

“ Sheel, Sharir, Adhyayan ”  
Aundh Shikshan Mandal, Aundh



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Experiential Learning  
PROJECT WORK  
B.A. Part 3  
Subject: Special English

2019-2020

**Raja Shripatrao Bhagwantrao Mahavidyalaya Aundh**  
**Department of English 2019-20**



**Project List**

Sr. No	Name of Student	Title of Project
1	Chavan Nirmala Sambhaji	Paper- XII Criticism- Tragic Hero
		Paper- XIII Poetry- Paradise Lost
		Paper- XIV Drama- Understanding Drama
		Paper- XV Novel-Disgrace-Lucy
		Paper XVI- Structure- Clauses
2.	Owale Adinath Khanderao	Paper- XII Criticism-Objective Correlative
		Paper- XIII Poetry- Features of Romantic Poetry
		Paper- XIV Drama- English Drama
		Novel Paper XV-Character of Lucy
		Paper XVI Structure-Clauses
3.	Mane Ankita Dnyandeo	Paper- XII Criticism-Theory of Imagination
		Paper- XIV Paper- XIII Poetry-Prayer for My Daughter
		Drama-The Glass Menagerie
		Novel Paper XV-Character in the Baromas
		Paper XVI Structure-Short Notes
4	Madane Shubhangi Tanaji	Paper- XII Criticism-presentation of the Subject Matter
		Paper- XIII Poetry-Listen to Me - Appreciation
		Paper- XIV Drama-The Glass Menagerie Characterisation
		Novel- XV Baromas -Theme
		Paper XVI Structure-Non-finite Clauses
5	Randive Rekha Bhimrao	Paper- XII Criticism-New Criticism
		Paper- XIII Poetry-She Walks in Beauty
		Paper- XIV Drama-Theme of the Glass menagerie



		Novel-Paper XV Social Problems in the novel
		Paper XVI Structure-Subordination
6	Patole Ashwini Tukaram	Paper- XII Criticism-Romantic Criticism
		Paper- XIII Poetry-Modern Indian Poetry
		Paper- XIV Drama-The Glass Managerie
		Novel-Paper XV Theme of the novel
		Paper XVI Structure-Register Analysis
7	Patole Harshada Satish	Paper- XII Criticism- The Noble Savage
		Paper- XIII Poetry-The Romantic Poets and their works
		Paper- XIV Drama-The Glass Managerie
		Novel- Paper XV Theme of the Novel
		Paper XVI Structure- Mode of Discourse
8	Sawant Jayashri Shivaji	Paper- XII Criticism- The Noble Savage
		Paper- XIII Poetry-The Romantic Poets and their works
		Paper- XIV Drama-The Glass Managerie
		Novel-Paper XV Theme of the Novel
		Paper XVI Structure- Mode of Discourse
9	Pathak Kalyani Shrikrushna	Paper- XII Criticism-Theory of Imagination
		Paper- XIII Poetry- Prayer for my Daughter
		Paper- XIV Drama-The Glass Managerie
		Novel-Paper XV Character in the Baromas
		Paper XVI Structure- Short Notes

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DEPARTMENT OF ENGLISH

2019-20

Project Semester VI

Subject: Class: TY, BA  
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Title Of Project: ① Structure - short notes  
② Novel - character in the 'Baromaa'  
Attendance: ③ Romantic criticism - Coleridge's theory of the Imagination.  
Participation in Class Activities: ④ Poetry - A Prayer for my Daughter.  
⑤ Drama - The Glass Menagerie.

Presentation of Project:

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Date: 13-03-2020

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Write short notes. (any two)

1] Elements of the clause

In English, sentence is considered as the highest grammatical unit of a language. It is composed of smaller units like clauses, phrases and words. A clause is a higher rank unit which is made up of phrases.

e.g.  $\left[ \begin{matrix} S \\ NP \end{matrix} \text{ (Mr. Tangde)} \begin{matrix} VP \\ P \end{matrix} \text{ (is)} \begin{matrix} NP \\ C \end{matrix} \text{ (our supervisor)} \right]$

The above sentence is the clause. It consists of three phrases: NP, VP and NP. These three phrases are represented by three clause elements: S.P.C. Thus, the typical order of the clause is S.P.C. Let us have a look at all the clause elements which are shown in order to degree to which they are central to clause structure.

clause Elements	Labels
① Predicator	P
② subject	S
③ object $\left\{ \begin{matrix} \text{Indirect} \\ \text{Direct} \end{matrix} \right.$	O $\left\{ \begin{matrix} \text{oi or IO} \\ \text{od or OD} \end{matrix} \right.$
④ complement $\left\{ \begin{matrix} \text{subject} \\ \text{object} \end{matrix} \right.$	C $\left\{ \begin{matrix} \text{Cs} \\ \text{Oc} \end{matrix} \right.$
⑤ adverbial	A

The five elements mentioned above are illustrated in the following sentence according to their order.

[<sup>S</sup>(many people)<sup>P</sup>(are painting)<sup>O</sup>(their houses)<sup>C</sup>(white)  
<sup>A</sup>(these days)]

The typical order of the elements of the clauses is : S.P.O.C.A.  
They are the principal elements of the clause.

A clause may consist of a single elements or it may consists of some or all these elements.

e.g. [<sup>P</sup>(jump)]  
<sub>VP</sub>

[<sup>P</sup>(get up)]  
<sub>VP</sub>

[<sup>P</sup>(stop)]  
<sub>VP</sub>

[<sup>S</sup>(his younger brother)<sub>NP</sub><sup>P</sup>(is)<sub>VP</sub><sup>C</sup>(very tall)]  
<sub>NP</sub>

of these clause elements Predicator (P) is very important element in a sentence. It is a compulsory element in a clause or sentence. Predicator is nothing else but a verb phrase. In a declarative sentence, Predicator comes after the subject. There must be agreement or concord between

subject and predicator. It means that if the subject is singular, then the predicator must be singular and if the subject is plural, then the predicator must be plural.

e.g. He reads a book. (Sing. subject - sing Predicator)  
 Subject Predicator

● They read a book (Plural subject - Plural Predicator)  
 Subject Predicator

Subject (s)

subject is another clause element. It occurs before a verb in a declarative sentence. Subject can be either noun or Pronoun. It is easy to replace subject by Pronoun.

① e.g. [<sup>s</sup>(children) <sup>P</sup>(like) <sup>O</sup>(chocolates).]

② [<sup>s</sup>(They) <sup>P</sup>(like) <sup>O</sup>(chocolates).]

In the example (1) 'children' is a noun. It is a subject. But it is replaced by a Pronoun, 'They' in the example (2). It is a substitute for 'children'.

object (o) -

object is another element of clause. It is closely tied to the Predicator in terms of meaning. It denotes the person or thing mostly affected by the action or state. There are two types of objects: Indirect object (IO) and Direct object (DO). If there is only one object in the clause, it is always direct object, but if there are two objects in the clause, then one is indirect object and the other is direct object. Direct object comes immediately after an indirect object.

① e.g. [<sup>S</sup>(Geeta) <sup>P</sup>(broke) <sup>O</sup>(the glass).] = Direct object

[<sup>S</sup>(I) <sup>P</sup>(gave) <sup>O<sub>i</sub></sup>(him) <sup>O<sub>d</sub></sup>(a pen)]

him = Indirect object

a pen = Direct object

✓ The sentence / clause can be turned into a Passive voice, if there is an object. Therefore, Passivization is another test to identify an object.

e.g. [<sup>S</sup>(The police) <sup>P</sup>(caught) <sup>O</sup>(the thief).]

Passive [The thief was caught by the police.]



## 2] Finite and Non-finite clauses -

In the previous unit, we studied the Verb Phrase (VP) with its form and function. In a clause, the verbal or predicator decides the finite or non-finite forms. Then the question can be raised as what is finite or non-finite verb form?

G.N. Leech has listed three finite and three non-finite verb forms.

### I] Finite Verb forms

(i) Present Tense (third person singular)  
vs (e.g. He plays / writes / goes etc.)

ii) Present Tense (Zero infinitives)  
Vo (e.g. I Play, They write, You go etc.)

iii) Past Tense  
Ved (e.g. He played, I wrote, You brought etc.)

### II] Non-finite Verb forms

i) Infinitive verb  
Vi (e.g. to go, to play. e.g. He wants to play football.)

ii) Present Participle  
Ving (e.g. reading, going etc.)

Complement (c) -

Like object, complement is also one of the clause elements. It is an information giving word. It gives more information either of the subject or an object. Therefore, we have two types of complements: subject complement and object complements.

e.g. [<sup>S</sup>(He) <sup>P</sup>(looks) <sup>cs</sup>(nervous).]

Here the word 'nervous' is a complement of the subject 'He'. So it is a subject complement. But in the following sentence:

[<sup>S</sup>(He) <sup>P</sup>(Painted) <sup>O</sup>(the car) <sup>oc</sup>(green).]

The word 'green' is a complement. It adds more information to the object 'the car'.

Adverbial (A) -

Adverbials are mobile in the clause, because they occur anywhere in the clause. Sometimes they can be placed in the middle of the verb phrase, where we use a symbol (A) to link the interrupted or split elements in the clause.

e.g. <sup>P</sup>(are <sup>A</sup>(generally) used)  
<sub>VP</sub> <sub>AdvP</sub>

[He came late at night]  
Adv. of time.

### iii) Past Participle

ven (e.g. eaten, played, brought etc.)

The above types of the verb form show that finite verbs have tense markers, while non-finite forms don't have tense markers. In English auxiliary verbs generally indicate the tense (Present, past or future). The clauses having such verb forms are called finite and non-finite clauses.

### finite clauses

The clauses that contain finite verb phrase in (Vs, V0 and Vcd) forms are called finite clauses. Finite verbs carry the tense markers. There is a person and number concord between the subject and the finite verb.

e.g. He plays cricket. (Vs)

I play cricket. (V0)

Nearly all independent clauses are finite clauses. Finite clauses can be in the form of Declarative, Interrogative, Exclamatory and Imperative where subject is Present & it is followed by the verb.

e.g. He reads the newspaper everyday (Declarative)

Has the boat left? (Interrogative)

What an enormous crowd came! (Exclamatory)

Speak to the boss today! (Imperative)

Non-finite clauses -

The clauses that contain non-finite verbs (as in vi, ving and ven forms) are called non-finite clauses. Non-finite verbs do not show any particular tense. It means there is the absence of the finite verb in a non-finite clause. They don't have subject (s) because subject is taken for granted. The particle 'to' is always followed by vi.

e.g. [(I) (don't know)]<sub>scI</sub> [What do]<sub>vi</sub>]

[standing here all day]<sub>scI</sub> [is] (extremely tiring)<sub>vi</sub>]

[Exhausted after the long journey]<sub>scI</sub> [I] (fell) (asleep)<sub>ven</sub>]

[The information]<sub>scI</sub> [given to us]<sub>ven</sub> [(was) (false)]

### 3] The Interrogative clauses

The Interrogative clauses are generally used to ask questions. There are two types of interrogative clauses. They are: Yes/No type interrogative clauses and WH interrogative clauses.

#### (a) Yes/No Interrogative :-

Yes/No questions ask for Yes/No answer. They are self-explanatory. Yes/No questions can be asked with the help of 24 auxiliary verbs. But if they are absent in the sentence then we take the help of verb of 'do' form (do, does and did) as dummy verbs. They are used in agreement with the subject and verb.

#### Form of Yes/No Interrogative -

The form of Yes/No interrogative is:  
 Aux + S + MV + O/C/A.

e.g. He will help his father → will he help his father  
 S + V + O → Aux + S + MV + O

Rahul eats the cake → Does Rahul eat the cake?  
 S + V + O → Aux + S + MV + O

## (b) WH Interrogatives -

Wh questions are asked with the help of Wh words such as:

WH - Pronouns :- Who, Whom, Whose, Which, What

WH - Determiners :- What, Which.

✓ WH - Adverbs :- Where, When, Why, How

Thus, WH Interrogatives begin with wh words & end with question marks.

## Form of WH Interrogatives

WH word + Aux + S + MV

e.g. Where are you going ?

✓ WH word + Aux + S + MV

In the above clauses, questions are asked about A and O elements respectively. It means a wh-interrogative asks about the one of the clauses elements: S.O.C.A.

Thus, in both Yes/No and WH Interrogative clauses, we find the inversion of subject and Predicator / verb. In Yes/No questions, the verb is placed at the beginning.

e.g. Who broke the glass?

12/12/2012

character in the novel 'Baromaas'.

Baromaas is the story of farmer's family. It depicts the hopes, aspirations, difficulties and challenges of them. This novel tries to record the struggle of farmer's family for its survival. As the men in the agrarian society have to work hard, so the women also have to help their husbands in the farm work. Infact they have to do the household work of cooking, cleaning and washing, and also have to help in the farm. It means that women from rural areas have to work hard. While presenting agrarian family of Eknath, the author has presented the character of Alka, a city bred educated woman; shevantamai. Alka's mother-in-law represents the rural woman whereas Alka is the representative of urban woman. shevantamai is illiterate but Alka is well educated.

shevantamai is a typical village woman born and brought up in a rural part of India. She is one of the major characters in the novel. Eknath describes shevantamai as Goddess Laxmi. She is a versatile characters. shevantamai is presented in many roles: daughter-in-law, wife,

mother-in-law etc. she is uneducated but dominates the family members. She has played her role upto the mark.

Shevantamai stands in contrast to her completed B.Sc and wanted to do B.Ed. She is born and brought up in a very comfortable family in Mohadi. Her father is an Executive Engineer in M.S.E.B. They have a posh bungalow in Radhakrishna nagar in Mohadi. The house has all amenities. Thus, Alka's background is in total opposite to Shevantamai.

When Shevantamai was married to Subhanrao, she was well aware that her husband is a farmer and will live throughout the life in Sanjol. She also has to adjust herself with mother-in-law and father-in-law. On the contrary Alka married Eknath because of his qualification. She was interested in his job. She hoped that he would certainly get a job and then they would settle at his working place, mostly in a city. But Eknath fails to secure at his. She hated and disliked farming and living in the desolate village of Sanjol. The house was old built up of mud. There were no modern amenities in the house except the color TV which was a wedding gift to



her from her father. She had to cook food on chula. There was no cooking gas or kerosene stove. Even dry wood was also not sufficient. As the smell of cowdung, she would feel to throw up. But now she has to make the floor using cowdung slurry. The grocery in the house was too less. Every time a guest comes, they have to run to the shop to bring sugar and teapowder. There was no variety in food. Breakfast was also of bhakari and chutni.

In short, shortage prevailed in the house throughout the twelve months. Eknath did not have money to buy a saree for her or fulfil any other needs. Even after her marriage she is dependent on her the father.

If we study the character of shevantamai, she has adjusted herself in the rural life of Sanjol. It seems through her talk that she was an obedient daughter-in-law, and never said a word against the in-laws. In the first chapter of novel, Eknath remembers how shevantamai used to take care of Grandpa Nanu. shevantamai how. shevantamai expects the same from Alka but she does not understand in the fram along with her background. etc. shevantamai works in the fram along with her husband. she never complains, infact tries to manage everything.

she stitches two old sarees into one and wears them. she wanted to educate her sons, for that reason she discarded her own interests and needs.

shevantamai had sacrificed her gold ornaments for the sake of farm. she never says anything against it. she is of the opinion that woman's gold ornaments are made for that purpose. she should sacrifice it without any grudge. Alka is of opposite opinion. Alka had given her gold necklace but she does not allow Eknath to take her gold bangles. Infact the very next day she leaves the house and goes to Mohadi shevantamai caters for her husband and children.

she is a dutiful wife who obeys her husband's commands. she chatters a lot but is always concerned of the family members. she was entrusted the security of one lakh rupees, she was over-conscious, she neither took rest at night nor in the day. It had taken the toll of her health. Alka seems to be careless. she loves Eknath but her love is conditional. she wants to fulfil her demands of a comfortable luxurious house and life when Eknath to fulfil her career. she also fails to create affinity for her in the minds of.

shevantamai and Madhukar. Alka and Madhu was not in talking terms. Alka would never listen to shevantamai. She immediately answered back.

Alka goes to the extent of terminating her pregnancies because her husband cannot provide a nice life for the child. She says instead of playing on cowdung heap it is better not to have any children. Alka poses to be modern woman with modern thoughts. She is influenced by urban culture. She does not care for the feelings of her in-laws. Alka demanded that Eknath should ask for his share in the property. He should sell that and get a job or start a business in the city. She seems to be self-centered lady. Like shevantamai she too has many roles to play, wife, daughter, daughter-in-law, 'sister-in-law'. But she fails to enact properly. She has a materialistic point of view. An educated city-bred woman finds it difficult to cope with the rural life. She is frustrated and many a time speaks out her frustration.

shevantamai is a traditional lady. She has no self-interest. She devotes and sacrifices herself for the sake of family. The family comes first. She is the bond that keeps the family together.

The author has tried to show the changed scenario. The old traditional shevantamai's life was full of sacrifice and self interest.

she becomes the representative of woman who have adjust themselves throughout the life.

On the other hand, Alka is the modern woman with modern thinking. she is in aware of her responsibilities. she is not ready to sacrifice her interests for the sake of the family.

she represents the modern woman who has her own life, career, opinions and seldom does think of other. Alka regrets of her marriage with Eknath, rural youth. As the job opportunities of Eknath faded, she lost interest in her husband's family. so when there is proposal for madhu of an educated girl, she does to tell them the fact and advises them not to marry their daughter in such a poor farmer's family. she thinks my life has been wasted. let not any other girl wasted her life.

Thus, the author presents two women of different backgrounds, mind setups & thinking. One like shevantamai is happy in her life though full of odds. And the other Alka who denies to adjust herself in a life against her wish.

12/11/2024

## Poetry

### A Prayer for my Daughter.

#### Summary :-

The poem 'A Prayer for my Daughter' is addressed to Anne, the daughter of Yeats. It is loving prayer of the father for his new born daughter. The poet is quite aware of the complexities and horrors of modern life. His daughter belongs to the modern age. So he is worried about the newborn child in the world of anarchy. There is a storm within the mind of the poet. He calls it as a 'great gloom that is in my mind'. Even the howling storm outside. Gregory's wood represents the world of anarchy & horror. The poet prays to God that his daughter should be gifted with a precious beauty. She should have beauty with kindness, openness of heart and right attitude. It should be unlike the beauty of Helen who caused destruction of a whole civilization. In his daughter should be gifted with sense of courtesy. Her soul should flourish like a tree. He further pray to God to provide her courtesy. Her soul should flourish and cheer of mind. She should have innocent thought in her mind. He further thinks that hatred should not be in her head and heart.

Because evil makes the woman obstinate and thoughtless. Here he gives an example of Maud Gonne his beloved who was obstinate and who acted foolishly and ruined her life by marrying a worthless man. At last he hopes that his daughter should have a permanent home. She should be married to an aristocratic husband and in her married life there should be good culture. Her married life should be happy, traditional and ceremonious.

have beauty with kindness, openness of heart and right attitude. This beauty should not be wild and destructive as the beauty of Helen was. Because such an extraordinary beauty is responsible for the loss of civilization. The poet's opinion is that women of extraordinary beauty are obstinate and foolish. They are full of ego. They destroy their life due to their extraordinary beauty. Here the poet refers to two beautiful women. Helen and his beloved Maud Gonne. The beauty of Helen caused destruction of a whole civilization. His beloved Maud Gonne too deceived him by falling love in with a foolish man, John Mac Bride.

Next to this Yeats asks for courtesy. He hopes that his daughter should have courtesy through which she will win the heart of others. In his view courtesy is a mark of great culture.

In the sixth stanza the poet wishes for loyalty, progress, prosperity and cheer of mind for his daughter. He hopes that the soul

### critical appreciation :-

The poem 'A Prayer for my daughter' is composed by Yeats in 1919 at the time of the birth of his daughter Anne. It is an affectionate prayer of the father for his daughter. The poem has a background of the contemporary war situation and the horrible and disturbed life of contemporary man. By keeping in mind this tragic background he prays to God to bless his new born child with happiness, prosperity, peace and beauty.

The present poem consists of ten stanzas. It is a long poem. In the first stanza we see the poet's new born child sleeping in a cradle. The storm is blowing violently all around the house of the poet. The poet himself is in a gloomy and nervous mood. He finds that the time is hard and horrible. He knows that the world around is full of anarchy and disturbance, so he is worried about the future of his daughter.

In the next three stanzas of the poem the poet prays to God that his daughter should be gifted with beauty. However, this beauty should not distract the eyes of the stranger. She should



of his daughter should be innocent. she should sing like the linnnet bird and spread sweetness, music and melody all over the world. He further looks upon hatred as the most evil thing on the earth and hopes that his daughter should live without any feeling of hatred. It was because of such feeling of hatred that beautiful moud Gonne married a worthless person John mac Bride and later on repented. Further Yeats talks about the importance of mind without hatred.

The poet expects that his daughter should be married to an aristocratic man. Her husband should take her to a house where everything is traditional and ceremonious. He should be well cultured. He should have noble mind and positive attitude. In his opinion rich people are without arrogance and hatred. These bad qualities are seen in common people. on the other hand the aristocratic way of life is deeply rooted in custom and tradition which are the sources of all beauty and innocence.

Indeed, the present poem shows the love and affection of the father for his daughter. It also shows the vision of the father for making the married life of the daughter happy, prosperous, rich, comfortable and peaceful. The poet is aware of the forthcoming dangers and difficulties in this world in near future. So he shows his awareness about the protection and security of his daughter in her married life. The sense of destruction enervates and security of his daughter in her married life. The sense of destruction enervates his mood. It agonises him. Even the effect of extra-ordinary beauty and destruction to mankind is quoted by him with example of beautiful women like Helen and Maud Gonne. At the end of the poem the poet considers that tradition, culture, customs etc. can be well-maintained in an aristocratic family only and nowhere else.

# Romantic criticism

## Introduction :-

Romanticism (also the Romantic era or the Romantic Period) was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. Partly a reaction to the Industrial Revolution, it was also a revolt against the aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education and the natural sciences.

## Coleridge's Theory of the Imagination

### 'Imagination' as "ESEMPLASTIC"

Coleridge explained this property of the "Imagination" as "ESEMPLASTIC", to "shape into one" and to "convey a new sense". Coleridge in the tenth chapter of *Biographia Literaria* described this ability of the imagination as "Esemplastic." He borrowed this word from the Greek "to shape."

Coleridge explained that it referred to the imagination's ability to shape into one, having to convey a new sense. He felt such a term was necessary as "it would aid the recollection of my meaning and prevent it being confounded with the usual import of the word imagination." *Biographia Literaria*, vol. 1, p. 86

"A poet takes images and words and feelings from a number of realms of human endeavor and thought and brings them all together into a poem that he or she writes. This requires a huge effort of the imagination, which we might call the "esemplastic power of the poetic imagination."

Coleridge argued that the poet relied on both fancy and imagination when inventing a poem; he should seek a balance of these two faculties. The "active" and "transformative" powers of the imagination negated the contribution of, and representation of fancy. In Coleridge's system, the imagination is ultimately the only faculty which contributed to the creative process.

In chapter XIII of *Biographia Literaria*, Coleridge writes:

"The imagination then I consider either as primary, or secondary."

According to Coleridge, imagination has two forms - primary and secondary. Primary imagination is merely the power of receiving impressions of the external world through the senses, the power of perceiving the objects of sense, both in their parts and as a whole. It is a spontaneous act of the mind. The human mind receives impressions and sensations from the outside world, unconsciously and involuntarily, impose

some sort of order on those impressions, so that the mind is able to form a clear image of the outside world. In this way clear and coherent perception becomes possible.

✓ The primary imagination is universal, it is possessed by all. The secondary imagination may be possessed by others also, but it is the peculiar and typical trait of the artist. It is the secondary imagination which makes artistic creation possible:

The secondary imagination is more active and conscious. It requires an effort of the will, volition and conscious effort. It works upon its raw material that are the sensations and impressions supplied to it by the primary imagination. By an effort of the will and the intellect, the secondary imagination selects and orders the raw material and re-shapes and re-models it into objects of beauty. It is 'esemplastic', i.e. "a shaping and modifying power." It re-shapes objects of the external world and steeples them with a glory and dream that never was on sea and land. It is an active agent which, "dissolves, diffuses, dissipates,

in order to create."

The secondary imagination is at the root of all poetic activity. It is the power which harmonizes and reconciles opposites. Coleridge calls it a magical, synthetic power. This unifying power is best seen in the fact that it synthesizes or fuses the various faculties of the soul for example, Perception, intellect, will, emotion, etc. and fuses the ~~inture~~ subjective with the external, the power nature is colored by the soul of the poet it steeped in nature.

'The identity' which the poet discovers in man and nature results from the synthesizing activity of the secondary imagination.

The primary and secondary imaginations do not differ from each other in kind. The difference between them is one of degree. The secondary imagination is more active, more a result of volition, more conscious and more voluntary than the primary one.

The primary imagination is universal while the secondary is a peculiar privilege enjoyed by the artist.

Imagination and fancy, however, differs in kind. Fancy is not a creative power at all. It only combines what is perceived into beautiful shapes, but it does not fuse and unify.

The difference between imagination and fancy is the same as the difference between a mechanical mixture and a chemical compound. In a mechanical mixture a number of ingredients are brought together. They are mixed up, but they do not lose their individual properties. In a chemical compound, the different ingredients combine to form something new. The different ingredients no longer exist as separate identities. They lose their respective properties and fuse together to create something new and entirely. A compound is an act of creation. A mixture is merely a bringing together of a number of separate elements.

Thus imagination creates new shapes and forms of beauty by fusing and unifying the different impressions it receives from the external world. Fancy is not creative. It is a kind of memory. It randomly brings together images, and even when brought together, they continue to retain their separate



and individual properties. They receive no coloring or modification from the mind. It is merely mechanical juxtaposition and not a chemical fusion. Coleridge explains the point by quoting two passages from Shakespeare's *Venus and Adonis*. The following lines from this poem serve to illustrate fancy:

Full gently now she takes him by the hand.  
A lily prisoned in a gail of snow  
Or ivory in an alabaster band  
So white a friend engirds so white a foe.

In these line images are drawn from memory, but they do not interpenetrate into one another. The following lines from the same poem illustrate the power and function of imagination.

Look! How a bright star shooteth from the sky  
So glides he in the night from Venus' eye.

For Coleridge, fancy is the drapery

of poetic genius and imagination is its very soul which forms all into one greatful and intelligent whole.

Coleridge owed his interest in the study of imagination to Wordsworth. But Wordsworth was interested in poetry but Coleridge is interested in the theory of imagination. He is the first critic to study the nature of imagination and examine its role in creative activity. Secondly, Wordsworth uses fancy and imagination almost as synonyms, but Coleridge is the first critic to distinguish between them and define their respective roles. Thirdly, Wordsworth does not distinguish between primary and secondary imagination. But Coleridge's treatment of the subject is characterized by greater depth, penetration and philosophical subtlety. It is his unique contribution to literary theory.

Coleridge argues that fancy and imagination are actually two separate entities. They are not one or synonymous in meaning.

# The Glass Menagerie

Drama.

## Introduction :-

Tennessee Williams was a true artist. The play of William could only have been his - they all projected his artistic identity. They left behind the naturalism of his contemporaries and edged towards fantasy. Williams' love for the south and its tradition was as much due to his affinity for its romance as it was to his upbringing there.

## Narrative Device :-

The Glass Menagerie begins as the narrator son steps out to deliver the first of a playful of poetry. The narrative device, an old one, is also an awkward one, introducing on a plays magic. Tom's periodic speeches to the audience interrupt the flawed mood more than one, and what he has to say is usually unnecessary.

## The Themes of The Play -

The theme of The Glass Menagerie may be analysed on two levels: the sociological, and the psychological. The sociological pertains to the decline of the American south, a myth that appears repeatedly in southern writers like William Faulkner. The main ideas of the myth are that the south had an aristocratic and noble way of life which was challenged and destroyed by the Civil War of 1861-65, and the damage done could never be set right by the Reconstruction. The curse of the south was the wrong done to the black people. Another factor which complicated the situation was the rapid progress made by science and technology, and the demand made on the predominantly agricultural south to industrialize itself and fall in line with the rest of America. The land-owning aristocratic families had declined as cotton plantations began to shrink, and there was a move towards urbanization.

In Tennessee Williams's play The Glass Menagerie there is ample description of life in Blue Mountain, Mississippi

Where Amanda had seventeen gentlemen callers, planters and sons of planters. But all that spacious life was lost when Amanda married Mr. Wingfield, a telephone man. Now she is a deserted woman struggling to survive in a two-room tenement in a multi-storied building in a metropolitan city, St. Louis, Missouri. The Wingfield family is typical as it illustrates what happened to many families in the American South. Life in the old South was a thing to reminisce and nothing more.

The economic Depression of the 1930s when the stock market crashed, prices fell, millions were jobless, families were bankrupt; is the period of the play. The poverty of the Wingfield family is an integral part of the social scene. In fact, it is fortunate that Tom has a job, though he does not love it. The plight of the family would have been miserable without this job.

Another sociological dimension of the play is William's criticism of the American Dream, which is based on the American idea of hard work and success. If one is a little lucky, one

can acquire millions of acres and dollars. The gentleman caller Jim O'Connor represents the majority of the young people in America who subscribe to this vision of life. Of course, Williams along with his protagonist Tom rejects this idea. This is obvious from the manner in which Jim is portrayed - ironic, sometimes satiric. But Williams' attitude to the Dream and to Jim is ambiguous, it is not one of total rejection, as he calls Jim the only character from the world of reality.

Williams is not basically concerned with society and its ills, but with individuals who are caught in a web woven by themselves. His characters live in a world of illusions from which they are not able to get away, though they very much want to. He tries to convey the truth about life as he apprehends it in the light of his imagination. Williams's use of a nonrealistic theatre, which enabled him to present the agonised mind the inner landscape of his characters rather than their outer occupations.

The major theme in *The Glass Menagerie* is the conflict between

illusion and reality. Each of the characters is caught in a world of illusion which he loves, and he is jolted out of it by reality. Though Amanda is aware of her miserable life in St. Louis, and tries hard to find a husband for Laura, and to train Tom to live according to the American Dream, she has an obsession to return to her golden days in Blue Mountain, Mississippi. How one afternoon she entertained seventeen gentlemen callers. When Jim O'Connor comes to the Wingfield home and Laura is extremely nervous to receive him. Amanda puts up a brave show. Dressed in her old gown, holding a bunch of jonquils (a kind of narcissus flower symbolic of self-love), she plays the heroic role of the aristocratic Southern lady - talks of the cakewalk in Mississippi. She is brought down to the world of reality when she learns that Jim is already engaged to be married.

Laura lives in a world of illusion created by the phonograph music and the glass menagerie.

Having failed in her attempts to relate herself to the outside world in the high school and later in a business college, she has withdrawn into a world of her own. Her crippled condition is symbolic of her isolation. It is only Jim who encourages her to think of love and marriage, but the revelation of the truth about him sends her back to the world of illusion which is broken - the unicorn is symbolic of this condition.

Tom also lives in a world of illusion formed by movies and magic shows. His job in the warehouse of the Continental shoemakers is so frustrating that movies become the only meaningful activity for him. His desire to be a poet has not found the right moment or milieu. Ultimately when he finds life at home intolerable; like life in a coffin - "a two by four situation" - and the gentleman caller turns out to be the wrong man, he leaves home to join the merchant marine and seek adventure on the high seas and new cities. But even this turns out to be an illusion as he moves from one place to another and turns back to



his life in St. Louis with nostalgia. Reality hardly seems to make a dent in the mind of this poet - "Shakespeare" as Jim calls him.

Williams mentions that Jim O'Connor is a character from the world of reality. But a closer look at his nature reveals his participation in the prevailing idea of the American Dream. The success he achieved in school promised a bright future, but six years have passed and he had not progressed much - just a job in the Continental Shoemakers. Though he is sour about this, he has taken evening courses in public speaking and radio engineering in the hope of a bright future. Thus Jim also comes within the prevailing theme of the conflict between illusion and reality, though in a different way from Amanda, Laura, and Tom.

This conflict alienates.

Williams's characters, and each is imprisoned in a world of illusion from which he or she cannot escape. Other thematic strands like Laura's love of beauty as symbolized in *The Glass Menagerie*,

Tom's love of poetry and adventure,  
and the destruction wrought by time on  
the dreams of human beings are carefully  
woven into The Glass Menagerie to make  
it a rich and memorable work of dramatic  
art.

Phanda