial revolution led to more leisure time, the advancement in the printing press gave impetus to newspapers and magazines which encouraged publication of novels in serial form. There was growth of mobile libraries. Books started reaching the people in their homes. Female readership increased and the demand for fiction grew.

Daniel Defoe (1660-1731) started writing realistic novels in the picaresque tradition. The individual is more important than the plot in his novels. His characters are individuals, not types. He presents the protagonist surviving the challenges of life, of place, and of situation. *Robinson Crusoe* (1719), *Moll Flanders* (1722), *Colonel Jack, Captain Singleton* are his famous novels. *Robinson Crusoe* is the story of an Englishman who records his own account of journeys across the sea. Stranded on an island following a shipwreck, Crusoe starts building his life. One day he finds another shipwreck and saves a person who now owes his allegiance to him. Crusoe names him Friday because he was found on a Friday. In later episodes, Friday is reunited with his father whom he saved with help from Crusoe from cannibals. It is interesting to note that Defoe and most early novelists refer to their novels as "histories" and as "lives" of the protagonists.

Samuel Richardson (1689-1761) wrote epistolary novels. An epistolary novel is a novel written in the form of exchange of epistles or letters. *Pamela: Or, Virtue Rewarded* (1740-41) was published in serial form. Pamela is the central character and her mission of safe-guarding her virtue is a gentle lesson to the contemporary young girls about the advantages of leading a virtuous life.

Henry Fielding (1707-1754) wrote in the picaresque tradition. The central character in his novels is a rogue. The novels are episodic and present the travels and journey of the protagonist from one place to another. *The History of Tom Jones, a Foundling* (1749); *Joseph Andrews* (1742) and *Amelia* (1751) are his famous novels. Lawrence Sterne (1713-1768) is another novelist of the early period who is famous for *Tristam Shandy*.

The novel which had its beginnings in the eighteenth century continues to rise. The development of the novel reaches greater levels with more diversity. The sentimental novel and the Gothic novel were introduced in this age. The novel of manners or the social novel and the historical novel were introduced in the next age. Oliver Goldsmith's *The Vicar of Wakefield* is a sentimental novel and *The Castle of Otranto* (1765) is a Gothic novel by Horace Walpole (1717-1797). Jonathan Swift contributed to the allegorical and satirical novel. They were followed by Jane Austen who wrote novels of manners or social novel and Sir Walter Scott who popularized the historical novels in the next age. Oliver Goldsmith (1730-1774) wrote essays, poems, plays and novels. His collection of essays *The Citizen of the World* (1762) is a satire on the western world. *The Deserted Village* (1770) is a poem written in celebration of country life. *The Vicar of Wakefield* (1766) is a novel set in rural surroundings celebrating village life. It is a sentimental novel like the sentimental comedy play he wrote, *She Stoops to Conquer* (1773).

Horace Walpole (1717-1797) was the son of the British Prime Minister, Robert Walpole, and also served on the British Parliament. He is famous for the first Gothic novel in English literature, *The Castle of Otranto*. It introduced the element of horror in English fiction. He was also friends with Thomas Gray and admired his poetry.

Jonathan Swift (1667-1745) was a master of prose satire. *A Tale of a Tub* (1704) and *A Modest Proposal* (1729) are shorter prose satires. *Gulliver's Travels* (1726) is a satiric novel written in four books about the travels of the hero Lemuel Gulliver as he finds himself on strange lands on each voyage. Book I presents the land of Lilliputs, the tiny people, Book II, the land of the giants called the Brobdingnags, Book III presents life on the floating island of Laputa, and finally, in Book IV, we are on the land of the Houyhnhnms. The Houyhnhnm land is a utopia where man is presented as a depraved creature, the Yahoo.

The English novel continued to flourish and writers you will study in the next Unit helped shape the novel further. Jane Austen (1775-1817) wrote extensively and contributed the novel of manners to English literature. Love and marriage are the major and recurrent themes in her novels. Her novels depict the middle-class life of the landed gentry and all her characters are drawn from familiar figures in a small country town. *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park* are her famous novels. Sir Walter Scott (1771-1832) introduced the historical novel with *Waverley* (1814), a depiction of the Jacobite rebellion of 1745. Both

Ivanhoe which is set in twelfth-century England and *Kenilworth* are historical novels. You will read more about these and other writers in the next Unit.

Activity:

1. Daniel Defoe wrote realistic novels in the _____ tradition.

2. _____ is the name given by Crusoe to his servant.

3. Who wrote the first Gothic novel in English?

…..…………………………………

4. In Book III, Gulliver travels to _____.

12.3 Learning Outcomes

At the end of this Unit, you should be able to appreciate the period of English literature from 1660 to 1789. You should be in a position to evaluate the contribution of the major writers to drama, prose and poetry. You must know the characteristic features of the Restoration Age and the Enlightenment Age and the political background of the period.

12.4 Glossary

Restoration: refers to the restoration of Charles II to the throne of England in 1660

Heroic Couplet: a two-line stanza rhymed stanza with caesura and anti-thesis that was popular among the restoration poets.

Heroic tragedy: is another term for restoration tragedy where the writers aimed to write a tragedy in epic proportions.

Restoration comedy: is another term for comedy of manners introduced in the Age of Restoration

Periodical essay: is a short essay written on a topical issue aimed to correct the readers during the Age of Enlightenment

Epistolary novel: is a novel written in the form of exchange of letters

Gothic novel: was first introduced by Horace Walpole containing elements of horror, mystery, and the sinister.

Sentimental novel: also called novel of sensibility taps the reader's emotions of compassion and sympathy through a sentimental presentation of unrealistic incidents.

12.5 Sample Questions

12.5.1 Objective Questions:

1. Charles II was restored to the throne of England in the year _____.

2. The _____ Age preceded the Restoration Age.

3. *Absalom and Achitophel* was written by _____.

4. *The Rape of the Lock* is a _____.

5. _____ couplet was used by Dryden and Pope.

6. Addison and Steele wrote the _____ essays.

7. Sir Roger is a character in the essays of _____.

8. *Gulliver's Travels* was written by _____.

9. The first Gothic novel in English is _____.

10. *Robinson Crusoe* is a novel by _____.

12.5.2 Short Answer Questions:

1. What is Restoration Comedy? Give examples.

2. Write a note on satire in the Restoration Age.

3. Discuss in brief the contribution of Alexander Pope.

4. Explain periodical essay with examples.

5. List the main features of the Enlightenment Age.

12.5.3 Long Answer Question:

1. Critically examine the development of drama in the Restoration Age.

2. Discuss the contribution of the Neo-Classical poets to English poetry.

3. Evaluate the beginning and rise of the English novel with illustrations from at least two novels.

12.6 Suggested Reading and Watching

1. Albert, Edward. *History of English Literature*. London: Oxford UP, 1979.

2. Daiches, David. *A Critical History of English Literature*. London: Martin and Warburg, 1960.

https://nptel.ac.in/courses/109/106/109106124/ NPTEL Swayam modules on History of English
    Literature

Unit-13: The Romantic Age

Structure

13.0 Introduction

The Romantic Age in English literature may either be marked with the start of the French Revolution (1789) or with the publication of *Lyrical Ballads* (1998), a joint work by William Wordsworth and Samuel Taylor Coleridge. Likewise, its end is also identified either with the passing of the Reform Bill (1832) or with the ascension of Queen Victoria to the English throne (1837). Romanticism in English literature signals a complete break from the preceding Neo-Classic period in terms of all - language, content and even the idea of literature. The era is known for the production of first-class poetry and literary criticism. The poets like Blake, Wordsworth, Coleridge, Shelley, Keats and Byron are great poets and profound philosophers of life. During this period, England witnessed a transition from agricultural to industrial society. With this, there is also a shift of power from land possessor aristocracy to the owners of industries employing a large number of masses. The French Revolution based on the democratic pattern of liberty, equality and fraternity impacted the whole of Europe in multiple fields of life. The revolution got tremendous backing from liberals and radicals in England. The French National Assembly unanimously hailed the Declaration of the Rights of Man. Edmund Burke in *Reflection in the Revolution in France* (1790) expressed disapproval with this new

development in France. Moreover, William Godwin anticipated that all property would be shared equally and his book *Inquiry Concerning Political Justice* (1793) deeply moved Wordsworth and Shelley. French Revolution marked a break from the past and initiated a new beginning in history. William Hazlitt in his text *The Spirit of the Age* states, " there was a mighty ferment in the heads of statesmen and poets, kings and people.... It was a time of promise, renewal of the world and of letters". Wordsworth expressed his feeling in similar manner: " Bliss was it in that dawn to be alive".

The economy of Europe also made a huge impact at that particular moment. The manufacturing class got impetus in terms of gaining wealth and the agricultural section weakened. The invention of steam engine had an impact and the existing sources of energy - wind and water were superseded. Due to these fundamental changes, the population of Europe became either master of industries or traders of abundantly manufactured goods, or at least livelihood earners. Due to the chain of events in politics, economy and social reality, the working class awakened and demanded a share of rights. When the ruling class used repressive methods to suppress them, there was widespread dissent and it culminated in passing of the Reform Bill. This new law fulfilled the long-cherished desire of the lower class as it guaranteed their franchise. Moreover, the discoveries of Australia and the Sandwich Islands by James Cook; the enthusiastic descriptions of life in the South Seas; also modified the outlook of people about social and political reality.

The deconstruction of hierarchies in a socio-political system in Europe happened with the the French Revolution, which radically changed life. Monarchy was abrogated and the feudal structure was dismantled. This dismantled hierarchy affected the instituting of literature deeply. The grand genres of epic and tragedy conventionally enjoyed the topmost position in the literary canon had to yield to the lyric, ode and ballad poetry. In style and content, there was a call for common and rustic diction and subjects. In characterization, the kings and queens have been supplanted by humbler characters like leech gatherer, highland lass, and so on. Like the socio-political environment, the literary landscape has been democratized in form, content, characterization and style. In this way, the romantic writers have done their utmost to create a compatibility between social reality and its literary manifestation.

13.1 Objectives

This unit has been written to accomplish and achieve the following objectives:

- to familiarize the readers with the roots and starting point of romanticism in English Literature.
- to depict the social and political environment affecting the literature of its time and place.
- to point out the various changes occurring in the domain of English Literature in terms of language and content during the Romantic Age.
- to educate the students about characteristic features of the romantic movement in English literature.
- to enumerate all the major genres and their representative writers in this era.

3:2 Romanticism and Its Basic Characteristics

Romanticism in English literature emerged as a reaction to its preceding Neo-Classic age characterized by reason, rules, order, urban reality and traditional literary heritage. Romanticism, on the contrary, emphasized and practised imagination, individual creativity fantasy, innovation, attachment to external Nature, supernaturalism, and medievalism. The romantic writers insist implicitly or explicitly on their own uniqueness. Wordsworth and Coleridge never called themselves 'romantic'. Goethe defines 'romantic' as sickness and 'classic' as good health. The evaluation is more psychological than artistic and aesthetic. In different cultures, romanticism has different connotations. Madame de Stael around 1800 related romantic with medieval and Christian dimensions in French literature. By doing so, De Stael excluded nationalism and agnosticism. For Victor Hugo 'Romanticism' meant "liberalism in literature". Hugo's idea defines the English romantic period more succinctly than others.

The concept of romanticism refers to a literary and philosophical approach to seeing the individual at the center of the whole thing. The writer is planted at the core of artistic work in this theory, and thereby literature is defined as an expression of his unique temperament and perception. The source of poetry is the poet himself as Wordsworth puts it relevantly that poetry is " spontaneous overflow of powerful feelings". Blake thinks that poetry comes from inspiration, prophecy and vision. Keats holds that poetry should come as

naturally 'as leaves to a tree'. In order to have a comprehensive idea of English romanticism, the following points are relevant:

- The romantic notion of poetry is that it is an individual's creation that takes its origin from the poet's feelings and emotions. Wordsworth declares that good poetry is "spontaneous overflow of powerful feelings". This is contrary to artful manipulation of means to foreseen ends; stressed by Neo-Classic writers. Coleridge gives the concept of the inherent organic laws of poetic imagination. He conceives the poetic piece as a growing plant; evolving as per its own internal norm. This also goes against the Neo-Classic idea of art moulding its shape from outside.

- Romanticism believes in innovation rather than an established tradition in literature. The writers of *Lyrical Ballads* reject the upper-class sophisticated subjects and language as used by previous ages. Instead, they emphasized the material and diction taken from common rustic people. There is no scope for 'decorum' based on assumption that serious genres should be used for grand actions, having aristocratic characters. The 'far way' and 'long ago' representing Coleridge's supernaturalism and Keats' medievalism are new things to explore.

- The external nature - the landscape with all its flora and fauna has a tremendous motivation for romantic writers. They admire every aspect of nature. This close association with dumb Nature does not make romantics estranged from human beings. They are equally concerned with their basic aspirations and needs. They have done all that they could for their betterment and welfare.

- Subjectivity is a hallmark trait of romanticism. The writers can be easily identified with the characters and life affairs they portray in their works. This is seen across the genres in Wordsworth, Coleridge, Keats, Byron, Lamb and Hazlitt. Their works are literary autobiographies. Wordsworth's *Prelude*, Coleridge's *Biographia Literaria*, Byron's *Childe Harold's Pilgrimage* and De Quincey's *Confessions of an English Opium-Eater*, are all densely loaded with personal convictions, descriptions and experiences of their respective writers.

- Romanticism is known for its tilt to exotic medievalism and remote antiquity. Its writers have derived largely from past movements and cultures. Blake's 'mysticism', Coleridge's 'supernaturalism' and Keats' 'medievalism' are all new experiments based on old experiences.

- Romantic literature never fails to gratify the aesthetic sense of readers. It is full of aesthetic beauty emanating from external Nature as well as from the human body.

13.2.1 Poetry in the Romantic Age:

Among all forms of writing, poetry flourished the most; both in quantity and quality in the Romantic age. The poets adapted their own way of writing using subjects and styles of their choice. They were innovative and explored untrodden ways in the domain of poetry. The chain of poets of this epoch is bifurcated into two groups: the first generation including William Blake, William Wordsworth and Samuel Taylor Coleridge; and the second generation consists of Lord Byron, Percy Bysshe Shelley and John Keats. You will now read a brief introduction of each one of them:

William Blake (1757-1827) is simultaneously called a precursor as well as contemporary of romantic poets. His work exhibits almost all the traits of romanticism. He is a mystic and has the vision to see the ultimate moments of illumination. His poetry and painting are all an attempt to develop a faculty of vision in order to understand life from the right perspective. *The Songs of Innocence* (1789) equates his sense of freedom and elation to the condition of childhood. He believes that childhood is the real-time of happiness, gratification and unity. Its counterpart *The Songs of Experience* (1794) is a projection of deep resentment at the cruelty and hypocrisy present in life. He affirms the reunion of the human soul split by Innocence (Heaven) and Experience (Hell). Blake's work is didactic. His mystic tone, symbolism, revolutionary tinge and innovative art are hallmarks of his genius.

William Wordsworth (1770-1850) is unanimously accepted as the leader of the Romantic movement. He strongly favoured the French Revolution at the outset, though his liberalism slowly dwindled. Wordsworth along with Coleridge authored *Lyrical Ballads* which initiated the Romantic Movement in literature. Wordsworth's masterpiece *The Prelude* (1850) is a sort of spiritual autobiography as its subtitle signifies - *The growth of a Poet's Mind.* His reputation as a major poet rests on his short poems such as: "Tintern Abbey", "Ode on Intimations of Immortality" and so on. "Tintern Abbey" traces the three phases in the development of Wordsworth's love for nature: sensuous animal passion; moral influence; and mystic communion. "Michael" displays the strength of character and the soothing power of Nature. "Ode on Intimations of Immortality" shows the poet attributing a child's wisdom and glory to the oblivious memory of a previous life. The group of five "Lucy Poems" and "Resolution and Independence" are yet other popularly acclaimed and appreciated poems of the poet.

Wordsworth's influence on successive generations can be discerned in his philosophy of the natural goodness of childhood; the healing and inspiring power of Nature; and the ethical value of simple living.

Samuel Taylor Coleridge (1772-1834) is considered a man of multiple parts: poet, literary critic, philosopher, playwright, journalist and theorist par excellence. As a poet, he is remembered for his well-crafted trio poems: "The Rime of the Ancient Mariner", "Christabel" and "Kubla Khan". The distinctive feature of these poems is their originality. They came into being from the realm of dream, the subconscious. As Wordsworth is known for 'naturalism', Coleridge is famous for 'supernaturalism'. " The Rime of the Ancient Mariner" is a ballad. "Christabel" is a fragment evoking the medieval aura through suggestive expressions. "Kubla Khan" is a type of vision experienced in an opium dream. Besides, " Dejection: An Ode", "Frost at Midnight", "Fears in Solitude" and "This Lime-Tree Bower My Passion" are all worth reading and a treat to the intellect.

Lord Byron (1788-1824) enjoyed immense fame outside England. Many German and French poets were highly influenced by him. He was a romantic man in real life, and a romantic hero of his poems written in the romantic age. The epithet 'Byronic Hero' has become a critical concept to imply a rebellious, dauntless, passionate, cynical and moody person. It is just like the 'angry man' concept popular in the 1950s and 1960s. *Childe Harold's Pilgrimage* written in Spenserian Stanza is a typical example of such kind. Its hero reflects on the decaying monuments of European culture and its human accomplishments. Byron's identifying mark is his satiric tone; possibly coming into his poetry by the influence of Alexander Pope and his contemporaries. *English Bards and Scotch Reviewers (*1809) composed in heroic couplet is a flaring piece of its kind. *Don Juan* (1818-21) shaped in *Ottava rima* is a fragmented satire. It is just a versified novel displaying variety in terms of subjects, styles and tones. It is a true criticism of life. Goethe termed it as "a work of boundless genius". His other works of satire are *The Vision of Judgement* and *Beppo.* Byron also wrote two closet dramas - *Manfred* and *Cain*.

Percy Bysshe Shelley (1792-1822) is a true singer in the garden of literature. He is a lyrical, revolutionary and radical poet. He is an idealist having a firm belief in the goodness of mankind. He would wish to see the end of tyranny and the spread of freedom in all walks of life. Moreover, he is a believer in love and reason. Like Blake, Shelley is prophetic and visionary. "Ode to the West Wind" substantiates this idea of prophecy: "If winter comes, can spring be far behind". "Adonais" (1821) is an elegy composed on the premature death of his friend Keats. His

epic drama *Prometheus Unbound* (1818-19) is an ambitious work highlighting the soul of the universe - the spirit of love. Regarding Nature, he says that it is a manifestation of inner divine beauty. He is deeply allured by clouds, wind, waterfalls. These are all symbolic for him. His aspiration and poetic fervour are externalized by the image of the skylark: "Such harmonious madness/ From my lips would flow/ The world should listen then". His other memorable works are: "The Necessity of Atheism", "Ozymandias", "The Flower that Smiles Today", "The Mask of Anarchy", "To the Moon", "Mont Blanc" and other poems.

John Keats (1795-1821) is a born genius. His dedication to poetry is absolute. His short existence created an essence in the world of literature. Keats published fifty-four poems in his lifetime, and the remaining ninety-six works got published posthumously. Besides, his letters (around 300) have a great literary value. His work displays a variety of forms. *The Eve of St Agnes* is a romance type, and *Hyperion* is an epic. "Hymn to Pan" is a lyrical poem and "La Belle Dame Sans Merci*"* is a ballad. "Lama" is moulded in heroic couplets in the manner of John Dryden. " On First Looking into Chapman's Homer" may be considered the efflorescence in poetic art. His poetic aspiration and dedication to art can be realized in "Sleep and Poetry". "Endymion" is a work written in competition with Shelley for a longer poem. The original genius of Keats is odic based on his five famous odes: "Ode on a Grecian Urn", "Ode to a Nightingale", "Ode to Psyche", "Ode on Melancholy" and "Ode on Indolence". Keats left deep imprints on the psyche of such great masters as Tennyson, Browning, the Pre-Raphaelites, Hopkins and the modernist Yeats.

13.2.2 Essayists in the Romantic Age:

The word 'essay' is derived from '*essayer'* and when translated means 'to attempt'. This is the relevant name for this form of writing as the main objective of an essay is to attempt to convey something. The essay comes in many shapes and magnitudes. It can deliberate on a personal experience or any purely academic evaluation of a subject. The essays are put into different categories based on their nature of subject matter: I) Descriptive Essay, II) Narrative Essay, III) Expository Essay, and IV) Argumentative Essay. Aldous Huxley defines an essay as: " a literary device of saying almost everything about almost anything". Francis Bacon says the essay is a ' receptacle for detached thoughts' and 'dispersed meditations'.

The romantic period is very fertile in the domain of essay writing. Almost all major writers wrote essays. Like poetry, the romantic essay is autobiographical and personal. The ideal essay is

supposed to be personal and self-reflective. Charles Lamb, William Hazlitt, and Thomas De Quincey are well-established essayists not only in this era but in overall literary history. They have made essay a proper genre of writing. Among them, Charles Lamb (1775-1834) is the most eminent. He is called the 'prince of essayists'. Hugh Walker defines him as an essayist par excellence, who should be taken as a model. Initially, he started publishing essays in *London Magazine*, but later on compiled and published two volumes: *The Essays of Elia* (1823); and *The Last Essays of Elia* (1833). Lamb is an essayist always ready to disclose himself to readers. With Lamb, the journey from subjective to objective and formal to familiar gets completed. The objectivity and formal writing are hallmarks of all essayists including great Francis Bacon. But Lamb is utterly personal. He mirrors all his ideas, feelings, whims, prejudices, associations and experiences in essays. "Night Fear" shows him as a timid and superstitious boy. "My Relations", "Poor Relations" introduce several family relatives to readers. His professional life is caught in "The South Sea House" and "The Superannuated Man". Moreover, "Dream Children: A Reverie" reflects his fond memories saturated with humour and pathos. The peculiarities of Lamb's essays are rambling nature, humility, lightness of touch, familiar tone, non-didactic nature and blend of amusement and education. He is known for his wit and fun.

Hazlitt (1778-1830) is often bracketed with Lamb. Hazlitt stands very high among English essayists. His essays are bifurcated as critical essays and miscellaneous essays. The miscellaneous group includes collections: a) *Table Talk,* b) *Sketches and Essays,* c) *Winterslow: Essays and Characters.* These essays reveal a wide range of subjects, situations and characters. Throughout, Hazlitt is enthusiastic and an enjoyer of life and nature. He is all personal in his essays and shows a direct relation with Montaigne. The close intimacy between the writer and readers can be easily found in his essays: "On Going a Journey", "My Acquaintance with Poets", "On Living to Oneself" and "Farewell to Essay-Writing". Hazlitt's garrulous nature makes him charming and more readable. His style of writing is elegant and glorious. He has authority on words and expression. He is famous for his energy and enthusiasm. The opening of his essay "On Poetry" is acknowledged and acclaimed by one and all.

The study of romantic essay would be fragmented without the inclusion of Thomas de Quincey (1785-1859). De Quincey is a versatile and ingenious essayist and accomplished critic. His masterpiece *Confessions of an English Opium-Eater* (1822) is based on his personal experience of addiction to opium. The work is paradoxically alluring as well as appalling. His ornate style, vivid imagery and potency of expression are his identifying qualities.

The romantic essay like its counterpart the romantic poetry moulds the persona and voice of the writer by employing first-person 'I'. It symbolizes a struggle on the part of the essayist to make a thesis about the subject, and develop the same till it reaches the conclusion in an organic manner.

13.2.3 Literary Criticism and Theory:

Literary criticism is an overall concept for the studies that define, analyze, interpret and classify the works of literature. Theoretical criticism uses a particular theory with a set of principles to evaluate literary writings. In the Romantic Age, there came into being practical as well as theoretical criticism. The famous triad of prose writers - Lamb, Hazlitt and De Quincey produced practical criticism of first-class by reading and researching the major writers of the past. They did not use any theory but analyzed literature in their own way. On the other hand, their poet-critics - Wordsworth, Coleridge and Shelley propounded theoretical tenets about the origin, nature, substance and styles of literature - how it is to be written and read. Coleridge has given Expressive Theory, an alternative to the Mimetic Theory of Aristotle established since the 4th century B.C.

Wordsworth's theory of poetry proved very important and influential in the domain of literature. In "Preface" to *Lyrical Ballads*, he says that the subject of poetry should be "incidents and situations from common life" as it suits the art. The humble and rustic life is closer to Nature. The emotions of the rural populace are simpler, purer and better than city dwellers. These people have better morality and a sense of divinity existing in Nature. Wordsworth's innovation lies in this expression: "a selection of language used by men". The common tongue is more reliable and suitable to describe the incidents and situations from common life. He adds " My purpose was to imitate, as far as possible to adopt the very language of men". Thus, all goes against the artful manipulation of the Neo-Classic approach of literature. Wordsworth's distinction between the language of prose and that of poetry is very popular: "It may be safely affirmed that there neither is, nor can be, any essential difference between the language of prose and metrical composition". Pertaining to the origin and nature of poetry, he says: "Poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquility." He proposes four stages of poetic creation: observation, recollection, interrogation, and composition. According to him, a poet is a man speaking to men, endowed with greater sensibility, greater knowledge, more enthusiasm, greater power of communication and having a comprehensive soul. This is the crux of what Wordsworth says about the art of poetry and poet.

Coleridge as a critic has huge importance in literature and his book *Biographia Literaria* (1817) is a seminal document explaining the philosophy of romanticism, poetry and his critical thought. He is known for recognising 'imagination' as a supreme creative power. He differentiates between 'fancy' and 'imagination' as two separate faculties. He defines imagination as the 'shaping and modifying' power, while fancy as the 'aggregate and associative power'. Imagination "struggles to idealize and to unify'; and fancy is just 'a mode of memory emancipated from the order of time and space'. To illustrate the ideas, Coleridge says that Milton had a highly imaginative mind and Cowley had a fanciful mind. He compares imagination with chemical compounds and fancy with the mechanical mixture. Moreover, he proposes two types of imagination - primary and secondary. Primary imagination is the organ of common perception through the senses; while secondary imagination is a poetic vision. Secondary imagination is a poetic power possessed by poets. It enables them to comprehend things and compose poetry. The function of secondary imagination is a mystical operation. It mediates between man and nature and thereby identifies the organic unity of the universe.

The romantic idea of poetry as an expression of the poet's mind and imagination has given birth to Expressive theory. The theory sees literary work in relation to the author. It tends to evaluate literature by its adequacy and accuracy to the writer's state of mind. Before it, Aristotle's Mimetic theory viewed literary work as an imitation or reflection of the world or life. Its basic criterion is truth applied to literary work to see compatibility between subject matter and reality.

Shelley wrote "A Defence of Poetry" as an antidote to Thomas Love Peacock's "The Four Ages of Poetry." Shelley says that poet shows the world to mankind and adds that the artist is a supreme and superior being. Poetry as an instrument can be exploited to describe nature and the sublime. He underlies the fact that poetry is pleasurable and acts in a divine manner and goes beyond the common human consciousness. Poetry aims to lift the veil from the hidden beauty of the world rather than improve human morality. Shelley asserts that poetry enlightens the inner realm of a poet as well as the reader by making them aware of the inherent connection between man and the external world. He believes that poetry encapsulates the best and the happiest moments of life. Thus, he strengthens the overall romantic notion that nature and beauty are substantial meanings for life.

Bearing these statements in mind, it is evident that these romantic poet-critics have a lofty idea of their calling. They have firm faith in individual divine power to comprehend the external

world and its holy nexus with human consciousness. They are outright innovators, revolutionaries and radicals so far as their concepts of poetic art- its origin, nature, function, creation and presentation are concerned.

13.2.4 Novel in the Romantic Age:

The term novel has its roots in the Italian word '*Novella'* which literally means 'a little new thing'. In literature, the concept is used to denote a variety of literary writings that share the common characteristics of being extended works of fiction produced in prose. As a fictional work, the novel is differentiated from the short story and from the work of fiction of moderate length called the 'Novelette.' Moreover, as genres of literature, the novel and the drama have many commonalities and uniformities. These similar features of the two can be seen in the form of plot, characters, background or setting, conflict and diction. The big distinction between these two major forms of literature is that the novel is narrative in presentation and drama is performative. One is called a 'telling' art and the other is known as 'showing' art. Novels are of many categories based on their backgrounds and substances they project. The types may be named as: epistolary novel, picaresque novel, gothic novel, realistic novel, historical novel and social novel. There are also some recently emerged narratives like regional novel, non-fiction novel, anti-novel, new novel, documentary novel, involuted novel and so on.

Although the novels written during the romantic age are of various types like realistic, historical and regional; yet it is gothic or horror novel that flourished the most. The big names in the field of novels are- Maria Edgeworth, Ann Radcliff, Frances Burney, Jane Austen, Sir Walter Scott, Mary Shelley, Jane Porter and Susan Ferrier. The origin of the gothic novel can be ascribed to Horace Walpole's *The Castle of Otranto* (1764). The tradition was continued by Mrs. Ann Radcliff (1764-1823) in the form of *The Mysteries of Udolpho* and *The Italian. The Mysteries of Udolpho* recounts the story of an innocent and sensitive girl who falls into the hands of the cruel villain Montoni. William Beckford's *Vathek*; William Godwin's *Caleb Williams*; Mathew Lewis's *The Monk;* Mary Shelley's *Frankenstein*; and Thomas Love Peacock's *Nightmare Abbey* are other acclaimed works in the field. All these novels deal with the situations of terror, horror, romance, supernatural, sensational and macabre.

On the contrary, Jane Austen (1775-1817) wrote realistic novels as an attempt to bring good sense and balance to the English novel during the emotional and sensational romantic period. In total, Austen produced six novels: *Pride and Prejudice, Sense and Sensibility, Emma,*

Mansfield Park, Northanger Abbey and *Persuasion*. All these novels are important in the history of novel in their own ways. The novel in the hands of its masters - Fielding and Richardson had been a faithful record of social reality and expression of the human psyche, became a platform for crime, madness and horror in the closing years of the 18th century. Therefore, it required remedy and reform and the same was done by Jane Austen in the form of the aforementioned novels.

Sir Walter Scott (1771-1832) is a historical novelist par excellence. He wrote classics viz *Ivanhoe, Rob Roy, The Lady of the Lake, Waverly, The Heart of Midlothian* and *The Bride of Lammermoor.* Scott's novels are characterized by the ambiance of Scotland or the Scottish Highland; and its endemic history and culture. The typical example can be seen in the descriptions of *Waverly.* His novels are an amalgamation of legend, history and poetry. In like manner, Maria Edgeworth's *Castle Rackrent* and Sydney Owenson's *The Irish Girl: A National Tale* are both set in the background of Ireland. It is on the basis of this peculiar feature that their fiction is called regional.

13.2.5 Drama in the Romantic Age:

Drama may be defined as the form of literary composition designed for performance in the theatre. The performance is shown through the actors taking roles of characters, doing <u>actions</u> and speaking dialogues. In poetic drama, the dialogues are in verse usually in blank verse as in the Elizabethan period or heroic couplets like drama in the Restoration era. Another type is the closet drama written in dramatic form with dialogues and setting, but meant for reading not staging. During the romantic age, this reading drama was written and read.

 Almost all romantic writers experimented with drama writing. But they could not produce 'proper drama' as done by Shakespeare, Ben Jonson and Congreve before them or as G. B. Shaw after them. They could only attempt 'closet drama' meant for reading. The reason for this barrenness in the field of drama may be seen as - lack of writers of dramatic genius, the demand of the age for different genres of literature, the dominance of poetry, and above all Licensing Act - allowing only two theatrical companies - Covent Garden and Drury Lane to enact the legitimate plays. Moreover, drama is the most objective form of literature, while romantic writing is the most subjective of all times.

The romantic drama is censured with the label of hybridity as it is a blend of diverse genres. Lord Byron's *Manfred* (1817) is subtitled as *A Dramatic Poem*; Shelley's *Prometheus Unbound* (2820), a closet drama, is also subtitled *A Lyrical Drama*. Shelley's visionary poetic

drama *Cenci: A Tragedy in Five Acts* (1819), shows an overwhelming influence of Shakespeare. The romantic drama is also known for its psychological depiction as in Joanna Baillie's Series of Plays: In Which it is Attempted to Delineate the Stronger Passions of the Mind; Each Passion Being the Subject of a Tragedy and a Comedy (1798-1812). The other plays written in this period are Byron's *Cain*, Wordsworth's *Boderers*, Coleridge's *Remorse* and *Zapolya*.

13.3 Learning Outcomes

By reading this unit, the students would learn the basic philosophy of romanticism. They would know the main tenets of romantic literature. There are adequate descriptions about all genres that flourished in this age with textual references. This has been done to make information interesting and also easier for the students. Almost all the main writers, their terminology, dates and the necessary background have been incorporated to make concepts clear and comprehensive for the concerned readers. Hence, at the end of the Unit, you would have gained an understanding of the Romantic Age in English literature and its contribution.

13.4 Glossary

Ambience: A peculiar mood or atmosphere of an environment or surrounding influence.

Amalgamation: The act of amalgamating; a mixture, merger or consolidation.

Autobiographical: Pertaining to a person's life or an account of a person's life, as told by the subject.

Blank Verse: A poetic form with regular meter, particularly iambic pentameter, but no fixed rhyme scheme.

Classic: Referring to the first class or rank, especially in literature or art.

Decorum: Appropriate social behaviour, or matching of characters with actions and speeches in literature.

Didactic: Educative**,** instructive or intended to teach or demonstrate, especially with regard to morality.

Endemic: Native to a particular area or culture or background.

Expressive: Exactly or effectively conveying thought or feeling.

Faculty: A competency, ability, power, or skill.

Fancy: An image or representation of anything formed in the mind or an opinion or notion formed without much reflection.

Garrulous: Excessively chatty, talkative and long-winded.

Genre: A kind or category especially of literature or other art forms.

Gothic: Relating to the style of fictional writing associated with the Gothic revival, emphasizing violent or macabre events in a mysterious, desolate setting.

Harmonious: Displaying accord in feeling or action or having components pleasingly or appropriately combined.

Hierarchy: A system of social, religious, economic or political organization in which people or groups of people are ranked with some superior to others based on their status, authority or some other trait.

Heroic Couplet: A rhyming pair of lines in iambic pentameter.

Lyrical: Pertaining to lyric or suggestive of singing.

Magnitude: Relative size, extent or importance of something.

Masterpiece: A work that has been given much critical praise, especially one that is considered the greatest work of a writer's career.

Medievalism: A thought, philosophy, custom or belief from the Middle Ages.

Mimetic: The representation of situations of the real world, especially human actions, in literature and art.

Mystic: Relating to mystics, mysticism or occult mysteries; mystical.

Naturalism: Conformity to external Nature.

Objectivity: The quality of being objective, just, unbiased and not influenced by emotions or personal prejudices; the world as it really is.

Ottava rima: A composition of stanzas of eight lines in heroic verse, with three rhymes, the first six lines rhyming alternately and the last two forming a couplet: ababab cc.

Par Excellence: Most excellently; pre-eminently, supremely, above all.

Realistic: portrayal of real everyday life accurately.

Recollection: Remembrance or the act of recollecting; the act of recalling to memory.

Spenserian Stanza: A stanza of eight decasyllabic lines and an alexandrine, having three rhymes: the first and third; the second, fourth, fifth, and seventh; and the sixth, eighth, and ninth.

Subjectivity: The state of being personal or subjective; a personal thought or idea.

Supernaturalism: The quality or state of being supernatural; a belief in the doctrine of supernatural or divine agency as manifested in the world, in human events, religious revelation, miracles.

Superstitious: Susceptible to qualms or superstitions; arising from or having the character of superstitions.

Symbolism: Manifestation of a concept through symbols or underlying meanings of objects or qualities.

Versatile: Ability of doing many things competently; having many functions.

Visionary: Having vision or foresight or prophetic or revelatory.

13.5 Sample Questions

13.5.1 Objective Questions:

1. When was *Lyrical Ballads* published?
   a) 1787
   b) 1789
   c) 1797
   d) 1798

2. When did French Revolution start?
   a) 1988
   b) 1789
   c) 1798
   d) 1799

3. Which of the following work belongs to William Blake?
   a) The Songs of Experience
   b) Manfred
   c) The Prelude
   d) None of the above

4. Which of the writers do not belong to the field of the essay?
   a) Lamb
   b) Hazlitt
   c) De Quincey
   d) Coleridge

5. Identify the poet of the first generation of romanticism:

   a) Wordsworth

   b) Shelley

   c) Keats

   d) Byron

6. Which word does not define English romanticism?

   a) Supernaturalism

   b) Medievalism

   c) Mysticism

   d) Rationalism

7. Byron's *Cain* belongs to _____ category.

   a) Epic

   b) Drama

   c) Ballad

   d) Essay

8. Which of the following defines English romanticism?

   a) Subjectivity

   b) Objectivity

   c) Relativity

   d) All of the above

9. _____ said: " My purpose was to imitate, as far as possible to adopt the   very   language of men."

   a) Blake

   b) Wordsworth

   c) Coleridge

   d) Shelley

10. Who is called "the prince of essayists"?

   a) Hazlitt

   b) Bacon

   c) Huxley

   d) Lamb

13.5.2 Short Answer Questions:

1. What do you know about 'drama'?

2. Define novel as a form of fiction.

3. What is an essay? What are its different kinds?

4. Write a short note on Charles Lamb as an essayist.

5. Describe briefly Blake as a poet.

13.5.3 Long Answer Questions:

1. Describe romanticism and its basic characteristics.

2. Elaborate different dimensions of romantic poetry with special references to its major poets.

3. Write a detailed account of romantic literary criticism and theory.

4. Critically evaluate the essayists of the romantic age.

5. Explain the growth of fiction in the romantic period.

13.6 Suggested Readings

1. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* Oxford: Oxford University Press, 1953.

2. Alexander, Michael. *A History of English Literature*. 2nd edition. Palgrave Macmillan, 2007.

3. Carter, Ronald and John McRae. *The Routledge History of Literature in English.* London: Routledge, 1997.

4. Daiches, David. *A Critical History of English Literatur*e. (Volume I), New Delhi, Supernova Publishers, 2010.

Unit-14: The Victorian Age

Structure

14.0 Introduction

In Unit 13, you studied the Romantic Age which precedes the Victorian Age in British Literature. The term comes from the reign of Queen Victoria who ruled over England from 1837 to 1901. Edward Albert states that the period 1830-1890 is commonly considered the Victorian Age. Some others consider 1820-1914 (start of World War I) as the Victorian Age. Some of the major writers of this age are Alfred Lord Tennyson, Thomas Browning, Mathew Arnold, Charles Dickens, William Thackeray, John Carlyle, Thomas Macaulay and Thomas Hardy. The age also witnessed the rise of women writers like Elizabeth Browning, Christina Rossetti, Emily Bronte, Charlotte Bronte, and George Eliot.

The Victorian Age comes between the Romantic Age that you studied in the previous unit and the Modern Age which you will study in Unit 15.

Activity:

1. What was the period of the reign of Queen Victoria?

   _____

2. Name two major writers of the Victorian Age. _____

14.1 Objectives

The objectives of this unit are to familiarise you with the Victorian Age in British Literature. In the course of this unit, you will learn about the background, the major genres and the major writers of this age. You will also study the characteristic features of the age.

Activity:

1. Give two objectives of this unit.

....

....

14.2 Background

The Victorian Age is marked by rapid changes in the British society. The long period of political stability helped in wide-spread changes in the socio-economic sphere. The advancement in the field of science led to increased wealth. The biggest impact on the period is the industrial revolution. You need to understand the influence of the industrial revolution is discussed in the following sub-section.

14.2.1 Industrial Revolution

The industrial revolution ushered in a society that was divided into two major classes: the rich and the poor. The rich became richer and the poor became poorer. The industrial revolution led to rapid growth of the cities and witnessed economic changes. The factories and mechanization lured the farmers from their villages to the cities in search of better employment opportunities. The shift from agrarian to industrial was not without consequence. The agricultural field suffered leading to poorer lifestyle in villages. In the cities, the exodus from villages led to squalid conditions. The novels of Charles Dickens, as you will read in later

sections, reflect the darker side of the industrial revolution. In Thomas Hardy's *Tess of the D'Urbervilles,* you will find a reflection of the Victorian society. No doubt, industrialization led to great economic progress. Transport, telecommunications, trade, and commerce made rapid advancement due to scientific development. The advent of machines impacted human resources and unemployment rose sharply. Along with industrial revolution, science and religion also had an impact on the times. You will read about this in the next sub-section.

14.2.2 Religion and Science
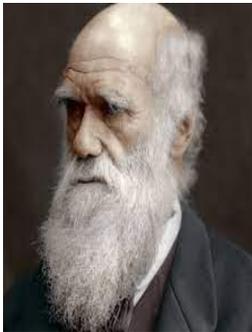
The major reason for the conflict between religion and science was the publication of Charles Darwin's *On the Origin of Species* in the year 1859. The new theory of evolution contradicted the theory of creation and the predominantly Christian society was plunged into skepticism. Matthew Arnold talks about the conflict between religion and science in his works. "Dover Beach" presents the dichotomy between religion and science that plagued society. Disillusionment and doubt are also reflected in various literary works of the period as you will read in this unit. The study of science became a part of the curriculum and faith was shaken in its foundation. The theory of the survival of the fittest as propounded by Herbert Spenser also marked a shift in leaning toward science and away from religion. There were rapid developments in the field of science and technology and the new inventions and discoveries increased the faith of the people in science. Other than science and religion, the socio-political situation in England also finds a reflection in the literature of the Victorian Age. Let us read about it now.

14.2.3 Socio-Political Influence

The Victorian Age, as already mentioned at the beginning of this unit, divided society into two economic classes: the rich and poor. This was the direct result of the industrial revolution we talked about earlier. It also caused a fissure in the agrarian society as there was a move towards industrialization. It also led to a shift from feudal to democratic setting. Trade and commerce, as you already know, flourished. The British Empire extended to a major part of the world and brought in wealth. This, in turn, caused social climbing and better lifestyle in the cities. In contrast, the village life dwindled. The rise of the working class is an important development of this age.

The Reform Acts of 1832, 1867 and 1884 introduced longstanding changes in British society. The aristocratic nature of the British Parliament paved the way to a more democratic set-up as more sections of the society got the right to vote. The Factory Acts of 1848, 1874 and 1878 were aimed at improving the conditions of the industrial workers. Acts were passed in the field of education to introduce free and compulsory education, admission on merit into the universities of Oxford and Cambridge apart from the establishment of boarding schools. On the international political level, England rose to the position of being the unrivalled supreme power. It ruled over a vast expanse and consolidated its strength. The Sepoy Mutiny of 1857 in India led to the establishment of British rule over India as the power of East India Company came to an end. The Opium Wars, the Crimean War and the Boer Wars were the other major political events of the Victorian Age.

14.2.4 Class and Gender

As you were told, the industrial revolution brought a distinct working-class into society. The growth of the industrial workers introduced a democratic process and reduced the influence of the aristocracy between the wealthy and the poor sections of society, on the other hand, increased and led to unrest. The agrarian class shifted to the cities and transformed into industrial workers. The shift from agrarian to industrial was not without consequence, as already told. Class rivalry prevailed and dissent against the wealthy aristocratic class brought in reforms leading to a more equitable distribution of power. The Victorian Age was very conservative. It kept the men and women in water-tight compartments: the men played the role of providers and the women were expected to remain indoors and care for the family. It laid insistence on high moral values and treated women as second-class citizens. The Reform Acts that we mentioned earlier brought no reform for women. They were still not given voting rights. There was a demand for voting rights for women by the Women's Suffrage Movement and the Women's Suffrage Society but they remained unsuccessful. The woman continued to live in the margins, as daughter, wife and mother but not as a professional. The Victorian woman was intelligent, well-read and refined but had no social privileges. Society expected her to be an "angel" and condemned her when she was "fallen". Tess is a good reflection of both these as we can see in Hardy's novel. The Victorian Age, nonetheless, saw the rise of women in literature. The famous women writers of this age are Emily Bronte, Charlotte Bronte, Elizabeth Barrett Browning, Christina Rossetti and Mary Ann Evans who wrote under the pseudonym George

Eliot. You will read about these writers later in the unit. Now you will read the genres of the period.

Activity:

1. The shift from _____ to industrial was not without consequence.

2. Charles Darwin's *On the Origin of Species* was published in the year _____.

3. The _____ Mutiny took place in 1857.

4. Mary Ann Evans wrote under the pseudonym _____.

14.2.5 Genre

The Victorian Age witnessed a spurt in literature. While the preceding age was predominantly an age of poetry, as you have already studied in Unit 13, the Victorian Age in British Literature produced great novels, prose and poetry. In drama there was very little contribution. In the following sub-sections, you will study the major genres of this age: Prose, Novel, and Poetry.

14.2.5.1 Victorian Prose: The most influential work of the Victorian Age was written in prose: Charles Darwin's *On the Origin of Species*. As you already know, this work revolutionized the scientific temper and encouraged critical thinking. It was also told to you that it was published in 1859 and that it established the evolution of man against the belief in the creation of man. *On Liberty* (1848) and *Utilitarianism* (1863) are two major prose works of James Stuart Mills. He advocated the principles of utilitarianism and individualism to ensure a society that lived in happiness and promoted well-being. He also supported equality between men and women in his work *The Subjection of Women*.

Thomas Carlyle wrote with a historical perspective. *The French Revolution: A History* was published in 1837. *Past and Present* published in 1843 is a comparison of the historical incidents in England and the contemporary events. However, Carlyle is more famous for his 1841 work: *On Heroes, Hero-worship and the Heroic in History.* In this work the hero is represented in six forms: as divinity by the Norse gods; as prophet by the Prophet of Islam, Muhammad (SAW/PBUH); as poet by Dante and Shakespeare, as priest by Luther and Knox, as man of letters by Johnson, Rousseau and Burns; and as king by Cromwell and Napoleon. One famous prose writer of the age is Lord Macaulay whose *Minute on Education* (1835) laid the

foundation for education in India under the British rule and for the English language in educational institutions.

The prose as a genre was not as popular as the novel in this age. No significant contribution is made in the field of essay or any other form of non-fiction prose. There is no significant merit in the prose of this age and it remains at medium level. The only two works of literary merit are by Matthew Arnold. *The Study of Poetry* is a work of criticism and lays down the conflict between religion and science. In *Culture and Anarchy (1869)*, Arnold opposes both the aristocratic class and the working class. It is the middle class in whose favour Arnold writes. Do you know the terms Arnold used to refer to these three classes in *Culture and Anarchy*? The aristocrats are Barbarians, the middle class are Philistines and the working class is the Populace.

The other prose writers of the age include John Henry Newman who is considered the greatest in the Oxford Movement, John Ruskin who stood strongly against industrialization, Thomas Huxley, was a famous biologist who stood strongly for science, and William Morris who believed in socialism. In short, we can state that the prose writings in this age are representative of the times. Realism, reform in religion and education, conflict between religion and science, the resulting agnosticism, democratic principles and Utilitarianism are the chief characteristic features of the prose in the Victorian Age.

14.2.5.2 Victorian Novel: The most popular genre of the age was the novel. Fiction gained popularity in the new reading class. The printing press increased the production of literary works and the emerging working class developed a reading habit. Circulating libraries were popular and brought novels to the doorstep. People living in remote areas and women could have easy access to the novels. Like prose, novels written during this age are representative of the times. Realism is an important feature of the Victorian Novel and it is seen as a blend of the subjective and the objective as a result of the influence of the Romantics and the Augustans before them. In this sub-section, you will read about the famous novelists of the Victorian Age and their contribution.

Charles Dickens produced several great novels. You may have read or heard about his semi-autobiographical novel *David Copperfield* which was published in serial form between 1849-50. It traces the life of the protagonist from infancy to manhood. It also presents the prevailing class conflict. *Oliver Twist* (1837-39) and *Hard Times* (1854) reflect the social evils as a result of industrialization. Dickens was strongly against utilitarianism and

condemns it in *Hard Times.* Yet another brilliant work of fiction by Dickens is *Great Expectations* (1860-61). Pip and Havisham are famous characters from this novel. *A Tale of Two Cities* set in Paris and London around the French Revolution is a moving historical novel.

William Thackeray's *Vanity Fair* (1847-48) is a satire on <u>social </u>life and presents the adventures of Becky Sharp and Amelia Wesley. Written in the form of a bildungsroman, it critiques the Victorian Age. Thackeray also wrote a historical novel, *The History of Henry Esmond* (1852). It is set in the reign of Queen Anne. *Pendennis*, *The Newcomes,* and *The Virginians* are the other novels by Thackeray.

In the previous unit, you studied that Jane Austen as a novelist became famous for *Pride and Prejudice*. In this unit, there will be a discussion about the major women writers of the Victorian Age. Emily Bronte became famous with her single novel, *Wuthering Heights*. Published in 1847, it is a powerful novel revolving round the protagonist Heathcliff. Charlotte Bronte wrote *Jane Eyre* (1847) which brought her fame during her lifetime even though it depicted Jane's love for a married man Mr. Rochester. George Eliot wrote extensively and her novels are powerful depictions of society. As you already told at the beginning of this unit, Mary Ann Evans wrote under the pseudonym George Eliot. Her famous novels are *The Mill on the Floss* (1860), *Middlemarch* (1871-72) and *Daniel Deronda* (1876).

A major novelist of the Victorian Age is **Thomas Hardy** whose contribution to the English novel is of immense significance. *Tess of the D'Urbervilles* as we told you earlier reflects the shift from the agrarian to industrial. The changing class situation in England also affects the protagonist Tess and her family. The tragic novel revolves round Tess, Alec and Angel caught in their respective social class. *The Mayor of Casterbridge* like *Tess* and *Jude the Obscure* deals with the shift from village life to city life, affects of industrialization, and the question of morality.

These are the major Victorian novelists. The realistic presentation of theme, shift in focus on character from action, intensive analysis of the lives of the characters, realistic characters drawn from everyday life, didactic approach, omniscient narrator, complicated plot with several sub-plots, demarcation of good and evil and the eventual win of good over evil are the major characteristic features of the Victorian novel. Let us now have a look at Victorian poetry.

14.2.5.3 Victorian Poetry: In spite of the popularity of the novel in this age, poetry continued to flourish. In the previous unit, you had a discussion of Romantic poetry and how it marked a shift from the neo-classical or Augustan Age. In this unit, youwill learn about the poetry written during the reign of Queen Victoria. Some of the famous poets are Alfred Lord Tennyson, Mathew Arnold, Robert Browning, Elizabeth Browning, Christina Rossetti, Dante Gabriel Rossetti and Gerald Manley Hopkins.

Alfred Lord Tennyson is popular for his *In Memoriam* and *Ulysses*. Both poems represent the Victorian spirit and times. Like most Victorian literature, *In Memoriam* (1850) deals with the conflict between religion and science and seeks reconciliation. Written in the memory of his friend Arthur Hallam, it is an expression of the poet's grief on the untimely death. The despair that Tennyson projects at the personal level extends to his despair over the sudden loss of faith witnessed in society due to Darwin's theory of evolution. Death is a recurrent theme in his poetry. The use of scientific diction, awe of the classical writers and imagery drawn from the geographical world characterize his poetry. In *Ulysses*, Tennyson displays the Victorian spirit for travel, discovery, adventure, and thirst for knowledge. You may be aware that *Ulysses* is written in the form of a dramatic monologue. Now, let us learn about Matthew Arnold.
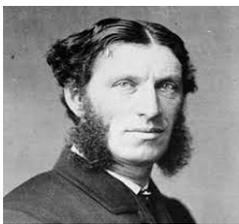
There is a mention of **Mathew Arnold** in the section on Victorian Prose. At the beginning of the unit, his poem "Dover Beach" is also mentioned.   It is a deeply philosophical poem that questions the rift in society between religion and science. The chaos and doubt that Victorian society found itself in as a result of Darwin's work, is reflected in this poem. The prevailing uncertainty, pessimism and loss of faith are characteristic features of the poem. This poem is also a dramatic monologue.

The Victorian Age also witnessed the emergence of Pre-Raphaelite poetry. Both Christina Rossetti and Dante Gabriel Rossetti are important Pre-Raphaelite poets. Christina Rossetti wrote extensively and found fame in her lifetime. *Goblin Market* (1862) is more famous of her poetry collections and like most of her collections is concerned not with reform in society but the salvation of the individual. Dante Gabriel Rossetti is famous for his paintings and poetry. He was influenced by the artists before the time of Raphael, hence the term Pre-Raphaelite. The influence of medieval art and literature is evident in works of Pre-Raphaelite writers. In *The Blessed Damozel,* you find the presence of the omniscient narrator as in most Victorian literature

and we also find two other narrators: the beloved who died and yearns to be reunited with her lover and the lover himself who feels her presence on earth with him. The poem is full of exquisite imagery and is a painting in words.

Elizabeth Barrett Browning and Christina Rossetti are often compared to one another. The poem "The Cry of the Children" brings to mind the problem of child labour in the Victorian Age and the squalid conditions the children lived and worked in. She condemns child labour while depicting the life of children working in the industry. She also wrote against slavery and in favour of the unification of Italy in her poems.

Robert Browning, her husband, is famous for the use of dramatic monologue. A dramatic monologue is characterized by the use of single persona as speaker. Through this speaker, the presence of other characters with whom there is an interaction is made known. The style is colloquial and the speaker directly addresses the audience. It has an abrupt opening, it runs in the form of a monologue, presents the scene and the setting, and reveals the character of the speaker. "My Last Duchess" and "Porphyria's Lover" are powerful dramatic monologues by Robert Browning. "Andrea del Sarto" and "Fra Lippo Lippi" are other longer but famous dramatic monologues by Browning.

Gerald Manley Hopkins introduced a new style in Victorian poetry, the sprung rhythm, but remained unrecognized in his own times. *The Wreck of the Deutschland* (1875) is his masterpiece. Like Christina Rossetti, he also believed that religion is superior to art. Religion and nature are the major themes in his poetry. In *The Wreck of the Deutschland*, he begins with an autobiographical account of his religious experience. Then he goes on to talk about the tragic shipwreck based on news reports that he read. Finally, he shows the faith of an individual passenger on board the ship before ending the poem with a direct address to God. Both for its trust in religion over science and for the use of sprung rhythm, the poem was not well received by the contemporaries.

Activity:

1. _____ also supported equality between men and women in his work *The Subjection of Women*.

2. _____ is more famous for his 1841 work: *On Heroes, Hero-worship and the Heroic in History.*

3. In *Culture and Anarchy (1869)*, Arnold is in favour of the middle class referred to as _____.

4. _____ were popular and brought novels to the doorstep.

5. *David Copperfield* by _____was published in serial form between 1849-50.

6. Pip and Haversham are famous characters from the novel _____.

7. *A Tale of Two Cities* set in _____ and _____ around the French Revolution is a moving historical novel.

8. William Thackeray's *Vanity Fair* (1847-48) is a _____ on the social life.

9. _____ is the protagonist in *Wuthering Heights*.

10. Mary Ann Evans wrote under the pseudonym _____.

11. Tess, Alec and Angel are characters in the novel _____.

12. _____ is written in the memory of Tennyson's friend Arthur Hallam.

13. "Dover Beach" is a poem by _____.

14. The _____ Age also witnessed the emergence of the Pre-Raphaelite poetry.

15. _____ wrote *The Blessed Damozel.*

16. The poem "The Cry of the Children" brings to mind the problem of _____ in the Victorian Age.

17. "My Last Duchess" and "Porphyria's Lover" are powerful dramatic monologues by _____.

18. The *Wreck of the Deutschland* is written in _____ rhythm by Gerald Manley Hopkins.

14.2.6 Characteristic Features of Victorian Literature

The main characteristic features of the Victorian literature are as follows:

- Use of realism
- Conflict between religion and science
- Perfection of the dramatic monologue
- Use of imagery drawn from geographical discoveries and science
- Shift from agricultural to industrial
- Scientific diction
- Scientific temper and spirit
- Woman as protagonist
- Themes of rural and urban concern
- Didactic in nature
- Reflection of the times: a mirror held up to see themselves
- Disillusionment, isolation, yearning for knowledge
- Influence of the industrial revolution
- Influence of Darwin's theory of evolution
- Depiction of class differences
- Depiction of social evils

14.2.7 Summing Up

In this unit you studied the background of Victorian Age in British Literature. You were introduced to the major genres of this age. You read about Victorian prose, novel and poetry. The impact of the industrial revolution on the social and economic life, the influence of Darwin's *Origin of Species* in the field of religion and science, the political stability and the reforms that were introduced in the political and social fields, all find representation in the literature of the Victorian Age. It can be concluded by stating that the Victorian Age is mirrored in its literature. The use of realism, the clash between religion and science, the evils of society as a result of the shift from agrarian to industrial, the element of doubt, the class and gender conflict are the major characteristic features of the age.

14. 3 Learning Outcomes

At the end of the unit, you should have learned the significance of the Victorian Age in British Literature. You should be familiar with the major movements and should be able to appreciate the contribution of various writers to different genres such as prose, novel and poetry. You should have gained an understanding of the characteristic features of the Victorian Age.

14.4 Glossary

Victorian Age: that period in British Literature when Queen Victoria ruled over the British Empire: 1837-1901

Romantics: the broad term classifying writers of the Romantic Age (1798-1832) such as Wordsworth, Shelley, Byron, Keats

Augustans: also referred to as the neo-classical writers of the Augustan Age (1700-1750) such as Addison, Pope, Dryden

Genre: is a type or category of literary composition

Industrial Revolution: was a transition from agrarian production by hand to industrial production by machine.

French Revolution: was an uprising in France against the monarchy. It started in 1789 and went on till 1799 with liberty, equality and fraternity as its slogan

Didactic: means holding the intention to teach, to instruct

Realism: is a belief in the depiction of life in its real form as it exists not an imaginative representation

Utilitarianism: is the doctrine that anything which leads to happiness is good. Those who believe in this doctrine think that an action is right if it brings happiness to many. Utility for the good of the majority is considered right.

Individualism: is a theory which advocates the freedom of the individual from state control

Pre-Raphaelite: a group of poets and artists who were influenced by the artists before the time of Raphael.

Oxford Movement: was in favour of a return to the practice of Catholicism in the Church of England and originated at Oxford.

Sprung Rhythm: imitates the rhythm of natural speech and is based on arrangement of stress instead of syllable as in iambic pentameter.

14.5 Sample Questions

14.5.1 Objective Questions:

1. Who ruled over the British Empire during the Victorian Age?

2. Which genre was more popular in the Victorian Age?

3. Which field suffered as a result of industrialization?

4. Name two works by Charles Dickens.

5. Who wrote the *Minute on Education*?

6. Name one Pre-Raphaelite writer.

7. *Wuthering Heights* is written by _____.

8. What is the full name of Hopkins?

9. What is the age before the Victorian Age called?

10. Is *Wreck of the Deutschland* based on real shipwreck?

14.5.2 Short Answer Questions:

1. What is meant by the Industrial Revolution?

2. Write a note on Victorian novel.

3. Write a short note on dramatic monologue.

4. Give the contribution of Gerald Manley Hopkins.

5. What are the characteristic features of Victorian poetry?

14.5.3 Long Answer Question

1. Examine the greatness of the Victorian novelists.

2. What is the contribution of prose writers of the Victorian Age?

3. Explain the characteristic features of the Victorian literature.

14.6 Suggested Reading and Watching

1. Albert, Edward. *History of English Literature*. Oxford UP, London: 1923.

2. Daiches, David. *A Critical History of English Literature*. Martin and Warburg, London: 1960

3. https://nptel.ac.in/courses/109/106/109106124/ (Go to Week 11 for modules on Victorian Age)

4. https://www.britannica.com/art/English-literature/The-post-Romantic-and-Victorian-eras

5. https://youtu.be/OGj7AwHybMI (movie on *Tess of the D'Urbervilles*)

6. https://youtu.be/LgFCOK_j1hM (in-house AV lesson on Character of Heathcliff)

7. https://youtu.be/Vdaiesz184k (in-house AV lessons on Evolution of the Novel)

Unit-15: The Modern Age

Structure

15.0 Introduction

Modernism is applied in different fields. In Arts it refers to the end of the Victorian Era's customs and marks the beginning of the enquiry into industrial age and related issues. With it we find a denial of the past with experimentation, for social purposes. Starting in the late nineteenth century and continuing to the middle of the twentieth century, Modernism reached its peak in literature with the publication of *The Waste Land* by T.S. Eliot and *Ulysses* by James Joyce.

The aspects of modernism are to a certain extent attributed to the new liberty given to the artists during the last quarter of the nineteenth century. During the period, the fast-growing field of psychology turned the exploration of human experiences inward, thus encouraging a more conceptual kind of science that paved the way for visual arts.

Progress in science and technology brought new materials and techniques in art-making. Printing innovations during the end of the nineteenth century brought an increase in the artwork of posters. There was a widening of the public awareness towards art and design and transmitted experimental ideas into an admired culture.

Literary modernism has its origin during the late nineteenth and early twentieth centuries. It was found mostly in the regions of Europe and North America. A self-conscious break from conventional ways of writing, in poetry and prose writings was its important characteristic.

This literary movement overturned conventional patterns of representation. While doing so it expressed the new sensibilities of these times. The prevailing assumptions about society were reassessed after the terrible experiences of World War I. The modernist writers made technological progress and societal changes of modernity its subject and moved into the twentieth century.

15.1 Objective

The unit has been designed to fulfill the following objectives:

- To understand historical background including the socio-political changes of the twentieth century.
- To study dramatists coming in the category of social reformers and to understand the attempts to revive the poetic drama.
- To introduce you to different forms and techniques of plot construction and characterization in Modern English Novel.
- To make students comprehend the development of trends in modern English poetry and to discuss modernism and its reflections in the poetry.
- To introduce a link between literary criticism and theory

15.2 Trends of the Twentieth Century Literature

The start of the twentieth century brought to the surface new values in social, political, economic and literary life. The old *avant-garde* of Liberty, Equality and Fraternity was reiterated in a new setting. The writers of the period worshiped power and not beauty. Thus, it parted company with the Romantic Revival and the Victorian Age. In these tendencies, we find that the Modern Age was dominated more by realism rather than romance. This representation of modernism was further emphasized by the rise in scientific inventions and discoveries. The old romantic values of life were replaced by materialistic tendencies. The rapid inventions of science and materialism led to growth of machines. This brought commercialization of art and

literature. The modern age represents fading of religion and spiritualism and the dominance of materialism everywhere. Along with a feeling of revulsion, the machine age brought about pessimism and frustration in modern writers. The poets, dramatists, novelists and essayists of the age felt repelled by the growing trend of materialism. So in their works, they are found opposing this tendency which trapped the modern society.

In the modern period, more than in any other period, literature was employed for social purposes. Through their writings, the modern poets and authors sought to reform the age-old maladies which existed till that time. Modern literature became a source of propaganda and through it, modern problems were discussed. There were new experiments in all fields of literature. The traditional forms were replaced by a new literary approach in poetry, drama, novel, and prose. It was a natural upshot for the search for new values, and new radical tradition was created. These revolutionary developments were communicated through all the major literary genres.

15.2.1 Main Tendencies in Modern English Poetry

Modern Poetry has expressed thought in style and diction. These expressions are peculiar to the age. The poetry created in the modern age would undoubtedly find a place in the imperishable literary heritage of England. The following tendencies have helped it to achieve this status:

Variety of themes:- Modern poets wrote on real-life themes. But the world of religion, mysticism and fairyland also found a place in their poetry. Thus, in the modern age, we have poetry on an extensive range of subjects. John Davidson's *The Songs of Train*, Kenneth Ashley's *Good Train at Night*, Edmund Gosse's The *Charcoal Burner*, Richard Adlington's *Machine Guns*, Masefield's *Seekers*, and Walter De La Mare's *Listeners* throw light on a vast range of modern themes.

Humanitarian and Democratic Element: Humanitarianism and democratic feelings are the most important aspect of modern poetry. Modern poets are interested in the life of labourers, toilers and workers in the field. Masefield, Gibson, Galsworthy are interested in the sufferings of ordinary people. The poem *Consecration* by Masefield is a representative poem in this matter. Not only humans but concern for animals is also found in these poems. Galsworthy's *Stupidity Street* is sympathy for birds. In *The Bells of Heaven* Hodgson shows sympathy for performing tigers who have turned tamed and shabby tigers along with other animals like dogs and bears.

Realism: As a reaction against the pseudo-romanticism of the previous century, the poetry of the twentieth century is marked with the tone of realism. The modern poets removed the veil that romantics had hung between life and art and present life with warts and ugliness. Edmund Blunden in *The Poor Man's Pig*, W.W. Gibson in *The Stone*, Robert Brooke in *The Greater Lover,* and John Masefield in *Cargoes* strike the note of realism. The horrors of war have been realistically described by Owen, Graves Sasson. Sasson's *Counter Attack* is a good example of realism.

Romantic Element: Despite the subjugation of realism in modern poetry, romance continued to flow in the writings of poets like Walter De La Mare and Flecker. Their poetry explores the elements of supernaturalism. Flecker created the oriental atmosphere in his poem *The Old Ships*. The dim moonlight of chivalry and romance is reflected in the early poems of Gibson.

Pessimism: The slightness of human life and the tragedy and predicament of the underprivileged people has created a sad tone and given rise to disillusionment and pessimism in modern poetry. Housman, T.S. Eliot, Hardy, Huxley represent pessimistic strain. They all are discontented with God and the materialism in the modern world is depicted in a pessimistic manner in their poetry.

Religion and Mysticism: Though the scientific approach has prevailed over the modern age in every aspect of life, the poems are composed on religion and mysticism. R Charlotte Mew, W. B. Yeats, George Russell, Robert Graves, G.K. Chesterton, Belloc, and Francis Thompson are the poets who have reflected on religion and mysticism in their poetry. In modern poetry, Thomson's *Hounds of Heaven* and *In Strange Land* can be considered as the best poems on religion.

The Theme of Love: Love has been a prominent theme and form of many modern lyrics. W.B. Yeats's *When You are Old* is a masterpiece of love. The disappointment in love is dealt with in Arthur Symon's *The Broken Tryst.*

Nature in Modern Poetry: The Modern poets are exhilarated at the sight of nature's beauty. The beautiful depiction of birds, landscapes, countryside and other things of nature is present in their poetry. However, any spiritual meaning in nature is not found by them. Masefield, Edmund Blunden, and Robert Bridges represent this aspect.

Complexity and Psychology: Complexity and psychology are peculiar special features of modern poetry. We have poets who delve into the recesses of the subconscious mind. The poems of Ezra Pound, are obscure and difficult to follow because of their complexity and modern imagery.

Sense of Longing in Modern Poetry: Sense of longing is the basic aspect of ancient as well as modern poetry. A sense of longing is prevalent in modern poetry. W.B. Yeats' *The Lake Isle of Innisfree* is a call of the homesick heart. Rupert Brookes' *Old Vicarage, Grachester*. John Masefield's *Seekers* is a cry of longing for God.

Diction and Style: Modern poets have preferred simple and direct expression rather than complex and difficult diction. Archaic words and usage is no longer considered a part of literary style. The words they select have the power of expressiveness which is given much importance. Only words conveying meaning are chosen and employed. Moreover, free verse is used in modern poetry. The modern poets have individually experimented with versification as per their individual interests and knowledge. Verse rhythm is replaced by sense rhythm.

15.2.2 Main Tendencies in Modern English Novel:

The modem age was best known as the age of the novel. The great novelists like John Galsworthy, Joseph Conrad, D.H. Laurence, Henry James, H. G. Wells, Arnold Bennett, Aldous Huxley, James Joyce, and Virginia Woolf have marked their identities through their remarkable fictions. *To the Lighthouse,* is a great novel written in the modern era. The field covered by modern novelists is wide and variegated. Multiple themes related to human lives are dealt with by the novelists. It is multitudinous in the subject matter, technique, form, and style.

The Novel of Ideas: The novel of the modern era discusses problems in society in the first decade of the twentieth century. The Edwardian novel was significantly known as a novel of ideas because different kinds of ideas, such as scientific, social, political, and industrial are found in it. Galsworthy, H. G. Wells, and Arnold Bennett popularized the novel as an instrument of social propaganda. The novel in their hand aimed at highlighting the social and domestic problems, mainly those of middle and upper-middle classes.

Realism: The problems of life gave a touch of realism to Edwardian fiction. H. G. Wells realistically depicted the sufferings of the draper's assistants in *Kipps* and *Mr Polly.* We find *a* realistic picture of the woes of poor people in the fiction of George Gissing and Arnold Huxley. Victorian materialism and greed for property are projected in John Galsworthy's *Foryste Saga*.

Love of Romance and Adventure: The realistic theme of Edwardian fiction found a rival in the form of the romances, by Conrad and Kipling. *The Nigger of Narcissus*, *The Heart of Darkness, Lord Jim*, *Rescue* and *Rover* are the famous works of Conrad which are full of romance and

adventure. Kipling's *Jungle Books* are filled with the romance of the jungle and his *Soldiers Three* with romance that of barracks.

Sex and Primal Human Emotions: During the Georgian period, English fiction, started taking glorification in sex and primal human emotions. The works of D. H. Lawrence and Aldous Huxley are worth mentioning here. These novelists popularized the convention of sex. *The Rainbow* by D. H. Lawrence and *Point Counter Point* by Aldous Huxley, illustrate this.

Psychological Fiction and the stream of consciousness technique: In the later part of the Georgian period, the modern novel came under the influence of psychologists. A new technique called psychological fiction developed, and this found its best exposition in the stream of consciousness. William James, Dorothy Richardson, James Joyce and Virginia Woolf <u>are</u> well-known writers of this form. These novelists had the expressionist technique of presenting the characters. This means that the actions and sayings of characters were not reported. They revealed their innermost thought, moods and feelings. Dorothy Richardson presented the experiences of Miriam Henderson in *Printed Roofs.* James Joyce's *Ulysses* is a psychological novel shaped in the stream of consciousness pattern.

Science Fiction: The psychological trend in modern fiction collaborates with science for purpose of romance. The scientific romances of H.G. Wells such as *Time Machine*, *The Invisible Man* are woven around scientific love. *The Brave New World* by Aldous Huxley satirizes the conditions brought about by science.

Detective Fiction: Arthur Conan Doyle is known for popularizing detective fiction. In his *The Adventures of Sherlock Holmes*, he adopted a form which was carried out further in the Twentieth Century Fiction by G. K. Chesterton and Edgar Wallace.

Regional Fiction: Modern fiction also witnessed the growth of regional fiction. The Wessex novel of Thomas Hardy is classic in this category. Arnold Bennet's tales of the five towns in *Old Wives' Tale* and *Clayhanger* Series are illustrations of regionalism. Mary Webb has in her *Precious Bone*, depicted Shropshire surroundings. Similarly, Sheil Kaye Smith gave the picture of Sussex in *The End of the House of Alurd*.

15.2.3 Features of Twentieth-Century Drama:

Due to the rise of novel, drama experienced decline during the Victorian Era. But it was rejuvenated at the inception of the twentieth century. During the course of six decades it witnessed many tendencies and currents.

Realism: Realism is one of the most important sub-types of modern drama**.** Norwegian dramatist, Henrik Ibsen has often been credited with putting the term in circulation globally. He explored bottled problems of real life in a realistic manner oeuvre. Playwrights like Galsworthy, Bernard Shaw, Robertson, Jones, and Pinero followed the same literary tendency for their plays. The realistic plays offer the readers glimpses of real-life with sordid realities along with its trial and tribulations. Problems like prostitution, law, marriage, justice, administration and ideological conflict between the capitalist and laborers were at the heart in the realistic plays. Playwrights used to play as a weapon to bring social change by removing evil and maladies from prevalent society.

Problem Play: The term Problem Play is employed as an extension towards Realism in Modern plays, especially after Ibsen. Such plays try to capture burning issues of the present day age through civil arguments between the literary agents and the spectators. Moreover, it generally indicated that the prerogative of the person shapes his fate accordingly as per his belief and doctrine, unclouded by prejudices and orthodox patterns in the society. It championed the democratic cause of Equality, Fraternity and Justice.

Drama of Ideas: Modern drama emphasizes more on ideas rather than action. Hence, the term Drama of Ideas. The dramatists of this period are driven by the cause of introducing ideas to engineer social reform.

Romanticism: Although the twentieth century was centered around the above-mentioned types, the passage of time re-introduced new literary trends like Romanticism, which was initiated during Elizabethan Age having found its way mainly due to Sir J. M. Barrie. It was Barrie's efforts that changed the canon of drama sometimes. Readers were fascinated by supernaturalism, romance and magic traits in the plays like *Peter Pan, Mary Rose, Dear Brutus, A Kiss for Cinderella and Admirable Crichton.* Such plays provide relief to the readers in the morbid reality of life.

Poetic Plays: One of the significant achievements of the modern age is the introduction of Poetic Plays that tried to reshape the collective psyche of the time. Yeats, at Abbey Theatre, tried to revive poetic drama but could not succeed. It was T. S. Eliot who gave the form popularity. Playwrights like J.E. Flecker, John Drinkwater, John Masefield, Stephen Philips, W.B. Yeats were among the few who were part of this modern literary revolution.

Historical Plays: Another trend that was popular in the modern age was to use history and biography as a raw material for finished literary products. John Drinkwater wrote four historical plays namely *Abraham Lincoln, Mary Stuart, Robert Lee* and *Oliver Cromwell.* Shaw's contributions that fall in this category include Caesar and Cleopatra. Clifford Bax penned many historical plays. *Mr. Pepys, Socrates, The Venetian* to name a few.

Impressionism: Impressionism forms yet another equally significant feature of modem drama. W. B. Yeats, in his plays aimed at reshaping and recreating new patterns and versions of reality and appearance rather than in presenting reality as it appears. In the Impressionistic drama of the modern age, the artist was the heart of the subject matter, not the impression it forms on others, giving statement about outer reality.

Expressionism: Expressionism is a literary movement that was a reaction against supernaturalism. Originated in Germany, it entered English drama and many modem dramatists were influenced by it. The important authors under its influence are Sean O'Casey, C.K. Munro, H.F. Rubinstein, J.B. Priestley, Elmer Rice, and Eugene O'Neill. Man was the epicenter of expressionist drama not society.

The Comedy of Manners: The Comedy of Manners is a form that existed during the Restoration. It revived during the modern period through the plays of Oscar Wilde, Noel Coward, and Somerset Maugham. However, after the second world war, social conditions were not favorable for the blossoming of this artificial comedy.

Stage Directions: Modern dramatists also provide detailed stage suggestions. These directions make things easy when it comes to performance on stage. The plays of Galsworthy and Bernard Shaw have detailed stage directions.

Technique: The three classical unities of time, place and action are taken care of in Modern Drama. Dialogues in it are short and trenchant. The lack of action is made up by fine dialogues. There is no scope for soliloquies and asides in modern drama.

15.2.4 Modern English Prose:

During the twentieth century, the periodical essay and the personal essay which had been made popular by earlier writers of the eighteenth and the nineteenth century was reintroduced. The important essayists for the period are Robert Lynd, A.G. Gardiner, J.B. Priestly, C.E. Montagne, Aldous Huxley.

The essays of J.B. Priestly are literary and critical as well as penetrating and sharp. C.E. Montagne in his essays inspires readers to enjoy life to the optimum. Aldous Huxley's essays always have a satirical element. Thus, this is the general tendency of the essays which have been shaped by the prominent essayists mentioned above. In the coming part of this section, there would be mention of specific form of twentieth-century English essay writing.

Literature of Travel: The east has always drawn the attention of the minds of English travelers. They enriched literature by their description of the Orients. The ancient civilizations, patriarchal habits, which seem close to the contents of the Old Testament are presented in these works. Their love of practical adventure is combined with the love of the romantic and the mystical making these writings more interesting. Some essayists who contributed to this form are:

T. E. Lawrence: Lawrence's work *The Seven Pillars of Wisdom* is a prose writing of the Modern period which recounts the fights of the Arabs against the Turks. It draws a picture of the traditional manners and customs of the Arab community.

H.M. Tomilson: H.M. Tomilson's *The Sea and the Jungle* has a vivid description of his travel to South America. His another work, *London River* is about a port from where ships sailed to the seven seas. In *Face of the Earth,* he has depicted a voyage from England to Spain.

Sacheverell Sitwell: Sacheverell Sitwell's works are about the journey and the adventure, people and scenery of foreign countries. He has an elaborated observation of the places he had visited and the art, architecture, music, literature, festivals of these countries makes his works rich and interesting. *Southern Baroque Art, The Gothic North, Touching the Orient* and *Prime Scenes and Festivals* are his famous works of travel observations.

Hilaire Belloc: Hilaire Belloc's work *The Path to Rome* belongs to the literature of travel. The book is a diary on his travel on foot. It covers the description of nature and churches, from Toul, down the valley of Moselle, to Italy, in a graphic manner.

Prose of Nature and Country Life: The important writers who have projected nature and country life in their prose works are Sir William Beach Thomas and Henry Williamson. Sir William Beach Thomas' primary interest was in the rural matter. He was of the view that the Labour Government regarded the countryside only from an economic perspective. He supported the creation of national parks in England and Wales. His book *The English Landscape* as the name suggests is about English country life and nature. Henry Williamson wrote a number of

books on wildlife and the countryside. The chief of his works are *The Love swallows, The Old Stage,* and *Tarka the Other*. He was careful and sincere in his observation of nature and ardently opposed materialism.

Biographical, Autobiographical and Historical Prose:

Let us consider the eminent biographers, autobiographers and historians of twentieth-century English literature:

Lytton Strachey: Strachey's biographies, both longer and shorter are highly readable and written in excellent style, proportion, and structure. He possessed a rare gift of breathing life into his subjects. He does not describe historical facts coldly but transmutes them into throbbing life. *Eminent Victorians* and *Queen Victoria* are his famous works which are in biographical form.

Phillip Guedalla: Phillip Guedalla is known for biographies that hold the reader's attention by wit. *Supers and Superman, Masters and Men,* and *A Gallery* are his famous works. They depict the fine sketches of Victorians and their contemporaries. He wrote a biographical book devoted to individuals titled *Palmerston* and *The Duke of Wellington*.

Osbert Sitwell: Osbert Sitwell another biographer earned eminence through the writings that brought out the history of his own family. It is in five volumes, titled, *Left hand right hand, The Scarlet Tree, Great Morning, Laughter in the Next Room* and *Noble Essence*. Along with the portrayal of his father, friends and relatives, these works also show his love for the past and his disgust for the present.

During the twentieth century there has been a rapid growth of historical writings. Sir James Frazer and A.J. Toynbee are remarkable historians of the modern age. Frazer was scientific and Toynbee is philosophical in his approach to history. Sir James Frazer's *The Golden Bough* presents a collection of the knowledge of ancient civilization and primitive societies, their religions, myths, and legends. A. J. Toynbee's *A Study of History* studies the complete history of the creation and destruction of ancient civilizations. He warns that if militarism and materialism continue to advance, they would destroy humanity and civilization.

15.2.5 Literary Critics of the Twentieth Century:

Some of the celebrated and reputed literary critics of the modern age are A.C. Bradley, Walter Raleigh, George Saintsbury, T.S. Eliot, I.A. Richards and Cleanth Brooks:

A.C. Bradley: A.C. Bradley's famous work, *Shakespearean Tragedy* is a scholarly and critical survey of the main tragedies of Shakespeare. His other important work *Oxford Lectures on Poetry* presents his views on poetry and gives information on poets.

Sir Walter Raleigh: Sir Walter Raleigh is remembered for his critical writings titled *English Novel, Milton, Wordsworth, Shakespeare* and *Six Essays on Johnson*. He is essentially the traditionalist and has not propounded any theory.

George Saintsbury: George Saintsbury occupies an important place in the world of literary criticism through his works, *Elizabethan Literature, History of English Prose, History of English Criticism, History of European Criticism* and *The Peace of the Augustans*.

F.R. Leavis: Influenced by T.S. Eliot, F.R. Leavis in *New Bearings in English Poetry* attacked English late Victorian poetry and announced the significance of the works of T.S. Eliot, Ezra Pound, and Gerald Manley Hopkins. In his next work, *Revaluation: Tradition and Development in English Poetry,* he surveyed English poetry back to the 17th century. Similarly, in the essay *The Great Tradition* he reassessed English novels.

T.S. Eliot: strongly influenced the school of New Criticism. His essay, *Tradition and Individual Talent* introduced the idea that the value of a work of art must be viewed in the context of the artist's previous literary tradition. It influenced the New Criticism.

To New Criticism, he contributed an idea of Objective Correlative, through his essay, *Hamlet and His Problems.* The term refers to a connection between words of text and events to state of mind and experiences of the characters. Along with the above-mentioned criticism. Eliot's essays have turned out to be a vital factor in the revival of interest in metaphysical poets. His essay *The Metaphysical Poets* introduced his now well-known definition of "unified sensibility", which is considered by some to mean the same thing as the term "metaphysical". He differentiates the Metaphysical poetry from the Romantic and takes the side of the former one. His another well-known concept is 'disassociated sensibility.'

15.3 Learning Outcomes

At the end of this Unit, you should be able to understand the variety of themes in Modern English literature. You should be able to understand the realities that exist in the

modern age through their depiction in modern poetry. You should have acquired knowledge about the different Genres of drama during this era and the contribution of the modern dramatists. Further, you should be familiar with the modern prose and criticism.

15.4 Glossary

Modernism: movement in arts and literature aiming departure from classical and traditional forms.

Reform: introducing changes in an institution or practice with an aim to improve it.

Romanticism: a movement in arts and literature of the late 18th century, <u>emphasizing</u> inspiration, subjectivity, and the importance of an individual.

Spiritualism: belief or religious practice based on supposed communication with spirits of the dead.

Contemporary: those who live at the same time or events occurring at the same time.

Propaganda: to promote a political cause or point of view.

Pessimism: to believe that the worst will happen.

Mysticism: vague or ill-defined religious or spiritual belief; belief that union with the absolute, may be attained through contemplation and self-surrender.

Orient: he East.

Complexity: quality of being intricate or complicated.

Diction: the choice and use of words and phrases in speech or writing.

Longing: a strong desire especially for something unattainable.

Consciousness: the state of being aware of and responsive to one's surroundings.

Testament: writing that provides a sign or proof of a specified reality, incident, or quality.

Conservative: averse to change or innovation; holding traditional values.

Legend: a traditional story, regarded historical but not authenticated.

Anthropologist: a person who studies aspects of humans within past and present societies.

Criticism: the analysis and judgement of the merits and faults of a literary or artistic work.

Celtic: Prehistoric.

Edwardian: relating to or characteristic of the reign of King Edward VII.

Georgian: characteristic of the reigns of the British Kings George V and VI (1910–52).

15.5 Sample Questions

15.5.1 Objective Questions:

1. The Poetry of Modern Age has a wide range of subjects: True/False

2. The root of all kinds of poetry is _____.

(i) Realism

(ii) Complexity

(iii) Sense of Longing

(iv) Romanticism

3. The novelists who popularized romance during the modern period are_____.

(i) Conrad and Kipling

(ii) Butler and Woolf

(iii) Huxley and Forester

(iv) Butler and Huxley

4. Which novelist has mainly cultivated the form of Stream of Consciousness in fiction?

5. The Celtic Revival in the English Literature of the Modern Age was brought about by _____.

(i) Irish Dramatists

(ii) English Poets

(iii) Fiction Writers

(iv) Essayists

6. Which modern age dramatist played important role in the revival of comedy of manners?

7. Mention two biographical plays of the modern age and the personalities whose life they deal with.

8. Which critical works have been created by George Saintsbury?

9. In which book has Bradley given his views on Poetry?

10. How did Eliot regard the Metaphysical Poetry as real poetry?

15.5.2 Short Answer Questions:

1. Comment on the theme of Romanticism in Modern English Poetry.

2. Write a brief note on the Novelists of Modern English literature.

3. What is impressionism and expressionism in modern drama?

4. Elucidate on stage directions and technique applied by modern dramatists.

5. Give two phases of F. R. Leavis's criticism.

15.5.3 Long Answer Questions:

1. How does the 'Humanitarian and Democratic' note in Modern Poetry contribute towards Realism?

2. Write an elaborated essay on the major forms of fiction that existed during the Modern Age of English Literature.

3. Explain through illustrations an attempt to reform the society in Modern Drama.

15.6 Suggested Readings

1. Childs, Peter. *Modernism,* London and New York: Routledge, 2000.

2. Cunliffe. *English Literature in the Twentieth Century*. Macmillan, 1933.

3. Gillie, Christopher. *Movements of English Literature*, 1900-1940. Cambridge University Press, 1975.

Unit-16: Contemporary Age

Structure

16.0 Introduction

Postmodernism is considered to be a conceptual art. It exhibits that the purpose or meaning behind the creation of art is more vital than the art itself. There is the belief that anything can be used to make art. It is further believed that art can take any form. There cannot be any difference between fine art and commercial art or high art and low art. Postmodernism is a rejection of the inelasticity of Modernism, in favour of a lenient and liberated approach towards subject matter, processes and material.

John W. Chapman first used the term *postmodern* in 1870. He stated postmodernism as a style of writing that moves away from Impressionistic French writings. Then J. M. Thompson, in his article in, *The Hibbert Journal,* in 1914, used the term, postmodernism to explain vicissitudes in approaches and philosophies in *The Critique of Religion*. Similarly, in 1926, Bernard Iddings Bel, used the term in his work *Postmodernism and Other Essays*. He used it to describe the period following Modernity. Later in 1942, H. R. Hays described postmodernism as a new literary form.

Postmodern literature's precursors and modernists like Virginia Woolf, James Joyce and T.S. Eliot laid emphasis on a quest for meaning. They insisted that the author is a source of information who creates order and mourns the chaotic situation of the world.

Violation of human rights was rampant during the WWII. It included the historically criticized Holocaust, the atomic attack on Japan, and Japanese incarceration in America. This situation made the writers feel that providing directions to humans through writings was an unachievable venture. The only solution was to fully embrace meaninglessness. Thus, postmodern writings turned down the principles of modernism. These were the expulsion of meaning, escalation of fragmentation and acceptance of disorder. This initiated a transformation in literature from traditional to postmodernism.

16.1 Objectives

- to bring out implementation of philosophical thoughts which were Absurd and Existential.
- to find out that the contemporary literature deviating from that of the earlier times, is experimental and innovative in terms of thematic and technical qualities.
- to understand and differentiate the varied moods of Dramatists/ novelists and different forms of dramas/novels.
- to introduce different theories and link between criticism and theory.
- to explain increasing emphasis on globalization, multiculturalism and neo-colonial politics in contemporary postmodern literature.

16.2 Postmodernism and its Characteristics

Postmodernism is a cognitive stance defined by an attitude of scepticism. It protested the stability of meaning and epistemic certainty.   It is marked by ironical eclecticism. It announced the denial of the universal validity, of dualistic oppositions, stable identity, hierarchy, and classification. In Postmodern writings, a focus is given on ideology. It announces the significance of the maintenance of economic and political power.

Comparison with Modernist Literature:- Postmodern literature breaks away from the realism of the Nineteenth century. Like Modernism, it explores subjectivism in the development of character. Giving little importance to external reality, it elucidates inner states of consciousness. The writings of James Joyce and Virginia Woolf that project the stream of consciousness, or poems like *The Waste Land* of T. S. Eliot are examples of modernistic literature. Along with it, fragmented narration and construction of a character are important aspects in modern and postmodern literatures. The best example that distinguishes modern and postmodern literature is *The Waste Land*. This poem formed by fragmentary uses pastiche, which is an important aspect of postmodern literature. The fragmentation and extreme subjectivity for modern literature is an existential crisis. For them, it is a problem that must be resolved. An artist can do it. On the other hand, the Postmodernist writers, mostly illustrate that this anarchy is invincible. The artist is ineffective, and the only remedy against disarray is to play within it. This playfulness has become an integral part of modernist writings. The famous works like Orlando by Woolf or Finnegans by Joyce resemble postmodern works. But with postmodernism, playfulness becomes pivot, and the real interpretation of order and meaning becomes unlikely. Stein Gertrude's playful experiment with metafiction and genre in *The Autobiography of Alice and Toklas* (1933) has been categorized as postmodern.

The basic features of postmodernism can be found as early as in the decades of forties. It is most prominent in the works of artists like Jorge Luis Borges. It can be safely said that postmodernism started to compete with modernism in the late 1950s. It achieved prominence on modernism in the sixties. Postmodernism is now an important movement in art, literature, film, music, drama, architecture, history, and continental philosophy.

Characteristics:

1. **Embrace of randomness**: Postmodernism prefers the virtual instead of the Real. Postmodernism rejects the idea of absolute meaning. It embraces randomness and disorder. The postmodern novel has unreliable narrators. They prevent readers from searching for meaning during the story and make the waters muddy with extreme subjectivity.

2. **Playfulness**: The postmodernist writers bewail the loss of order. They get involved in it by application of wordplay, black humour and irony. They also make use of other techniques of playfulness to engross readers and mix up the story.

3. **Fragmentation**: The fragmentation of modernism is taken by Postmodernists and they expand on it. This moves the literary works toward temporal distortion.

4. **Metafiction**: In plays, meaninglessness is given more emphasis by postmodern literature. Postmodern writers started experimenting with meta elements in their short stories and novels. They prompted the readers that the writer is not an authority figure. On the other hand, it drew the reader's attention to the writer's artifice.

5. **Intertextuality:** It is a form of collage-style writing, much of the works overtly in dialogue with other texts are written by many postmodern authors. They employed the techniques that consisted of pastiche meaning imitation of other authors' styles.

16.2.1 Post-war Developments:

Different forms of post-war developments in literature have significant similarities such as absurdity, magic realism, and Beat Generation. Postmodern literature cannot be applied to all the writings in that era. The term "postmodern" is labelled for such developments. Some key figures who are known as important contributors to the postmodern aesthetic are Samuel Beckett, William Burroughs and Gabriel Marquez.

The works of Alfred Jarry and the Surrealists Antonian Artaud, Luigi Pirandello influenced the Theatre of Absurd. The term was coined by Martin Esslin to describe trends in theatre in the 1950s. He tried to connect it with the idea of the absurd by Albert Camus. These plays are parallel to postmodern fiction in many ways. For instance, *The Bald Soprano* by Eugene Ionesco is basically a series of truisms taken from a textbook of language. Samuel Beckett is a significant figure who is categorized as both, Postmodernist and Absurdist. His works are taken as the point of transition from modernism to postmodernism. His works presented characters trapped in inescapable situations. Though associated with modernism due to James Joyce, his works represented the growth of literature away from modernism. James Joyce being one of the paradigms of modernism, admired the possibility of language.

Beckett's works published after 1969, are attempts that must be read in light of his own theories and previous works. In other words, they are meta-literary. There is an attempt to deconstruct literary forms and genres. His last text, *Stirrings Still* (1988), brings down fences that existed among drama, fiction and poetry. The logical coherence in narration, formal plot, regular time sequence, and characters are psychologically explained, being the main characteristics of his writings. He assumes the place of a pioneer in Post modernistic movement.

Another movement that influenced the Postmodernism is "Beat Generation." The term was coined by Jack Kerouac. It refers to the youth of America of the decade of the fifties. The post-war American writers from the San Francisco *Renaissance*, the Black Mountain Poets and the New York School, are included in 'Beat Generation.' The writers with this group, Richard Brautigan, John Ashbery and Gilbert Sorrentino are included in the list of postmodern authors. Published in 1959, William Burroughs's *Naked Lunch* is considered the first postmodern novel, due to its fragmentary and non-linear narrative art. It uses a work of art to encapsulate elements of detective and science fiction. The three 'P', paradox, parody and playfulness are in abundance in it.

16.2.2 Shift to Postmodernism:

James Joyce and Virginia Woolf both died in 1941. This year is often considered as the beginning of postmodernism. *The Third Policeman* completed in 1939 by Flann O'Brian, an Irish Novelist was published posthumously in 1967. Keith Hopper, a literary theorist regarded *The Third Policeman* as one of the first postmodern novels.

It has been argued by some writers that the beginning of postmodern literature could be traced on the grounds of significant publications or literary events. Different views are formulated by different writers about the beginning of postmodernism considering the publication of the literary works. The publications of the works, *The Cannibal* (1949), *Waiting for Godot* (1955), *Howl* (1956) or *Naked Lunch* (1959) have been considered as the beginning of Postmodern literature by different critics on different grounds. Some marked the publication of Jacques Derrida's "Structure, Sign and Play in the Discourse of Human Science" in 1966 as the commencement of Postmodernism as it truly initiated Poststructuralism in literary theory.

16.2.3 Theories and Derivatives:

Postmodernists describe truth as relative as they are generally "sceptical of explanations which claim to be valid for all groups, cultures, traditions, or races." For them reality is a mental construct. In the beginning, postmodernism was taken as a source of the treatise on literary writings and literary criticism. Its purpose was to comment on the natural aspects of a literary text. These aspects are author and reader, writing, and reading. The shift from Modernism to Postmodernism occurred throughout the decade of the sixties. The seventies are considered to be the period of philosophical movement. For example, the movement Poststructuralism, in which philosophers like Jacques Derrida declared that structures inside a culture were artificial and could be deconstructed for arriving at meaning.

Structuralism and Post-Structuralism: Knowledge and value systems according to Postmodern thinkers are reliant or socially conditioned. They are the products of hierarchies and discourses formed under the institutions which are political, historical, or cultural. In accordance with it, postmodern thought is largely branded by trends of self-referentiality, moral relativism, epistemological and pluralism and irreverence.

Postmodernism is closely related to deconstruction and poststructuralism. Postmodernism reflects on the effect of literature, criticism, theory, ideology, society and history on culture. The universal idea of objective reality, human, morality, reason, language, and social progress are criticized by postmodernism and critical theory.

Structuralism was an action in response to French existentialism, a philosophical movement developed in the decade of fifty, in France. The structuralists are in a sense thinkers, like the anthropologist Claude Strauss and Ferdinand de Saussure. The early works of Jacques Lacan and Roland Barthers have also been categorized as "structuralism". The influential theorists who are structuralists but studied alongside poststructuralists are Michael Foucault, Roland Barthes, Jean Baudrillard, and Gilles Deleuze.

Poststructuralists stated that people's identities, values, and economic conditions are interdependent. They are not the basic properties that can be analysed in isolation like structuralists. The French structuralists adapted to relativism and constructionism. However, they intended to find out how the subjects of their study might be explained, reductively, as a set of necessary relationships, schematics, or mathematical symbols.

The importance of critical theory has been expanded in Postmodernist idea which is made of philosophy and the analysis of culture and society. These have been means for literary works, architecture, and design. These developments took place since the fifties and sixties in the shape of revaluation of the whole Western value system that included social aspects like love, marriage, popular culture, and shift from an industrial to service economy.

Deconstruction:

Deconstruction perhaps the most discussed postmodernist concept, has been developed by Jacques Derrida. Critics have stated that Derrida's work is based on a statement that is found in *Of Grammatology*: 'there is no outside text'. The characteristic of Derrida's approach is attention to a text's unrecognized reliance on metaphors and figures. They are its inseparable part. Derrida's method of philosophical discourse depends on binary oppositions or rejection of ideas. Such dialogue has been declared inapplicable and irrelevant. This philosophy of Derrida stirred

Deconstructivism, the body and soul of a postmodern movement. In it structural "centres" are rejected and decentralized play among elements of writing is encouraged.

Post-Postmodernism: <u>Post-Postmodernism</u> has been led by the connection between postmodernism, cyborgism, <u>and</u> post-humanism. It has resulted in the emergence of postmodernism and post-structuralism which was supposed to have been coined in 2003.

In recent times, the three emerging areas are Metamodernism, post-postmodernism and the "death of postmodernism." In his introduction to a special issue of the journal, *Twentieth-Century Literature* titled "After Postmodernism" in 2007, Andrew Hoberek, announces, "declarations of postmodernism's demise have become a critical commonplace." New range theories have been established by a group of critics, though small in number but immensely significant. They describe culture or society as an outcome of postmodernism. The most important figures in this group are Gilles Lipovetsky (hypermodernity), Raoul Eshelman, Nicolas Bourriaud (alter modern) and Alan Kirby (Digi modernism, formerly pseudo-modernism), Raoul Eshelman (performatism). These new thoughts or titles have failed to generate widespread acceptance. Nina Muller-Schwarze, a sociocultural anthropologist offered Neostructuralism as a possible direction.

16.2.4 Common Themes and Techniques

The post-modernistic writing employs various themes and techniques. Let us understand the themes and techniques which give the writings of the postmodern era a form which they can claim as their own:

Irony, Playfulness, Black Humour: Linda Hutcheon explored her views that postmodern fiction can be characterized by irony. Irony is used along with other forms like black humour. These are the most perceptible aspects of postmodernism. These concepts turn out to be central features in the majority of postmodern works. John Barth, William Gaddis, Joseph Heller, Kurt Vonnegut, Bruce Friedman are postmodern novelists. For postmodernists, it is a regular action to treat serious subjects in a playful and humorous way. Thomas Pynchon's *The Crying of Lot 49*, is the best example of playfulness. It has silly wordplay, within a serious context.

Intertextuality: The term refers to the interconnection between similar or related works of art <u>that i</u>dentifies the reference to other texts, ideas, myth, thoughts, narration, etc. The term is coined by Julia Kristeva. It is a sister term to allusion. By way of allusion literature, achieves intertextuality. In postmodern literature, Intertextuality is a cross-reference to another work of art from the past. Text in the words of Roland Barthes is a tissue of quotation drawn from

innumerable centres of culture. All literature is borrowed from global dictionary of words. Tom Stoppard's *Rosencrantz and Guildenstern are Dead* is a full-length text modelled on two characters from Shakespeare's *Hamlet*. The opening line of Wasteland by Eliot *April is the cruellest month* is a direct derivation and working upon Chaucer's April is the cruellest month.

Pastiche: Pastiche is a literary collage made up of multiple works of art like a painting. Although pastiche is a sister term of Parody, the former mocks the style just to invoke laughter but the latter is poignant and condemns the subject matter. Pastiche is a medley of literary elements. Its illustrations can be found in William Burrough's mixing of science and detective fiction. Similarly, it brings together fiction and fairy tales. In the works of Umberto Eco we find an amalgamation of detective fiction, fairy tales, and science fiction.

Metafiction: A work of fiction that seems pre-occupied by its own fictionality is often termed as metafiction. As metalanguage is language about the language, metafiction is fiction about the fiction. It is typically a deconstructionist approach. It calls upon modern readers not to sacrifice one's own will at the cost of artificiality that exists in art or the fictionality which is an inseparable part of fiction. Moreover, it also questions the authority of the author, the textuality of the text, and the originality of the so-called original. Metafiction is intended towards the emotional distance of readers. For example, Kurt Vonnegut's *Slaughterhouse-Five* explores that realistic fiction always gives order and sense to something which is senseless. So it is incapable to address war. Lawrence Sterne's *Tristam Shandy* is the most popular example of metafiction.

Fabulation: The term fabulation is synonymous with metafiction and relates to postmodern genre pastiche and Magical Realism. Robert Scholes introduced the term in his book *The Babultors*. Fabulation is known as an anti-novel in which there is an attempt to create something real. It is neither a fantasy nor magical realism but a combination of both. Authors like Kurt Vonnegut, Thomas Pynchon, Kathy Acker, John Barth, Philip Dick, and William Gaddie experimented with this style.

Historiographical Metafiction: Linda Hutchinson coined the term Historical Metafiction. It refers to writings that are both, intensively self-reflexive and still paradoxically claim to historiographical events or figures. Historiographic metafiction encompasses a specific form of metafiction.

Magic realism: Magic realism presents persons and objects which are surrealistic. They have a dreamlike aspect. The mixing and diametrically opposite depiction of realism and fantasy or bizarre, deft shifting of time, labyrinthine narratives, and plots, are its chief characteristic. These

plots are formed by the employment of dreams, myths, and fairy tales. It is found in the works of Jorge Luis Borges, whose *Universal History of Infamy* (1935) is considered as a link between modernism and postmodernism.

Hyperreality and techno culture: Postmodernism was coined by Fredric Jameson as the "cultural logic of late capitalism." The term "late capitalism" means civilization progressed from industrial to the information era. In Postmodernity, people are bombarded with information and technology which has become an integral part of our everyday life. In the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick, the virtual reality of "empathy boxes" is described. In it, a new religion, named Mercerism, based on technology emerges. Similarly, in *White Noise* by Don DeLillo, characters are constantly inundated by television, commercial brand names, and clichés are created.

Paranoia: The assumption of there being an organised system underneath the disorder is frequently reoccurring postmodern concept. It is brilliantly portrayed in Heller's *Catch-22*. Another work, *The Crying of Lot 49*, has been for a long time regarded as a prototypical work of postmodern literature. It depicts scenes linked to techno culture and hyperreality.

Minimalism: Minimalism, which is the opposite of maximalism, represents basic and necessary pieces of the story or plot. Along with it, they also practice the economy of words. Minimalist writers ignore the application of parts of speech- adjectives, adverbs, or other meaningless details. They do not provide any minute detail. Only a general context is provided. Then the imagination of readers is allowed to develop the story. In the writers, listed as postmodernists, literary minimalism is dominantly found in the writings of Samuel Beckett and Jon Fosse.

Fragmentation: Another important dimension of postmodern literature is fragmentation. Fragmentation depicts a metaphysically unfounded, disordered system. It can be explored in language, sentence structure, or grammar. The text is interspersed with lacunae and everyday language. It is a combination of poetry and biblical references which leads not only to syntax disruption but also to the distortion of grammar.

16.2.5 Notable Postmodern Authors and their Works:

1. John Barth: In 1967, Barth published *The Literature of Exhaustion*, a literary criticism that described all writing as copying and is widely regarded as the manifesto of postmodern literature. *Giles Goat-Boy* (1966), Barth's fourth novel, is a notable example of postmodernism's metafiction, with various fictitious disclaimers at the opening and in conclusion.

2. Samuel Beckett: Beckett's "theatre of the absurd" focused on narrative breakdown. Beckett develops a complete existential story in the play *Waiting for Godot* (1953), in which two individuals reflect their day while awaiting the mysterious Godot to emerge. He does not turn up, and so, his identity is never known.

3. Italo Calvino: Calvino's novel, *If on a Winter's Night a Traveller* (1979), is a great illustration of a metanarrative. It tells about a person trying to read a novel called 'If on a winter's night a traveller'.

4. Don DeLillo: *Underworld* (1997) by De Lillo is a perfectly fragmented story that elucidates the growth of capitalism throughout the globe. It is depicted through the collapse of American manufacturing, the CIA, and civil rights. Another work, *White Noise* (1985) reshapes postmodernism through consumerism, and characters being executed with meaninglessness.

5. John Fowles: John Fowles' *The French Lieutenant's Woman,* published in 1969, with a strong emphasis on metafiction, is a historical book. The narrative is told through the eyes of a narrator who becomes a character in the story and suggests numerous endings.

6. Gabriel Garcia Márquez: *One Hundred Years of Solitude,* by Márquez, published in 1967 is a wonderfully amusing fictional work that follows numerous individuals over a long period. It highlights the smallness of human life.

7. Thomas Pynchon: *Gravity's Rainbow* by Thomas Pynchon, published in 1973, represents postmodern literature. It has a complicated, fractured form that covers a wide range of topics. These topics are culture, science, social science, profanity, and literary propriety. Another work, *The Crying of Lot 49,* published in 1965*,* has amusing wordplay, which is typically used in serious situations.

16.2.6 Works representing Postmodernist Era:

William Gaddi's *The Recognition*, Vladimir Nabokov's *Lolita*, and William Burrough's *Naked Lunch* are three significant examples of postmodern literature from the 1950s. This type of writing grew to fame with the release of *Catch-22* by Joseph Heller in 1961, *Lost in the Funhouse* by John Barth in 1968, and *Slaughterhouse-Five* by Kurt Vonnegut's in 1969. *Gravity's Rainbow*, written by Thomas Pynchon in 1973, is widely regarded to be the first postmodern novel. However, the decade of the 80s witnessed the publication of some important works of postmodern literature. Paul Auster's *New York Trilogy* and Don DeLillo's *White House* are good examples of this.

16.3 Learning Outcomes

At the end of this Unit, you should be able to:

- understand new and emerging concerns in the Postmodern period
- understand complex movements in contemporary critical discourses.
- establish direct correspondence between literary texts and dominant ideas in the post-modern period.

16. 4 Glossary

Holocaust: destruction caused by fire or nuclear war.

Fragmentation: process of breaking into pieces.

Subjectivity: getting affected by personal feeling, tastes or opinions.

Scepticism: to doubt.

Epistemic: validation of knowledge.

Eclecticism: deriving ideas, style, or taste from various sources.

Hierarchy: ranking in accordance with status or authority.

Surrealism: release of the creative potential of the unconscious mind.

Ontological: relation between concept and category.

Derivatives: something which is based on another source.

Epistemological: distinction between justified belief and opinion.

Grammatology: scientific study of system of writings.

16.5 Sample Questions

16.5.1 Objective Questions

1. The Postmodern literature dismissed the rigidity of Modernism: True/False

2. Mention some post-war literary developmental activities having significant similarities.

3. On what kind of critical theories does the Postmodern literature rely?

4. Name the writers who have been considered as structuralists.

5. Give examples of Postmodern literary works exhibiting irony and playfulness.

6. Illustrate intertextuality from Postmodern writing.

7. Explain Pastiche with examples from the Postmodern writings.

8. Trace Metafiction in Postmodern writings.

9. Who coined the term Fabulation?

10. Bring out the theme of techno culture in Postmodern Literature.

16.5.2 Short Answer Questions

1. Explain in short, the origin of the term 'Postmodernism'.

2. Mention characteristics of Post modernistic literature.

3. Write a brief note on the transformation of modernism into postmodernism.

4. Elucidate the writers and their works who contributed to the Postmodernist movement during the decades of the fifties and sixties.

5. Elucidate the writers and their works who contributed to the Postmodernist movement during the decades of seventies and eighties.

16.5.3 Long Answer Questions

1. Write a detailed note on the Postmodern period in literature.

2. Examine the recurrent themes in the Postmodern literature.

3. Write an essay on the literary critical theories that made an impact in the Postmodern era.

16.6 Suggested Reading

1. Anderson, Perry. *The Origins of Postmodernity*. Verso, London, 1998.

2. Bertens, Hans. *The Idea of the Postmodern: A History*. Routledge, London, 1995.

3. Lucy, Niall. *Postmodern Literary Theory: An Introduction*. Oxford, Blackwell, 1997.

4. Turner, Bryan S. (ed.). *Theories of Modernity and Postmodernity*. Sage, London, 1990.

5. Woods, Tim. *Beginning Postmodernism*. Manchester University Press, Manchester, 1999.

Maulana Azad National Urdu University
Semester Examination, April 2021
Programme: MA
Semester: First
MAEN102CCT: The Structure of Modern English

Time: 3 Hours   Maximum Marks: 70

Note: This question paper consists of three parts: Part-A, Part-B, Part-C. Number of words to answer each question is only indicative. Attempt all parts.

Part-A: contains 10 compulsory questions of multiple choice / fill in the blank / very short answer type question. Answer all questions. Each question carries 1 mark.   (10x1= 10 marks)

Part-B: contains 08 questions of which students are supposed to answer 05 questions. Answer each question in approximately 200 words. Each question carries 06 marks.   (05x6= 30 marks)

Part-C: contains 05 questions of which students are supposed to answer 03 questions. Answer each question in approximately 500 words. Each question carries 10 marks.   (03x10= 30 marks)

Part – A

1. Choose the correct option to answer the following.

   i.   Language is a system of communication unique to humans in part because it is_____.
         a. genetically based   c. symbolic
         b. verbal   d. complex

   ii.   A minimal unit of sound that differentiates meaning in a particular language is a_____.
         a. Phoneme   c. Morpheme
         b. Syllable   d. vowel

   iii. The units of meaning that make up a word are known as_____.
         a. Morphemes   c. Words
         b. Components   d. phonemes

   iv.   The study of human speech sounds in a language that form systematized patterns is called_____.
         a. Phonology   c. Articulators
         b. Phonetics and Phonology   d. Phonetics

   v.   Choose the best description for the first sound in the pronunciation of the word 'teeth.'
         a. Velar   c. Alveolar
         b. Labiodental   d. Alveolopalatal

   vi.   Which one of the following words that violates the phonological rules of English language?
         a. Mblath   c. Gnome
         b. Stroke   d. brish

   vii. _____are the abstractions of speech unit which differ one meaning from another.
         a. Segments   c. Orthography
         b. Morphemes   d. Phonemes

viii. Orthography is _____.
  a. The pronunciation of a word that represents the alphabetics spelling.
  b. The alphabetic spelling of words that represents the way they are pronounced
  c. The production of any speech
  d. The study of the phonetics symbols

ix. The distinction between active and passive sentences is a difference in _____.
  a. deep structure
  b. deep and surface structure
  c. phrase structure rules
  d. surface structure

x. Deep structure represents a sentence's most basic units of _____.
  a. words
  b. sounds
  c. meaning
  d. letters

Part – B

2. Describe all the voiceless sounds using three-term label.
3. Explain the concept of free and bound morphemes with examples.
4. What is the difference between traditional and modern grammar?
5. Write short notes on any two of the following –
  i. Phoneme
  ii. Morpheme
  iii. Nasals
6. Distinguish between 'Allophones' and 'Allomorphs'.
7. What do you understand by intonation? Explain giving examples.
8. What is structural ambiguity?
9. Provide tree-diagram for the following sentences
  i. Ghosh has been playing football since morning.
  ii. These women have been singing nicely.
  iii. After winning the match the boys went for a movie

Part – C

10. Discuss some of the problems faced during studying phonetics.
11. Discuss with examples various processes of word formation.
12. Explain in detail the difference between inflectional and derivational morphology. Substantiate your answer with suitable examples.
13. Explain in detail (with example) the concept of Deep and Surface structures of a sentence.
14. Phonetically transcribe the following words –
  i. Movement
  ii. Pronunciation
  iii. Examination
  iv. Pizza
  v. Christmas
  vi. Measurement
  vii. Billiards
  viii. Grand-prix
  ix. Reservoir
  x. Physician

* * * * *

This book is Available at the Sale Counter of DTP, MANUU

Address

DTP Sale Counter, Directorate of Translation & Publications

Room No. G-09, H. K. Sherwani Centre for Deccan Studies

Maulana Azad National Urdu University, Gachibowli,Hyderabad-500032

M: 9394370675, 9966818593, Email: directordtp@manuu.edu.in

Account Name: DTP Sale Counter   **Account No.:** 187901000009349

Bank Name: Indian Overseas Bank   **IFSC:** IOBA00001879

Branch: Gachibowli, Hyderabad

Counter Timings

Monday To Friday

09:30 a.m. To 05:30 p.m.

Discount on Books

1. For Common Readers 25%   2. For Students, Colleges, and other institution 30%

Books can also be ordered by post.

Note: Postal charges will not be applicable, if bill amount exceeds 500 rupees.