

The Character of Lady Macbeth

There are two extreme views among critics about the character of Lady Macbeth. Some consider her a heartless, unwomanly creature who edges her husband on to commit the most bloody deed, while others look upon her as a delicate, fragile woman who, out of her love for her husband, "unsexes herself", but whose womanly nature soon emerges and she collapses under the stress of events.

There is a touch of womanhood in the ruling passion of Lady Macbeth's mind. She is ambitious less for herself than for her husband. In her famous soliloquy, after reading her husband's letters, she does not refer to herself even once. She wishes to see her husband on the throne and the sceptre within his grasp. The strength of her

love for him adds strength to her ambition. Even when she reproaches him, there is no indication of female scorn, no want of wifely respect or love. She does not urge Macbeth on to new crimes.

Lady Macbeth expresses no feeling of personal malignity towards any human being in the whole play. She becomes partner in the murder of Duncan from the sole motive of ambition. By this entire absence of personal virulence Shakespeare has given her a statue like simplicity. She has no personal grudge against Duncan, and the object of murder, in her view is the attainment of crown which in those days was a symbol of divinity.

According to Bradley, Lady Macbeth is the most commanding and perhaps the most awe-inspiring figure that Shakespeare drew. She has an inflexible will which can keep imaginative visions, feeling and conscience in check. Aware of her husband's weakness she tries to counteract it by assuming the direction

of the affairs which she calls "this night's great business" She rouses him with the word "Coward", not with any argument. Her reasoning, 'are mere Sophisms, they can persuade no man, but her Courage sweeps him off his feet.

In the presence of overwhelming horror and danger, Lady Macbeth's self control is perfect as we see in the murder scene and the banquet scene. Not a word of complaint, no single word of her own suffering ever escapes from her in the presence of others. She relies on nothing but herself, for she never seeks her husband's help, but gives him her help. She never betrays her husband or herself even by a look. Save in sleep.

The traces of feminine weakness and human feeling are seen in her from the beginning of the play. If she had been a ready made fiend, there would have been no need to invoke the spirits to unsex her. Her words "Had he not resembled my father as he slept, I had don't" are spoken with regret, but they throw light into her nature. She could never have done the murder even if her husband had failed for she had to embolden herself with wine even to play the mirror role she did.

Coming to the drawbacks of Lady Macbeth, we.

have to admit that she appears almost inhuman in the earlier scenes of the play we find no trace of pity for the kind old king, no sense of value of the lives of the grooms on whom the guilt is laid, no awareness of the treachery and meanness of the murder. But if she is really a "fiend-like queen" as Malcolm calls her the sleep-walking scene would have been impossible. Lady Macbeth is not naturally humane. On being informed of Duncan's murder, her immediate reaction is "What, in our house?" Banquo's curt reply, "Too cruel any where" is reproof of her insensibility.

Lady Macbeth vanished from our sight after displaying her essential frailty. We are left with the impression of a woman in whom will conquered the softer parts which reasserted itself when the will was broken. Coleridge calls her a woman of high rank feeding her self with day dreams of ambition.

TORVALD HELMER

Torvald embraces the belief that a man's role in marriage is to protect and guide his wife. He clearly enjoys the idea that Nora needs his guidance, and he interacts with her as a father would. He instructs her with trite, moralistic sayings, such as: "A home that depends on loans and debt is not beautiful because it is not free". He is also eager to teach Nora the dance she performs at the Costume party. Torvald likes to envision himself as Nora's savior, asking her after the party, "Do you know that I've often wished you were facing some terrible dangers so that I could risk life and limb, risk everything, for your sake?"

Although Torvald seizes the power in his relationship with Nora and refers to her as a "girl", it seems that Torvald is actually the weaker and more childlike character. Dr. Rank's explanation for not wanting Torvald to enter

his sickroom - "Torvald is so fastidious, he cannot face up to anything ugly" - suggests that Dr. Rank feels Torvald must be sheltered like a child from the realities of the world. Furthermore, Torvald reveals himself to be childishly petty at times. His real objection to working with Krogstad stems not from deficiencies in Krogstad's moral character but, rather, Krogstad's overly friendly and familiar behavior. Torvald's decision to fire Krogstad stems untimely from the fact that he feels threatened and offended by Krogstad's failure to pay him the proper respect.

Torvald is very conscious of other people's perceptions of him and of his standing in the community. His explanation for rejecting Nora's request that Krogstad be kept on at the office that retaining Krogstad would make him "a laughing stock before the entire staff" - shows that he prioritizes his reputation over his wife's desires. Torvald further demonstrates his deep need for society's respect in his reaction to Nora's deception. Although he says that Nora

has quined his happiness and will not be allowed to raise the children, he insists that she remain in the house because his chief concern is saving the "appearance" of their household.

MACBETH

→ WILLIAM SHAKESPEARE

TOPIC : Character Macbeth

How is Macbeth a tragic hero?

MACBETH

WILLIAM SHAKESPEARE

Macbeth, recognized for his military skill and integrity, is given a prophecy by three witches. They tell him that he will receive two titles other than the one he has one of those is "king". He does get the other title and dreams of becoming king of Scotland. He tells his wife, and everything else is history. Together, the two plot to make the prophecy come true. They kill King Duncan, frame his sons, and rise to the throne. Macbeth also kills his best friend and attempts to kill his son, Fleance, as a result of the prophecy. To ensure his throne, he has others murdered. Lady Macbeth can't take it and kills herself. Macbeth vows to fight the good fight until the end, and he is beheaded. Duncan's son, Malcolm comes to the throne and Scotland is again a peaceful realm.

Critical Analysis of Coolie

Mulk Raj Anand has been one of the important pillars of Indian writing in English. He has written many novels and one of his prominent works is 'Coolie'. Anand has always voiced the untouchables and less privileged and this novel yet again highlights this theme.

It is a picaresque and episodic novel.

It focuses on the story of Munoo, a boy who moving from place to place, city to city and town to city. North to South and then back to North. Apart from Munoo, there is no casual relationship between events and serious incidents. Everything is a result of chance and accident. Munoo, just drifts along with the situation passively.

The entire life of Munoo can be divided into two phases - Doulatpur, Sharn

Nagar, Shimla and Bombay. In all the phases, he meets many people and most of them, his contact is very minimal. The plot is very compact and appear as disconnected episodes. Munoo takes part in all of them. Some of the major themes of the novel are the suffering and exploitation of the poor, the underdog and millions of others in the sub-continent.

The British seigns had dehumanized and deteriorated the exploited and they lost all sense of self-respect and dignity and flatter and caring for their right to life. All the phases of Munoo's life have been linked thematically and there is a deeper meaning which keeps on digging is the principal theme.

Anand has brought in this panoramic material has been formalized and organized through a wonderful pattern of contrasts and parallelism.

All over the novel, we find an abundant amount of suffering and poverty. The poor and rich lines are in utter contrast to each other. The rural life has been carefully and intricately contrasted with the modern one.

Muroo's exploitation through village landlords' hands is contrasted by Muroo's own at all four phases.

Muroo is the consciousness centre of the novel and we get to see all action through his perspective. Every thing around him is depicted the way it would appear to a child and it has the zeal for life, curiosity and spiritedness of a kid. We see that the point of view is of a true child, who brings all the material in focus and formalizes it. A child surveys the whole Indian sub-continent in the novel. No characters are caricatures and none of the incidents

are happening with the flow. It is the true and factual experience of a child. Anand has a Dickens like capacity to enter into a child's mind and look at the world through his eyes. He suffers loss of identity as transferred from one place to another during his journey!

Anand brings out the harmful effects of colonialism on the mentality of people. He talks about the inferiority complex which has been fed in the minds of Indians and talks about Munoo's submissive soul. This novel is unique in the sense that it voices the exploited and underprivileged people. It portrays the ugly truth that happiness only belongs to suffer everywhere whether it is Bombay, Simla or Kangra Hills.

"English language is the greatest gift
Of Goddess Saraswati to India."

INTRODUCTION

C. Rajgopalachari

English is called as "The window to the world". English is a West Germanic language that was first spoken in early medieval England and is now the most widely used language in the world. It is the third most common native language in the world, after Mandarin and Spanish. It is widely learned as a second language in India. The language has contributed significantly bringing people and their culture closer. It is a language of education. English language had come in to India along with colonization.

Historical Background of Indian English

Early 1600's	East India Company started trading and English missionaries first began their efforts.
1765	English was established firmly as the medium of instruction and administration by the British Raj.
Early 1800's	A large number of Christian schools imparting an English education.
1835	The Process of Producing English-knowing bilinguals in India which officially endorsed J.B Macaulay.

The historical development can be divided into two periods:

Pre-independence Period

Post-independence Period

Pre independence Period:

Charter Act - The Act was renewed in 1813. The clause 43 of the charter contains: "a sum of not less than one Lakh rupees in each year shall be set apart and applied to the revival and improvement of literature and the encouragement of the learned natives of India, and for the introduction and promotion of a knowledge of the sciences among the inhabitants of the British territories in India"

East-West Controversy - Also known as oriental-accidental controversy. The main issues were on: whether a limited number of people be given higher branches learning - whether English/Arabic/Persian be the instruction - whether the western sciences and literature or the studies be encouraged - whether the responsibility for education be entrusted the state or be left to private enterprises.

Macaulay's Minute - Proposed by Lord Bhabington Macaulay

in 1835. He says English education should be the aim of Indian education, and the promotion of literature should mean

Promotion of English literature.

The Downward Filtration Theory - Put forward by Macaulay. Education was to permeate to the masses from above, drop by drop from the Himalayas of Indian life and useful information was to trickle downwards, forming in time a broad and stately stream to irrigate the thirsty plains.

Post-Independence Period

Associate Official Language - Parliament by an Act (1965) decided to accord English the status of Associate Official Language of India for an indefinite period.

Three Language: Language Act Passed in 1965. Hindi shall be the official language of India. English shall be the Associate Official Language. The regional language shall be the languages of administration within the respective states.

Features of Indian English

Mother tongue influence - Certain sounds, Pronunciation and syllable stress patterns which are dominant in the vernacular languages continue to exist when Indians speak in English. Eg: harsh consonant sounds like pa, ba and da, vowel sound generalization like e and a (message, communication, continue)

Regional influence - certain Phrases, statements and Patterns of construction sentences which are regionally accepted are converted and translated into English. For example, taxi wala, auto wala, sirji. etc have become part of the Indian English. Phrasology - Indian English has come up with its own Phrases and Popular sentences that are widely accepted and understood in the Indian context. For example, BA failed used in Matrimonial ads to describe someone who was admitted to the course but did not pass the examination.

Phonetic and Phonological features - lack of aspiration in the word-initial position: words such as Pin and Kanpur are pronounced as pin and kanpur; not as p^hin and k^hanpur, respectively. Retroflexion - Alveolar consonants t and d are replaced by their corresponding retroflex consonants (ɽ, ɽ̣). Therefore, alveolar t and d in the name of the months such as October, September and December are pronounced as octoɽor, sepɽember and Decɽember; Lack of incidentals: words such as thanks that are pronounced with corresponding unvoiced alveolar stops, respectively.

Pronunciation - Indian English pronunciation is a relatively close approximation to the written form. Generalization in terms of schwa sound and clipping of the vowel sounds and nondistinction between long and

Short vowel sounds are prominent in Indian English. Non-articulation of vowel sounds is another feature of Indian English.

Stress and Intonation System of Indian English -

Different from British or American English: The rhythm of Indian English is based on long and short syllables rather than on stressed syllables. Indian English is a syllable-timed language with sing-song characteristics.

Grammatical Features of Indian English -

Reduplication - a small favor, countability of Non-counts: words such as furniture and luggage become furnitures and luggages, respectively. Addition of Prepositions / Particles - Observe the addition of the Particle 'off' in: 'Even Jane is dismissing off my proposal.'

INDIAN WORDS IN ENGLISH

- words of Hindu religion and Philosophy - Adharma, Advaita, Amrita, AnandaMang, Agraharam, Arjuna award.
- words representing things, animals, customs - Bandikoot, banyan, bhar, beebi, chakra, saras, challan, chilli, dal, d'ana
- words from Indian freedom movement - Bandh, Dhandi March, dharana, gherao, Jatha, Satyagraha

→ Proper Nouns and their Derivatives - Bharath, Gandhi, Gandhian, Gharokha, Himalayan, Hindustani, Holi, GINOU, India rubber

→ Miscellaneous words - Anganwadi, Ashram, autorikshaw, Ayur-veda, beegum, bhakta, bhakti, bhikshu, chup, cooli, 'candy leaf'.

words related to culture and other religions - Arian, Arya Samaj, Ashok Chakra, baba, babu, Bakrid, Bradshaw, caste.

Indian English literature

Today, India not only remains a member of the English speaking world, but also contributes to a distinct genre of English literature called 'Indo Anglian literature'.

Raja Ram Mohan Roy and Keshab Chandra Sen were the first one who began to question the orthodox, prejudices, dogmas and superstitions that had gripped them for centuries.

The beginning of the 19th century, the main aspect of the Indian Renaissance was the effort to recreate the cultural life that existed in the west. Indian writers in English are responsible for the use of several Indian words in English. R. K. Narayan, Raja Rao, Mulk Raj Anand, Kamala

Das, Nazim Ezekiel, Sarojini Naidu and V. S. Naipal are some writers.

In the 20th century, English is like a window. English is the language of information and technology, English is

the language of communication. It is the language of science and technology. English is the language of advertisement and marketing. English became the part of everyday life. The English people have been always ready to accept words from other languages. The opening of the colonies all over the world provided them the opportunity to come across numberless languages in the various countries of the world.

So there are many requirements of English language not only for India, it is helpful and require for all country, English language for India is very important, because it has major role in India.