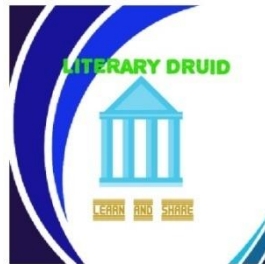


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John Dryden's *All for Love* as a Play of the Perfection of the Good

Mr. M. Arul Darwin, Assistant Professor of English, MSUC College, Nagalapuram.

Abstract

At the point when the Restoration happened in England, there were essentially no new stage plays. The essayists returned to old works, for example, Anthony and Cleopatra. The paper indicates how Dryden's All for Love comes back to breaking down the sentimental legend. It is Dryden's best-known and most performed play. It is a catastrophe written in clear stanza and is an endeavor on Dryden's part to revitalize genuine show. Dryden bargains in this play with a similar subject as that of Shakespeare's Antony and Cleopatra. In this play the conceptual components drive the play forward as opposed to solid ones. Dryden likewise move theoretical components into the solid by the characters encompassing Antony symbolize various feelings and roles.all the characters here are impacted by political and individual inspiration. It is one of the focal topics of the play. Antony has an interior clash between picking his affection or his position. Therefore, the article focuses on the perfection of the good in the play.

Keywords: John Dryden, *All for Love*, Perfection of the Good

Dryden guarantees in his introduction to *All for Love* that his play is for "the perfection of the good; for the central individual displayed, were popular examples of unlawful love; and their end appropriately was lamentable". The play does not have any desire to indicate criminal love rebuffed for transgression. It demonstrates an otherworldly love for which the world is all around lost. Toward the finish of the play the legend and the heroin get our compassion in view of their energy. We don't pass judgment on them too. There was a contrast between what Dryden composed and what his genuine intention was. The thing that matters is logical and after that a more clear picture of what he expected to state would rise, in the event that we think about that Dryden's concept of composing dramatization was experiencing change as of now and the introduction to *All for Love* indicates more impact.

Dryden in his epistle to *Aureng-Zebe* states his disappointment with the stage;" I am exhausted with illustration the deformations of life, and lazars of the general population, where each figure of defect takes after me that it can do others.. In case I'm sentenced to rhyme, I should discover some simplicity in my difference in discipline. I chose to be never again the Sisyphus of the stage, to job up a stone with unending work, to job up a stone with interminable work, and which is ceaselessly tumbling down again". Dryden needed to move far from the courageous play with its epic hypothesis, French vision and Caroline mind. He assaulted his rival on account of their judgment of his play by methods for French principles



of etiquette. He said about the perfect legend of French drama: "their Hippolitus is so trustworthy in purpose of tolerability, that he will rather open himself to death, that blame his progression mother t his dad; and my pundits I am certain will remark him for it.; yet we of grosser misgiving are well-suited to think, that this abundance of liberality isn't practicable, however we tricks and crazy people. "Behind his assault on dignity, there are significant basic suppositions .one of them is that the feelings brought up in the crowd could easily compare to the formal structure of show. He trusted that the significant impact of the disaster is o make feel sorry for the legend.

In the event that *All for Love* owes its capacity to procedures which gain our compassion toward Antony and Cleopatra, it is somehow or another less tasteful than Dryden's different plays for the very reason. Feeling is a ground-breaking weapon for writing which must go connected at the hip with knowledge. Without knowledge workmanship is just delicate and obscure, plot become subjective and characters not adequately propelled in their activities and interests. Knowledge here methods the entire identity of the creator; his sentiments, assessments, convictions and understanding into man.

When we handle the possibility that Antony's adoration prevails upon his obligation, there would be no genuine clash left to connect with our brain. Caesar's job has been decreased to a notice of the least alluring of Roman qualities.

O, 'tis the coldest youth upon a charge,
The most deliberate fighter! If he ventures
'tis when he can not chuse,
When all the world have fixed their eyes upon him;
And then he lives on that for seven years after,
But, at a close revenge he never fails. (*All for Love* 2, I, 19.)

Octavia offered a genuine clash to Antony among enthusiasm and obligation; however Dryden expected that she reduces the favors of the group of onlookers toward Antony and Cleopatra so he made her a wet blanket to whom joy is a wrongdoing.

Far be their knowledge from a roman lady,
Far from a modest wife. Shame or our sex,
Dost thou not blush, to own those black endearments
That makes sin pleasing? (*All for Love* 3, I, 43)

We cannot ensure which issue is truly in question, Antony's adoration of Cleopatra's trustworthiness. Regardless of the enthusiastic language numerous scenes are not spurred enough. After Ventidius influenced Antony to do battle, Cleopatra endeavored to pick up him once more;

How shall I plead my cause, when you, my judge
Already have condemn'd me? shall I bring
The love you bore me for my Advocate? That now is turned against me, that
destroys me,
For love once past, is, at the best, forgotten;
But after sours to hate: 'twill pleas my Lord



To ruin me, and therefore I'll be guilty (*All for Love* 2, I, 25)

It is fundamental for her to demonstrate an idea from Caesar that she has won't, and after that his reason would be defeated again by affection. We can consider it that why Antony required Dollabella to give Cleopatra his goodbye aside from the very reason that Dryden felt it was a pitiful touch. These were utilized to draw opinions from the gathering of people. Furthermore, they come up short on Dryden's standard knowledge to pick up feeling. There is likewise stuff for spoof, the conclusions of which would be quickly annihilated in the courageous plays by unexpected symbolism and even the suicide scene is a progression of unbalanced nostalgias.

See; see how the lovers sit in state together,
As they were giving laws to half mankind,
Th' impression of a smile left I her face,
Shows she dy'd pleas'd with him for whom she lived,
And went to charm him in another world (*All for Love* 5, I, 45)

Generally, the play succeeded in the dominance of passion over reason. It raises our emotions, and the sympathy for the errors of the main characters. If we see the raise or our emotion as Dryden's intention, then many of our confusions disappear, like the suicide of Ventidius, the cold virtue of Octavia and also the lack of moral judgment add to the sympathy Dryden hope to achieve. *All for Love* misses greatness because its purpose is just to raise the emotion of the audience rather than showing the imperfection of life. *All for Love* lacks the pressure of intelligence upon its subject matters, and we eventually are left with a sense of being cheated. And at the end this question remains that why Dryden said that he wrote this play for the excellence of its moral. We can find that this period for him was a period of transition when he had unsettled principles and he searched to find less constricting rules. After he has broken up with formulas of the heroic play he was both influenced by those elements in Rapin's epic theory which was a sort of justification for the romantic side of drama and also the moralizing influence of Le Bossu.

Dryden wrote about Rapin's observation that the purpose of tragedy is to agitate the viewers pity for the misfortunes of the distressed;" when the souls become agitated by fear for one character, or hope for another then it is that we are pleased in tragedy" his statement can be applied to *All for Love*. Dryden also wrote about Le Bossu: "the first rule that Bossu prescribes to the writer of a heroic poem, and which hold too by the same reason in all dramatic poetry, is to make the moral of the work; that is, to lay down to yourself what that percept f morality shall be, which you would insinuate into the people; as namely, Homer's was, that union preserves a commonwealth, and discord destroys it. Sophocles in his *Oedipus* says that no man is to be accounted happy before his death."

Therefore and despite of these facts that Dryden had Le Bossu's concept of drama in mind but applied it to a play which was upon a different critical theory .the very reason is clear in the paragraph quoted above because "that union preserves a commonwealth and discord destroys it, and *All for Love* shows the unfortunate ends of unlawful lovers. This was the start of Bossu's influence upon him and we can clearly see it in his other plays after it.



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Johann Wolfgang Von Goethe's "Faust" as a Tragedy

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Abstract

The delineating of the story of Faustus from Goethe's 'Faust' is a dissemination of the good and the evil in a human being. The story of Faust starts in Heaven. While holy messengers adore The Lord for his creation, Mephistopheles, the Devil, grumbles about the situation on the planet. Humanity is degenerate, he claims, and he delights in the underhandedness and fiasco that he can cause. Mephistopheles makes a wager with The Lord that he will most likely turn one of his workers, Dr. Faust, over to sin and wickedness. The Lord concurs, asserting that Faust will remain a dedicated supporter. On taking these points, the paper elicits the story with just justification.

Keywords: Johann Wolfgang Von Goethe, *Faust*, Faustus, Tragedy

The play presents Faust while he sits in his examination in depression over his life. He has been a researcher and a chemist, and he feels just as he has reached the finish of all information. Books and science can never again characterize his life for him, and he yearns to carry on with an actual existence in concordance with Nature and with the universe. He calls a Spirit to come and be with him; however this just strengthens the way that he is human and not soul and thusly can't share the Spirit's higher learning. In his misery, Faust mixes a toxin to end it all. Similarly as he is going to take the toxic substance, an ensemble of holy messengers' show up declaring Easter day and prevents him from finishing the demonstration.

Faust strolls outside his town with Wagner, a kindred researcher. Faust depicts his enthusiasm for nature and for a higher method of life, however Wagner can't comprehend it. The townspeople observe Easter, and in spite of the fact that Faust feels that he ought to be with them, he can't shake his depression at his present circumstance. The townspeople swarm around Faust, cheering him on the grounds that as a young fellow he and his dad helped the general population with medication amid a period of plague. Faust, in any case, feels that he presumably accomplished more damage than anything else with his rough prescriptions. As Wagner and Faust return home to their investigations, they meet a dark canine out and about that pursues Faust back to his room.

In his investigation, Faust endeavors to discover new motivation by perusing the Gospel of John. He starts his own interpretation of the work, yet the yapping hound interferes with him. Before long, the pooch changes, and Mephistopheles shows up where the puppy used to be. Faust and Mephistopheles start a discussion about Faust's work and hopelessness



at his present circumstance throughout everyday life. To demonstrate Faust a sample of his capacity, Mephistopheles calls a gathering of spirits that take Faust on an illusory adventure while Faust nods off. Mephistopheles leaves the investigation with a guarantee to return and show Faust more.

At the point when Faust stirs, Mephistopheles restores, this time with a bet. Faust keeps talking about his powerlessness to locate a wonderful higher power, and Mephistopheles makes him an offer. The Devil guarantees to serve Faust and to give Faust a snapshot of greatness, a minute where he would like to remain until the end of time. In the event that Mephistopheles succeeds, Faust should then be his worker for the remainder of forever in hellfire. Faust takes the bet, trusting that the Devil can never give him such a minute. Mephistopheles advises Faust to plan for their adventure, and keeping in mind that Faust does as such, the Devil acts like the specialist as one of Faust's new understudies touches base for an exercise. The Devil and the Student discussion of the understudy's future learning tries, and Mephistopheles entices him into a progressively profligate way of life. The Student leaves, getting ready to desert his examination to seek after ladies.

Mephistopheles takes Faust first to Auerbach's Cellar, a drinking bar. He endeavors to persuade Faust that the men there have discovered their actual delight; they are men who make the most of their lives in the bar. Faust is unconvinced, in any case, by their unrefined considerations and basic lives. Mephistopheles pulls pranks on the men. He penetrates openings in the side of one of the tables and spills wine out of the gaps. When one of the men spills his wine, in any case, blazes bounce out from the spilled fluid. As they attempt to come after Mephistopheles and murder him, the Devil transports them into a substitute reality while he and Faust make their departure.

Faust and the Devil at that point travel to a witch's cavern where they experience two chimps preparing an elixir in a cauldron. The mammoths start to mess around with Mephistopheles and imagine that he is a ruler while they are his workers. At the point when the witch returns, she at first does not perceive the Devil but rather before long observes that he is her lord. Mephistopheles makes the witch give a little piece of her elixir to Faust, who drinks it. Outside on a road, Faust meets a young lady with whom he promptly begins to look all starry eyed. Margaret or Gretchen for short, stays away from his advances however can't help and consider the more established, respectable more peculiar she met out and about that day.

Faust and Mephistopheles sneak into Gretchen's room. In her room, Faust understands that the emotions he has for the young lady go past straightforward sexual want. His emotions are perplexing, and he yearns to be close to her. At seeing her bed, he venerates nature for making such a delightful animal. At the point when Gretchen returns, they rapidly exit, yet Mephistopheles deserts a crate of gems. At the point when Gretchen finds the gems, she can hardly imagine how they are for her, yet she additionally can't resist the opportunity to put them on and appreciate them. Faust orders Mephistopheles to have both of them meet.

Gretchen visits her neighbor, Martha, to fuss over her mom's activities. Her mom, after observing Gretchen's gems, speedily took them to a cleric, who could tell that they were



from a detestable source. Afterward, Gretchen found another container of gems, and Martha urges her not to reveal to her mom this time. They answer a thump at the entryway and find Mephistopheles masked as a voyager. He weaves a story for Martha, revealing to her that her better half has passed on his long ventures. Martha is both grief stricken and irate at the tales of her better half's lascivious life. To put the issue to rest, Martha asks Mephistopheles and another observer to come and legitimately bear witness to her significant other's passing. The Devil consents to bring somebody, as long as Gretchen will likewise be available.

That night in Martha's greenhouse, Gretchen and Faust meet formally out of the blue. Faust charms her and courts her. She lets him know of her hard life and of how she breast fed her wiped out baby sister until her sister passed on. Gretchen has no other family with the exception of her sibling, who is away at war, and her mom. Mephistopheles and Martha likewise be a tease, with the Devil playing a shy round of enticement with her. In the interim, when Faust proclaims his affection for Gretchen, she plays a round of "He cherishes me/He adores me not" with a blossom. She arrives on "he cherishes me" and hurries to her room. Faust pursues her to a midyear lodge, where they bid a fond farewell.

Faust, expecting that he will degenerate the young lady with his sentiments, flees to the timberland, where he lives for a period in a cavern. He thanks the Spirit of Nature for giving him such sentiments, for the time being he has a minute and a comprehension of life that he wouldn't like to lose. Mephistopheles discovers Faust and criticizes his absurd conduct, escaping the lady that he cherishes. He reveals to Faust that Faust must discover this young lady, for she pines away for him day and night. Faust, his energy overwhelming him, concurs that he should go.

Faust comes back to Gretchen, and one night in her room, they talk about his emotions on religion. Gretchen is a devoted Christian, and she realizes that neither she nor her mom could acknowledge a man that does not trust the equivalent. Faust attempts to persuade the young lady that he likewise accepts and reveres God; however she doesn't exactly trust him. Faust persuades her to enable him to give her mom a resting elixir, and they perfect their relationship. Before long, Gretchen discovers that she is pregnant by Faust. At some point, while drawing water from the town well, she hears the young ladies' tattle about another young lady who had sexual relations and wound up pregnant. The young lady was compelled to slaughter her child and now lives as a poor person and pariah. Gretchen fears that she will share the young lady's destiny. Gretchen goes to the Virgin Mary that the Lord will show kindness upon her.

Faust goes to Gretchen's home to see her and meets Gretchen's sibling, Valentine. Valentine has known about her sister's lewd conduct and has come to get vengeance on the man who impregnated her. He and Faust start to contend and battle, and Faust dives a blade into Valentine's heart. As he lies biting the dust, Gretchen comes to comfort her sibling, yet he greets her as a prostitute and reveals to her that she will be doomed for her activities. Gretchen hurries to the Cathedral to supplicate, and an Evil Spirit visits her, verifying her condemnation.



Faust leaves Gretchen to go to Walpurgis Night with the Devil. Walpurgis Night is the one night of the year when every one of the witches, abhorrent creatures, and enchantment animals of the world assemble on Brocken Mountain. Faust observes the celebration of the animals and starts to hit the dance floor with one of the witches. Over a flame, Mephistopheles and Faust talk with a gathering of specialists and government officials about the condition of the world. Faust sees a dream of Lilith, the legendary first spouse of Adam, who takes steps to charm him. He likewise observes a dream of Medusa, who Mephistopheles cautions will allure Faust and bring a whole lot of nothing. As the night closes, Faust sees a little stage set up on the mountain and goes to go to the show.

The play is entitled "Walpurgis Night's Dream" and is an interpretation of Shakespeare's "A Midsummer Night's Dream." The play recounts to the narrative of the brilliant wedding between King Oberon and his better half Titania. Go to the wedding is a panoply of characters, including government officials, specialists, figures from folklore, logicians, and even articles that have sprung up. They speak to various strains of thought, methods of insight, or masterful perspectives on life. The whole play-inside a-play considers the shifted scholastic and scholarly interests of Modernism.

In a miserable field, Faust learns of Gretchen's destiny. She murdered their baby kid and was thus captured. He falls into another sort of sadness and condemnations Mephistopheles for making this despondent and unholy issue. Mephistopheles advises him that it was he, Faust, who made the agreement. Faust arranges the Devil to take him to Gretchen's prison so that Mephistopheles brings ponies, and they ride towards the town, in spite of the fact that the Devil cautions Faust that both the specialists and avenging spirits are in the town, prepared to get their revenge on Faust for killing Valentine.

Faust sneaks into the correctional facility and discovers Gretchen. She has lapsed into craziness, and she doesn't perceive Faust, rather confusing him with her killer. Faust argues for her to escape with him, however her very own feeling of blame and disgrace, just as the possibility of the miserable life that she will live outside of the prison, keeps her from break. As Gretchen surrenders her spirit to the judgment of God, Mephistopheles enters to reveal to Faust that they should leave or be gotten by the specialists and endure a similar destiny of execution. Faust and Mephistopheles escape from Gretchen's cell as she shouts out his name. Thus, the story ends in a tragic note.

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Geoffrey Chaucer's *The Nun's Priest's Tale*- An Inspection

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Abstract

The Nun's Priest's Tale is a standout amongst the best-cherished and best-known about the majority of the Tales, and one whose classification, in Chaucer's time and now, is right away conspicuous. It is a monster tale, much the same as Aesop's tale, and as one of Chaucer's successors, the medieval Scots artist Robert Henryson, would proceed to investigate in extraordinary detail, its key relationship is that among human and creature. The key inquiry of the class is tended to toward the end by the storyteller himself: informing the individuals who discover a story regarding creatures an indiscretion to take the good from the story, ignoring the story itself. In any case, would we be able to take a human good from a story about creatures? Will a creature speak to – even just in a story – a human in any helpful manner? Hence, the paper discloses the ideas regarding to the analysis.

Keywords: Geoffrey Chaucer, *The Nun's Priest's Tale*, Tales,

For a begin, see that the creature human limit is obscured even before the story starts, when the Host ridicules the Nun's Priest (who, being a religious man, would have been abstinent) and recommending that he would have made amazing rearing stock ("tredefowl", or reproducing fowl, is the word he employments). The musing is an intriguing one – in such a case that we can think about the Nun's Priest himself as conceivably valuable in rearing, bestial terms, at that point would we be able to think about his story in possibly helpful in human terms?

The inquiry outlines different subjects of the story. The issue of lady's direction is raised once more (last foregrounded in Chaucer's story of Melibee) unequivocally – ought to Chauncleer accept Pertelote's recommendation about how to decipher his fantasies? Would it be advisable for him to slight his fantasies, and move on? He does, obviously, looking among the cabbages (maybe even to discover herbs), when he sees the fox – and by then, the story appears to propose, he ought to never have tuned in to his significant other in any case: his feelings of dread were substantial.

That is, until we recollect what the storyteller lets us know in any case at a vital point, that his story is "of a cok" – about a chicken. It is scarcely as though we need a prophetic dream to disclose to us that foxes like eating chickens: it's what we may call creature nature. This is doubly featured when, subsequent to citing Cato and talking about the different printed governmental issues of dream understanding, Chauncleer calls his spouses energetically to him since he has discovered a grain of corn – and afterward has uncomplicated creature sex with Pertelote throughout the night. It is an inconsistency;



Chaucer appears to suggest, to expect unchicken-like conduct from a chicken: yet the logical inconsistency is one which fills the entire kind of monster tale. In the event that the Nun's Priest had an excess of human nobility and restriction to be a rearing fowl, Cato-citing Chaunticleer has creature asks too solid to even think about being a reasonable auctour.

Then again, actually, obviously, with the conceivable special case of Arviragus and Dorigen in the Franklin's Tale, there is not any more steady and vigorous "marriage" in the Canterbury Tales than Chanticleer and Pertelote's. The two fowl have a satisfying sexual relationship - and the sex happens as a pleasurable, uncomplicated end in itself, an unmistakable difference with the sexual exchanges of the Franklin and the Wife of Bath's stories. In one sense, at that point, the creatures are not all that savage.

Translating dreams, by chance, is a most loved topic of Middle English writing, and it outlines an entire classification of verse, known as "dream ballads", of which Chaucer himself composed a few (counting the Book of the Duchess and the House of Fame). Dreams and content are intently interlaced, and – even in this story – the manner by which a fantasy ballad compares the content of the fantasy with the content of the story is clear. Is a fantasy any pretty much genuine than a story? On the off chance that we can take a good from a story, would we be able to take one from a fantasy?

This story is from multiple points of view an arrival to the ground, an arrival to nuts and bolts. We begin with a poor widow, and a dusty yard - a setting far expelled from the high-culture traditional disasters of the Monk. Additionally, the story continues stressing anality and bottoms - in Chaunticleer's two instances of dreams-working out, a waste truck and a breaking boat's "base" is the pivot of the story, and Pertelote's recommendation to Chaunticleer is to take some "laxatyf" to get out his humors. There is a well-meaning feeling of groundedness about this story, an arrival – after the dull keep running of Monk (intruded), before him the rebuffing Melibee (and interfered with Sir Thopas) and severe Prioress – to the diversion and warmth of the early stories. However its topic additionally obscurely hints the finish of the story telling task itself.

On the off chance that the story, taken straightforwardly, does underwrite prophetic dreams (however, as referenced over, a glance at the creature idea of its characters may be viewed as ridiculing the entire idea!) at that point what is the "moral" that the storyteller needs us to remove toward the end? As ever, this isn't absolutely clear. However one thing it may be is the significance of talking or not talking.

Something that makes Chaunticleer the ethically delegate chicken an issue is the way that he can talk and contend with his significant other from one viewpoint, yet cry "cok! Cok!" when he sees a grain on the floor. He is both chicken and human, rather like Chaucer composes as both himself and as Nun's Priest. The story, in any case, is organized by individuals realizing when to talk and not realizing when to speak: Pertelote stands up to wake Chaunticleer from his fantasy, Chaunticleer absurdly opens his mouth to sing for the fox when he is caught, and it is Chaunticleer's last appearance of the device that he himself fell into on the fox which makes him thusly open his mouth – and let Chaunticleer go. Know when you should "clank" (jabber) and realize when to hold your tranquility.



Hence, it is a topic obviously which focuses a sharp finger at the entire thought of a brute tale - the entire sort, we may contend, laying on the author exactly overlooking the right minutes to have a character talk or not talk; and it additionally is a hazardous good for the Tales all in all. In a work of writing that continually gorillas orality, the order to quiet down is a genuine one – and, as a correlation of the Nun's Priest's Tale to the Manciple's Tale uncovers – one especially in Chaucer's brain at the finish of the Canterbury venture.

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An Analysis of the Anglo-Saxon Epic *Beowulf*

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Abstract

The epic poem begins with a brief genealogy of the Danes. Scyld Shefing was the first great king of the Danes, known for his ability to conquer enemies. Scyld becomes the great-grandfather of Hrothgar, the king of the Danes during the events of Beowulf. Hrothgar, like his ancestors before him, is a good king, and he wish to celebrate his reign by building a grand hall called Heorot. Once the hall is finished, Hrothgar holds a large feast. The revelry attracts the attentions of the monster Grendel, who decides to attack during the night. In the morning, Hrothgar and his thanes discover the bloodshed and mourn the lost warriors. This begins Grendel's assault upon the Danes and ends with the feats of Beowulf and his fight with the monstor dragon and its death and his saga.

Keywords: Analysis, Anglo-Saxon, Epic, Beowulf

In the beginning of the epic, twelve years pass. Eventually the news of Grendel's aggression on the Danes reaches the Geats, another tribe. A Geat thane, Beowulf, decides to help the Danes; he sails to the land of the Danes with his best warriors. Upon their arrival, Hrothgar's thane Wulfgar judges the Geats worthy enough to speak with Hrothgar. Hrothgar remembers when he helped Beowulf's father Ecgtheow settle a feud; thus, he welcomes Beowulf's help gladly.

Heorot is filled once again for a large feast in honor of Beowulf. During the feast, a thane named Unferth tries to get into a boasting match with Beowulf by accusing him of losing a swimming contest. Beowulf tells the story of his heroic victory in the contest, and the company celebrates his courage. During the height of the celebration, the Danish queen Wealhtheow comes forth, bearing the mead-cup. She presents it first to Hrothgar, then to the rest of the hall, and finally to Beowulf. As he receives the cup, Beowulf tells Wealhtheow that he will kill Grendel or be killed in Heorot. This simple declaration moves Wealhtheow and the Danes, and the revelry continues. Finally, everyone retires. Before he leaves, Hrothgar promises to give Beowulf everything if he can defeat Grendel. Beowulf says that he will leave God to judge the outcome. He and his thanes sleep in the hall as they wait for Grendel.

Eventually Grendel arrives at Heorot as usual, hungry for flesh. Beowulf watches carefully as Grendel eats one of his men. When Grendel reaches for Beowulf, Beowulf grabs Grendel's arm and doesn't let go. Grendel writhes about in pain as Beowulf grips him. He thrashes about, causing the hall to nearly collapse. Soon Grendel tears away, leaving his arm in Beowulf's grasp. He slinks back to his lair in the moors and dies.



The Danes, meanwhile, consider Beowulf as the greatest hero in Danish history. Hrothgar's minstrel sings songs of Beowulf and other great characters of the past, including Sigemund (who slew a dragon) and Heremod (who ruled his kingdom unwisely and was punished). In Heorot, Grendel's arm is nailed to the wall as a trophy. Hrothgar says that Beowulf will never lack for riches, and Beowulf graciously thanks him. The horses and men of the Geats are all richly adorned, in keeping with Hrothgar's wishes.

Another party is held to celebrate Beowulf's victory. Hrothgar's minstrel tells another story at the feast, the story of the Frisian slaughter. An ancient Danish king had a daughter named Hildeburh; he married her to a king of the Frisians. While Hnaef, Hildeburh's brother, visited his sister, the Frisians attacked the Danes, killing Hnaef and Hildeburh's son in the process. Hengest, the next leader of the Danes, desired vengeance, and in the spring, the Danes attacked the Frisians, killing their leader and taking Hildeburh back to Denmark.

After this story is told, Wealhtheow presents a necklace to Hrothgar while pleading with her brother-in-law Hrothulf to help her two young sons if they should ever need it. Next she presents many golden treasures to Beowulf, such as necklaces, cups, and rings. Soon the feast ends, and everyone sleeps peacefully.

In the night, Grendel's mother approaches the hall, wanting vengeance for her son. The warriors prepared for battle, leaving enough time for Grendel's mother to grab one of Hrothgar's counselors and run away. When Beowulf is summoned to the hall, he finds Hrothgar in mourning for his friend Aeschere. Hrothgar tells Beowulf where the creatures like Grendel live—in a shadowy, fearful land within the moors.

Beowulf persuades Hrothgar to ride with him to the moors. When they reach the edge of the moors, Beowulf calls for his armor, takes a sword from Unferth, and dives into the lake. After a long time, Beowulf reaches the bottom of the lake, where Grendel's mother is waiting to attack. Beowulf swings his sword, but discovers that it cannot cut her, so he tosses it away. They then wrestle until Beowulf spies a large sword nearby. He grabs it by the hilt and swings—killing Grendel's mother by slicing off her head. Still in a rage, Beowulf finds the dead Grendel in the lair and cuts off his head as a trophy.

As they wait, the Danes have given up all hope for Beowulf because he has been underwater for such a long time. They are shocked when Beowulf returns with Grendel's head and the hilt of the sword (which melted with the heat of Grendel's blood). They bear the hero and his booty back to Heorot, where another celebration takes place. Beowulf recounts his battle; Hrothgar praises him and gives him advice on being a king. A grand feast follows, and Beowulf is given more priceless treasures. The next morning, the Geats look forward to leaving Denmark. Before they leave, Beowulf promises aid for Hrothgar from the Danes. Hrothgar praises Beowulf and promises that their lands will have an alliance forever. As the Geats leave, Hrothgar finds himself wishing Beowulf would never leave.

The Geats return with much rejoicing to their homeland, where their king Hygelac and his queen Hygd greet them. In an aside, the narrator compares Hygd to the queen of the ancient Offa, who is not tamed until Offa comes to subjugate her. Beowulf tells his lord the events of his trip to Denmark. In the process, he tells another story that had previously been



unmentioned. Hrothgar betrothed his daughter Freawaru to a prince of the Heathobards in order to settle an old feud. Beowulf speculates that someone will goad this Heathobard prince to take vengeance upon the Danes for all their past wrongs. Hygelac praises Beowulf for his bravery and gives him half the kingdom. They rule the kingdom together in peace and prosperity. Hygelac is killed in a battle soon after, so Beowulf becomes king of the Geats and rules the kingdom well.

In the fiftieth year of Beowulf's reign, a monster arises to terrorize the Geats. A treasure trove was left by an ancient civilization, which guarded it jealously until only one member of the race was left. After the last person's death, a fire-breathing dragon found the treasure and guarded it for three hundred years. One day, a slave stumbled upon the treasure and stole a cup as an offering to his lord. The dragon awakened to find something missing from his treasure, and began his rampage upon the Geats.

One day, Beowulf learns that this dragon has destroyed his own great hall. This attack sends him into deep thought. Soon he orders a shield to use for battle, but not without a heavy heart at what may happen to him. He recalls Hygelac's death in battle and his own narrow escape from this battle. He recalls a number of battles he has seen as he travels to the dragon's lair with eleven of his thanes. The servant who stole the cup leads them to the lair.

As they wait to attack the dragon, Beowulf recounts the Geat royal family's plight, in which Hygelac's oldest brothers killed each other and left their father to die of a broken heart. Beowulf says he served Hygelac well, and a sword (named Naegling) that he won while serving Hygelac will help him save the kingdom once again. Beowulf leads the charge to the dragon's cave. The shield protects him from the dragon's flames, but his men flee in fear, leaving only one man behind. This man is Wiglaf, Beowulf's kinsman through Ecgtheow. Wiglaf becomes angry, but swears that he will stay by Beowulf's side.

Just then the dragon rushes up to them. Beowulf and the dragon swing at each other three times, finally landing mortal blows upon each other the last time. The dragon is beheaded, but Beowulf is bitten and has a mortal poison from the dragon flowing through his body as a result. Wiglaf bathes his lord's body as Beowulf speaks on the treasure. He says that Wiglaf should inherit it as his kinsman; then he dies.

After his death, the cowards return, to be severely chastised by Wiglaf. He sends a messenger to tell the people of their king's death. The messenger envisions the joy of the Geats' enemies upon hearing of the death of Beowulf. He also says that no man shall ever have the treasure for which Beowulf fought. Wiglaf and Beowulf's thanes toss the dragon's body into the sea. They place the treasure inside a mound with Beowulf's body and mourn for "the ablest of all world-kings." Thus the play ends in the death saga of Beowulf.

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Chemistry in Mary Shelley's *Frankenstein*

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Abstract

“Frankenstein”, the novel composed by Mary Shelley, takes thoughts found in scholarly messages, minutes in time, and individuals and joins them into the novel to tell the confined story. Speculative chemistry and the chemists, albeit hardly referenced in the novel, are quintessential to the continuation of the plot. It is the chemists and their thoughts, especially those of Paracelsus and the idea of the solution of life, that move Victor Frankenstein to seek after the possibility of creation through science, at last driving Victor to the production of the animal in Frankenstein. Nevertheless, the paper traces out the elements of chemistry used in the novel.

Keywords: Chemistry, Mary Shelley, *Frankenstein*

Cutting edge confusion is that speculative chemistry is the demonstration of transmuting articles, for example, lead and mercury into gold and silver for material increase. In *Frankenstein*, the common theory that is referenced perspectives chemists as the individuals who wished to find the puzzle of life and the formation of lifeless things notwithstanding the individuals who looked to reestablish the human spirit to flawlessness. By review speculative chemistry in such manner, Victor wishes to utilize the speculative chemistry he gains from his instructors to kill the condition of death, an objective that isn't for the riches however to help the general population.

With the goal of showing of how Victor uses speculative chemistry, one must see where Victor learns speculative chemistry. While on an outing with his family, undesired climate prompts the family to remain inside the hotel where Victor unearths a book by the chemist, Cornelius Agrippa. With Agrippa's thoughts as a motivation, Victor proceeds to peruse the majority of Agrippa's fills in just as works by Paracelsus and Magnus, chemists that lived in a period before *Frankenstein* was composed. Victor views these three chemists as his educators. Indeed, even Victor expresses that he is "a devotee of Albertus Magnus" that emerged in the eighteenth century. Shelley utilizes this immediate reference to outline that speculative chemistry was the beginning of Victor's training. In spite of the fact that it is obvious every one of the three chemists have thoughts that add to Victor's instruction, crafted by Paracelsus are most conspicuous and eminent in the novel.

Paracelsus was a Swiss chemist and doctor who saw and utilized catalytic drug over every single other thought of speculative chemistry to help individuals. Paracelsus "instructed that 'the object of science isn't to make gold, yet to get ready medicines. These prescriptions



would most likely expand the life of man by recuperating them, and hence enable them to carry on with a superior life. It was trusted that the elixir of life, an objective of numerous chemists, was a definitive prescription that would enable man to live unceasingly. Considering this, one can see a parallel to Victor's thought in *Frankenstein*. Victor himself looks for the mythical solution in the novel. He straightforwardly cites the solution of life "I entered with the greatest diligence into the search of the philosopher's stone and the elixir of life. But wealth was an inferior object; but what glory would attend the discovery, if I could banish disease from the human frame, and render man invulnerable to any but a violent death!" (Shelley 23) At this point, Victor's center lies in broadening life, not the riches that may have accompanied the revelation of making life. Thus the thoughts that the chemists show Victor and lead him towards creation don't remain with him altogether.

Regardless of all that speculative chemistry has shown Victor, advanced science challenges the perspectives on the chemists and pushes Victor toward science. In spite of the fact that in this occasion Victor turns into a researcher, one must realize that speculative chemistry advanced into science. It is an exhibition with power that Victor's dad leads that causes the oust of Cornelius Agrippa, Albertus Magnus, and Paracelsus, in Victor. Due to this trial, Victor heads out to think about normal sciences at a school in Inglostadt. At Inglostadt University, Victor runs over two educators, Krempe and Waldman, the two men of science, with various perspectives on speculative chemistry. Krempe, on one hand, derides Victor and discloses to Victor that his time has been squandered getting learning on speculative chemistry. Then again, Waldman sees Victor's instructive foundation and does not censure Victor. As Waldman states, "They had left to us, as a simpler undertaking, to give new names, organize in associated groupings, the realities which they in an extraordinary degree had been the instruments of exposing." (Shelley 29) These words set that science started from speculative chemistry since the announcement alludes to how this common theory of speculative chemistry, as an antecedent, brought a portion of the secrets of the world into open information. Close by one another, one can assess utilization of speculative chemistry against the utilization of science. Shelley utilizes both speculative chemistry and science in the novel and in this way, with the words Waldman states, it is seen that speculative chemistry and science cannot be isolated. It is the association of the act of science and thoughts of speculative chemistry that enable the animal to be made.

The production of the animal is a standout amongst the most, if not the most, significant minute in *Frankenstein*, yet to perceive how speculative chemistry is identified with this minute, a perception on the occasions prompting the creation must significantly be made. Victor states, "One of the phaenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life." (Shelley 31) Victor begins to concentrate on the possibility of life and passing in living creatures. It is here that he starts to address what causes passing and all the more, what causes life. With this, Victor in the end finds the mystery of the hindrance that separates life and passing. At this point Victor makes the greatest logical disclosure conceivable at the time and gets down to



business on making it conceivable by beginning to gather dead issue, or as far as speculative chemistry, base materials to assemble his creation.

Initially, Victor is indecisive in what he wishes to make, however he in the long run settles on making the animal dependent on the picture of individuals. At the point when Victor has gathered every one of his materials, following two years of chipping away at his revelation, he at long last breathes life into his creation. Despite how logical his choice might be, it additionally has starting points in catalytic lessons. This choice to cause the animal to take after a human can characterize it a homunculus, since it was made misleadingly. This is critical to see since in the novel, Shelley does not expressly reveal to her followers the procedure wherein the beast was made. Here, collecting the dead material, before the animal is assembled, can be viewed as speculative chemistry. What's more, the side-effect, the homunculus, likewise has a thought in speculative chemistry. It would accordingly appear the real making of the beast would have been catalytic also since the underlying and final states were catalytic.

As it has been noted, speculative chemistry and the lessons and thoughts of chemists were powerful in the making of the animal in *Frankenstein*. Paracelsus' lessons alongside the thoughts of the mixture of life and the movement of inanimate materials are the key things that enable the animal to be conceived. Albeit one may state that science was the significant factor in the making of the beast, the science most obvious in the book, science, has its beginnings in speculative chemistry. The incorporation of first speculative chemistry and afterward science does not suggest that speculative chemistry could really compare to science or the other way around. These references to speculative chemistry additionally brief one to watch the situation where speculative chemistry was nonexistent in the novel. This prompts the scrutinizing of the underlying impulse that Victor gets. Imagine a scenario in which Victor had at first grabbed a book in religion or oceanography while at the hotel rather than a book on speculative chemistry.

Hence, for this situation I trust the novel would have progressed uniquely in contrast to way that it did, since without speculative chemistry, utilizing science to make would have little esteem. Waldman's character might not have been as steady towards Victor since it is Waldman's view to speculative chemistry, a shared belief for both, that makes Victor trust him. Without speculative chemistry, it is conceivable that Victor may have never sought after finding the boundary of life and demise. Without the craving to find how to breathe life into lifeless things back Victor may have never made the animal subsequently provoking an absolute move in the plot of the story. It is speculative chemistry that permits the production of the beast and enables the novel to proceed with the manner in which Shelley at first composed it.



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Historical Backdrop in Stephen Ambrose's *Band of Brothers*

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Abstract

Stephen Ambrose's book Band of Brothers is a traditional book that delineates the historical backdrop of the World War II all things considered to the warriors of Easy Company, the 506th Regiment. In that capacity, the book delineates the experience of the men in expectation to catch Hitler's Eagle Nest. The Division was the best with the extraordinary hardship for these divisions. The experience enabled the fighters to develop steadfastness and kinship to one another, making up the premise of Ambrose story of the Easy Company. In that capacity, this paper centers around introducing a diagram of the book just as examines the writer's aims, all things considered to history. Therefore, the paper evaluates the novel in the historical perspective.

Keywords: History, Backdrop, Stephen Ambrose, *Band of Brothers*

The primary thought displayed in Stephen Ambrose's book, *Band of Brothers*, is that the bond shaped between the men of Easy Company was more grounded than different bonds between the individuals from the regiment. All things considered, the creator demonstrates the occurrences of how warriors legitimately resist arranges so as to stay with the Easy Company. The talked with men gave explanations behind this; that they wished to battle with the best, to put in the valuable work also trust each other with their lives. These comprised the Easy Company as the writer shows this through the title of the book. Then again, the subject identifies with a more extensive idea of American cooperation. It makes the peruser think as if she or he has a comparable bond with these individuals, and would seek after them into fight whenever.

Various books spread the general information of World War II. Regardless, few creators have focused on enhancing the individual part of the men who shaped piece of this war. The writer allowed the perusers a chance to picture the historical backdrop of the World War II with profound understanding. Thusly, the perusers can actually feel what the men felt. Moreover, not exclusively did the writer endeavor to engage and instruct the perusers, yet in addition he needed the perusers to know about boldness and strength of these men. The creator trusted that they ought to be perceived as what they are and the commitment they offered by them to all Americans and the world.

In 1942, men experiencing preparing at Georgia, utilize the chance allowed to them to be partaken a unit of paratroopers that hunt down Hitler. The undertaking drew a great deal of volunteers as it pulled in extra boosts in compensation for the outstandingly diligent work they needed to do. Accordingly, the men started there preparing directed by Captain Sobel,



whom a large portion of the men came to detest. The men's preparation included fundamental infantry aptitudes just as hopping parachutes. All things considered, the preparation included running up mountain Currahee that implied standing together in the Indian lingo, yet at that point, who could state that the men of Easy would have had the order. They had been walking since morning, "following a night of no genuine rest; they battered and wounded the fighters from the opening trouble, and the weapons abilities to take away this noteworthy accomplishment of arms had it, not for Sobel?" (Ambrose 85).

Following an extreme preparing, the men of Easy Company move to Uppotey, England for all the more preparing. The men get planning for the most well known military move; the D-Day attack that occurred in Normandy. The Easy Company is to parachute a long way from the German shield and thus clear their path through towards the shoreline, where they were to meet with their associated powers, with expectation to remove the German's supply to the front of the procedure. In 1944, the intrusion was effective, in the wake of having deferred the war, because of unfriendly climate condition. The parachuting of the Regiment did not occur as planned, because of low perceivability just as counter air assaults they got, however as the warriors slipped superficially they started to regroup and verify the shoreline. The warriors, under Lieutenant Dick Winters order, see that the Germans withdrawing to Berlin. Every one of the men had various stories to state: "Sergeant Bill additionally lost his swagger, over the knee. After liberation in 1945, he had 80 percent incapacity. Thusly, he wedded and functioned as a sales rep, printer and woodworker, all with a counterfeit leg" (Ambrose 296).

The Easy Company did not relief as they go into Holland. This was a division of activity broadly known as Market Garden. Probably, they go to Bastogne to hold the front fortification in the midst of the virus winter, no winter attire, and little ammunition and with no sustenance to support them. After various causalities, the regiment rests, and afterward goes before the push towards Germany. These fights become broadly known as the Battle that occurred in Bulge. At last, the Regiment battled their way through to Germany where the troops found an inhumane imprisonment where the Germans sent detainees. The organization takes Hitler's Eagle's Nest, just as, the town of Berchtesgaden that went about as the keeps going the last throttlehold of the Germans, and as the Germany armed force yields, countless troopers begin planning to move out of the war.

Therefore, Japan additionally yielded to the war inciting the finish of the war. The regiment had the most noteworthy number of causalities in contrast with different troops that went about as their partners. There existed numerous front lines' evaluations, including making Captain Winters persuading elevated to be a Major, just as a force chief. Out of appreciation for their accomplishment, the unit disbanded when they returned home. For the fighters that returned home, the perusers get a look at their lives, how they saw their occurrences and led their lives in the wake of taking an interest in the best armed force, in all of military history. Thusly, it offers an esteemed view at the methods by which the warriors met up and endured the war and how they become reinforced together.



The book is especially pertinent to the theme of World War II since Easy Company served there, yet in addition the idea of its writing. The story did not depend on performance by the creator as his depiction exhibited the accounts of the men who partook in the war. The creator makes the story convincing, by joining stories from the meeting picked up from the officers. Without a doubt, the perusers comprehend what occurred as the warriors' point of view introduced the knowledge story. The creator presents occurrences of what the warriors accomplished for no particular reason and what they did with their extra time. The writer needed to express the substance and targets of the book as though offered the significance of war and the officers who took an interest in it.

Nevertheless, *Band of Brothers* is an elegantly composed story since the peruser can find the minutes lived by the Easy Company. It offers the perusers' the detail depictions of the circumstances exposed to them. There is different part of the book that is respectable of acclaim. In the first place, is the creator's incorporation of different authentic occasions, for example, the Eisenhower's discourse before the beginning of Operation Overlord. The writer offers profiles of huge numbers of the officers of Easy Company in the principal parts of the book. Accordingly, offers the perusers' with an understanding into the identity of the individuals from the Easy Company and can help the perusers to appreciate the reason concerning why different situations develop the manner in which they did. For instance, the profile the writer offers on Captain Sobel, the underlying boss of Easy Company advises the perusers about his self ingested and rough identity. Thusly, the peruser pursues the conflicts of Captain Sobel with the remainder of the Easy Company. The book merits on perusing as it is engaging just as instructive.

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A Brief Substantiation of Chinua Achebe's *The Arrow of God*

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Abstract

The epic novel is set in the provincial towns of Igbo individuals of Nigeria amid the 1920's and the story starts with an unpleasant quarrel between the Umuaro and the Okperi. The inhabitants of Umuaro are at war with their neighbors, the Okperi, on the grounds that they pine for a real estate parcel in Okperi domain that they wish to guarantee. In spite of the threats between the two areas the two of them revere a typical divinity, the god Ulu. Nwaka, a man of extensive riches and impact, affected the battling, considering it to be an amazing chance to build their clan's impact. Nwaka boldly resists Ulu, having positively no respect for the divinity or his picked agent, the central minister, Ezeulu, the main man who prompts against participating in innate fighting. These, elaborates the circumstances too worse at the place. Hence, the paper tries to unfold the theme behind it.

Keywords: Substantiation, Chinua Achebe, *The Arrow of God*

The beginning proceeds with the battle goes to an unexpected stop any way through the contribution of an English pilgrim official, Capt. T.K. Winterbottom, who upholds the harmony by crushing every one of the guns inside Umuaro. In spite of the evasion of slaughter, the inhabitants of Umuaro are insulted with Ezeulu, seeing his refusal to take an interest in the battling as a treachery of his kin.

A time of five, generally tranquil years pass and a feeling of commonality comes back to Umuaro. Christian ministers have now advanced into Umuaro, changing over whomever they can and persuading the general population that the love of their old divine beings was a pointless activity. Ezeulu, seeing the confidence of the white man gradually flourish and make progress in their locale conveys his child, Oduche, to learn as much as he jar of the white man's way of life by having him go to a congregation that the ministers have set up in their locale. In the interim the ill will among Ezeulu and Nwaka has exacerbated and is currently an out and out furtive grudge. Nwaka reinforces his situation by charming himself to Ezidemili, consecrated minister of the lesser god, Idemili.

The love of Idemili is not even close as across the board as the love of Ulu, yet the challenge between the two agent pastors and their particular divinity has made a profound break inside the network, harming the effectively stressed relations inside it. This break is exacerbated by the nearness of the locals who had changed over to Christianity, including Ezeulu's child, Oduche, who has been entrusted to execute a totemic python. He endeavors to do the deed yet loses his nerve ultimately, setting the adored snake inside a case as opposed



to executing it by and large. Any endeavor to move or mischief the blessed snake is taken as an awful affront to Idemili and Oduche's disloyalty is found while he's in chapel. When updates on the infringement of the totemic python came to Ezidemili, he sends an emissary to Ezeulu to ask how he plans to present appropriate reparations in light of his child's wrongdoing. Ezeulu takes this scrutinizing inadequately and affronts the consecrated minister of Idemili accordingly.

While the strains inside the different Igbo groups keep on rising the frontier powers choose to venture in again. Ezeulu is welcomed by T.K. Winterbottom to participate in the pioneer government, administering his kin yet "having his strings pulled" by provincial bosses. Ezeulu turns down this offer declining to leave on the grounds that "the Priest of Ulu doesn't leave his cabin" he pompously states. This move wins the anger of the frontier powers and he is detained for his insubordination. His imprisonment comes at a terrible time however as the inhabitants of Umuaro can't gather the yams, their staple nourishment, except if the esteemed minister of Ulu gives his gifts amid the New Yam Feast.

In the long run, Ezeulu is discharged from jail and the townspeople just as the nearby pioneers tensely hang tight for him to start the New Yam Feast. At the point when the ideal opportunity for declaring the merriments arrives the network is stunned that the rejects due to a detail. He will not open the reap on the grounds that regardless he has three hallowed yams left over from the past yield and he should comply with the standards "set by Ulu" which implied that he'd devour one holy yam consistently before he can enable the townspeople to collect the present year's harvest. This implied one thing for their whole network: certain starvation. The town older folks even ask Ezeulu to ask Ulu to cut down discipline upon them if just to enable the gather to occur, yet despite everything he cannot.

Updates on the infighting, pulls in the consideration of John Goodcountry; a Christian preacher, seeing the distress as a chance to be abused to win more believers. The canny catechist prescribes that any individual who wishes to reap his or her yams may do as such, however offering the collect to the Christian God rather than to Ulu so they may probably gather with no dread of "divine" retaliation. The ongoing occasions have dissolved what little validity Ezeulu had left and the townspeople start collecting the yams for the sake of the Christian God.

The murdering hit to Ezeulu/Ulu's notoriety anyway comes at the terrible passing of one of his children, Obika, while helping with bringing a formal veil for conventional custom. The townspeople take this unforeseen development, as a beyond any doubt sign that their god, Ulu, has made a decision about his picked minister and Ulu isn't satisfied. Since the locals guess that Ulu has deserted them and will in this manner face starvation they currently swing to the Christian God. Hence the novel elicits the nature of the Igbo people.

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