SELF LEARNING MATERIAL

ENGLISH

COURSE : ENG - 101

(1st Semester)

LITERATURE AND SOCIAL HISTORY-I

BLOCK - I

MEDIEVAL TO THE RENAISSANNCE

BLOCK - II

THE ENLIGHTENMENT TO ROMANTICISM

BLOCK - III

THE MODERN TO THE POSTMODERN

DIRECTORATE OF OPEN AND DISTANCE LEARNING
DIBRUGARH UNIVERSITY
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ENGLISH

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UNIT 1: FEUDALISM

Feudalism is the dominant social system in medieval Europe. The social structure of the middle ages was organized round the system of Feudalism. Feudalism in practice meant that the country was not governed by the king, but by individual lords or barons, who administered their own estates, minted their own money, levied taxes and tolls, and demanded military service from vassals. Feudal society is a military hierarchy in which a ruler or lord offers mounted fighters a *fief*, a unit of land to control in exchange for military service. The individual who accepted this land became a vassal, and the man who granted the land became known as his lord. The deal was often sealed by swearing oaths on the Bible or on the relics of saints. Often, this military service amounted to 40 days' service each year in times of peace or indefinite service in times of war. Factors such as the quality of land, the skill of the fighter, local custom, and the financial status of the lord always played a part.

At its most elementary level, a *fee* or *fief* was a contract where two parties exchanged service for some form of material value. This value could be in different forms: land, revenue collected in various ways through tolls and taxation, or an annual amount given in return for service rendered. The word from the Germanic *fehuod* (from which is derived the English and French *fief*)—that is, "property in cattle" and, later, "tenure" or "property in land" stresses the importance, in the system, of land tenure and the rights and privileges attached to it.

The term 'Feudalism' conventionally denotes the type of society and the political system originating in Western and Central Europe and dominant there during the greater part of the Middle Ages. However, the term is also applied to other societies and systems of government with similar characteristics in antiquity and in modern times. The word from the Germanic *fehu-od* (from which is derived the English and French *fief)* — that is, "property in cattle" and, later, "tenure" or "property in land"-stresses the importance, in the system, of land tenure and the rights and privileges attached to it (*Encyclopedia*).

As Bibhash Choudhury in his *English Social History and Cultural History* (2005) envisages, the term 'feudalism' is fraught with complications, primarily because it has been seen to suggest a variety of social, political, cultural and economic structures. In conventional usage, feudalism involved the functions of justice, taxation, defense, economic privileges, and social recognition in a system of power relations in medieval society. One of the political implications of the term is that in the Middle Ages, feudalism consolidated into an elaborate system of governance and power where private lords exercised their authority. The impact of this authority extended beyond their own individual households or social groups. It also determined the administrative system of the Middle Ages.

By the 12th and 13th centuries, Feudalism emerged as one of the dominant ideologies that shaped and structured medieval man's social, economic and political life. One of the most powerful effects of feudalism was that it served as a justification for the functioning of a hierarchical order. This order was based on a scale of subordination, the head of which was the king. The acceptance of land constituted an important aspect of the feudal relationship as it was associated with service and reward. Feudalism was based on the exchange of land for military services. The emergence of the Medieval Feudal system of the Middle Ages affected all spheres of the medieval society: a land-based economy, judicial system and the rights of the feudal lords under the feudal system and the lack of rights of the serfs and peasants.

As defined by scholars in the 17th century, the medieval 'feudal system' was characterized by the absence of public authority and the exercise by local lords of administrative and judicial functions formerly performed by centralized governments. This order was based on a scale of subordination, the head of which was the king. The acceptance of land constituted an important aspect of the feudal relationship as it was associated with service and reward. In this system, it was the relationships that hierarchically structured the medieval society and organized the social paradigm for the purposes of governance.

Generally, feudalism has been regarded as the fabric of medieval society, and the stage of social and economic development that preceded Capitalism. Feudalism provided stability within societies, restoring public order and strengthening the monarchy. Three primary elements characterized feudalism: lords, vassals, and fiefs; the structure of feudalism can be seen in how these three elements fit together. A lord was a noble who owned land, a vassal was a person who was granted possession of the land by the lord, and the land was known as a fief. In exchange for the fief, the vassal would provide military service to the lord. The obligations and relations between lord, vassal, and fief formed the basis of feudalism.

The basis of feudalism was the doctrine that the whole land was the property of the king and that the individual landowner was not in the full sense an owner, but held his land as a tenant of the King by the grant of the king on recognized condition of military service. But after the Norman Conquest, the King had assumed the ownership of the entire soil.

Origin and Development:

Feudalism emerged in medieval Europe during the early eighth century, but feudalism did not emerge in England until the Middle Ages. However, feudalism was established in other parts of Europe prior to 1066 and the Norman Conquest of England. Feudal society evolved in its developed form in the northern French heartland of the Carolinian monarchy of the eighteenth centuries, but has its origin also in late Roman practice. Feudalism reached its most developed form in the

Latin kingdom of Jerusalem in the twelfth and thirteenth centuries. In the middle ages, feudalism was based on the exchange of land (fief) for military service, called the Feudal Levy. However, feudalism evolved in Europe as a way of maintaining a stable population engaged in farming and to ensure that levies could be raised to face down external threats. King William the Conqueror used the concept of feudalism to reward his Norman supporters for their help in the conquest of England on the event of the defeat of the English Anglo-Saxons at the Battle of Hastings in 1066. Feudalism spanned from 900 to 1500. In the Middle Ages, feudalism demanded that everyone owed allegiance to the King and their immediate superior. Everyone was expected to pay for the land by providing the following services:

- Work-days- completing any chores required.
- Providing trained soldiers to fight for the King
- Providing equipment – clothes and weapons for the soldiers

In the agrarian society of medieval Europe, a fief was usually a specified parcel of land. The services usually entailed military service for a fixed time period each year (usually 40 days). This would depend on the amount of land involved, which was calculated in multiple of knight's fees. A knight's fee was a sufficient amount of land to support one knight—enough land, in other words, to support a warrior and his expensive war-horse armour and weapons along with his family and servants.

So, if a vassal had been granted a fief worth 40 knight's fee, he would be obliged to provide his lord with 40 knights for 40 days a year. If he had only been given one knight's fee, he would either undertake his service himself or send a substitute. A vassal was also obliged to provide his lord with money whenever he needed. He also had a duty to provide his lord with advice. In return for these services, the lord would promise to protect his vassal and to "give him justice" (that is, support him in the court).

Significantly, feudalism arose as a response to circumstances in which endemic warfare was the order of the day, more specifically from the attack of the Vikings. The feudal society was one organized for war; a central reason for its birth was the need for kings and great lords to call forth armies of mounted warriors. These mounted soldiers began life as the henchmen of the magnates and local lords.

The Feudal Order:

King'! Barons'! Knights'! Villeins

The system of feudalism consisted of a king at the top who had lords and nobles serving him. A vassal was a noble in service to a lord who ranked higher than him. The King was in complete control under the feudal system. He was the

owner of all the land of the country and he was the one who decided to whom he would lease land. He therefore typically allowed tenants he could trust to lease land from him. However, before they were given any land they had to swear an oath of fealty to the king at all times. The men who leased land from the king were known as Barons, they had complete control of the land they leased from the king. Barons leased land from the King that was known as a manor. They were known as the Lord of the Manor and were in complete control of this land. They established their own system of justice, minted their own money and set down their own taxes. Moreover, in return for the land they had been given by the king, the Barons had to serve on the royal council, pay rent and provide the king with knights for military service when he demanded it. Knights were given land by a Baron in return for military service when demanded by the King. They also had to protect the Baron and his family, as well as the Manor, from attack. The Knights kept as much of the land as wished for their own personal use and distributed the rest to villeins (serfs). Villeins, also known as serfs, were given land by the Knights. They had to provide the Knight with free labour, food and service whenever it was demanded. Villeins had no rights of their own; they were not allowed to leave the Manor and had to seek their Lord's permission before they could marry.

Feudalism was built upon a relationship of obligation and mutual service between vassals and lords. A vassal held his land, or fief, as a grant from a lord. When a vassal died, his heir was required to publicly renew his oath of faithfulness to his lord. This public oath was called "homage".

The most important of the changes proceeding during the life-time of Chaucer was the break-up of the feudal manor. Farm lease and money wages were increasingly taking the place of cultivation of the lord's demesne by servile labour, and in this way beginning the gradual transformation of the English village from a community of semi-bondsman to an individualistic society in which all were at least legally free, and in which the cash nexus had replaced customary rights. This great change broke the mould of the static feudal world and liberated mobile forces of capital, labour and personal enterprise, which in the course of time made a richer and more varied life in town and village and opened out new possibilities to trade and manufacture as well as to agriculture.

The very genesis of feudalism in England was based on William the Conqueror's strategy to derive the allegiance from his nobles through which he sought to pacify them by granting them a very carefully orchestrated political control in the provinces and localities they operated in.

The Working of the Feudal System

The basic government and society in Europe during the middle ages was based around the feudal system. Small communities were formed around the local lord

and the manor. The lord owned the land and everything in it. He would keep the peasants safe in return for their service. The lord, in return, would provide the king with soldiers or taxes.

Service for Land

Under the feudal system, land was granted to the people for service. It started at the top with the king granting his land to a baron for soldiers all the way down to a peasant getting land to grow crops.

The Manor

The center of life in the Middle ages was the manor. The manor was run by the local lord. He lived in a large house or castle where people would gather for celebrations or for protection if they were attacked. A small village would form around the castle which would include the local church. Farms would then spread out from there which would be worked by the peasants.

Hierarchy of Rulers

King- The leader in the land was the king. The king could not control all of the land by himself. So he divided it among the Barons. In return, the Barons pledged their loyalty and soldiers to the king.

Baron- Barons ruled large areas of land called fiefs. They reported directly to the king. They divided their land among Lords who ran individual manors. Their job was to maintain an army that was at the king's service. If they did not have an army, sometimes they would pay the king a tax instead. This tax was called shield money.

Lord- The lords ran the local manors. They also were the knights and could be called into battle at any moment by their Baron. The lords owned everything on their land including the peasants, crops and village.

Peasants or Serfs- Most of the people living in the Middle Ages were peasants. They had a hard rough life. Some peasants were considered free and could own their own businesses like carpenters, bakers, and blacksmiths. Others were more like slaves. They owned nothing and were pledged to their local lord.

The Impact of Feudalism

As Bibhash Choudhury points out, although the feudal system in England arose out of a political strategy and necessity, it had significant impacts on the societal functions of the common men. The first significant effect of feudalism is related to the imposition of order on a chaotic society. Another effect of feudalism was that it helped preserve the idea of centralized kingship at a time when the administration was considerably controlled by independent lords.;[The most striking feature of feudalism was the new stratification of the society. The system was essentially one where the serfs, villeins, vassals and their lords were contracted to one another.

The contract was based on the concept of returns for service rendered. But the manner, in which the system worked, there existed a bonding between the serf and his lord, which was not dictated by monetary needs alone. Another effect of this process of bonding was that it helped preserve the idea of centralized kingship at a time when the administration was considerably controlled by independent lords.

Besides, feudalism had two enormous effects on medieval society—first, feudalism discouraged unified government. Individual lords would divide their lands into smaller and smaller sections to give lesser rules and knights. These lesser noblemen in turn would subdivide their own lands into even smaller fiefs to give to even lesser important nobles and knights. Second, feudalism discouraged trade and economic growth. The land was worked by peasant farmers called serfs, who were tied to individual plots of land and forbidden to move or change occupations without the permission of their lord. The feudal lord might claim one-third to one-half of their produce as taxes and fees, and the serfs owed him a set number of days each year in which they would work the lord's fields in exchange for the right to work their own lands.

The Decline of Feudalism

In the centuries after 1000, the economy of western Europe expanded vastly along with its population. Coinage increasingly came into circulation and a money-based economy became popular. In these circumstances, the shortcomings of feudalism as a way of raising troops became quite obvious. The expanding economies of their kingdoms enabled kings to raise taxes and pay for armies of full-time professional soldiers. This development increased the importance of representative assemblies and weakened the very structure of feudalism, especially when nobles and knights became landed gentry rather than serving warriors.

The decline of feudalism occurred due to a number of reasons during the Middle Ages. Feudalism was based on the division of land by the king to nobles and vassals in return for their military service under the Feudal Levy. Under feudalism land was the main source of economy and was dependent on the peasants who worked on the land. Moreover, feudalism had begun as a contract, the exchange of land tenure for military service. Over time, as lords could no longer provide new lands to their vassals, nor enforce their right to reassign lands which had become *de facto* hereditary property, feudalism became less tenable as a working relationship. By the thirteenth century, Europe's economy was involved in a transformation from a mostly agrarian system to that of a money-based economy. The Hundred Year's War instigated this gradual transformation as soldier's pay became amounts of gold instead of land. Therefore, it was much easier for a monarch to pay low-class citizens in gold or coin, thus undermining the land-based feudalism. Other reasons for the decline of feudalism are—

- The Crusades and travel during the Middle Ages opened new trade options to England.
- England started to move from land based economy to a money based economy.
- The Black Death reduced the population of England by one third. Labour became a valuable commodity.
- Because of the Peasants Revolt, peasants realized their worth and demanded changes.
- Peasants moved away from the country into towns they were eventually allowed to buy their freedom.
- Land was rented and the rights of lords over labour decreased.
- The Feudal Levy lost its importance and with time the Nobles preferred to pay the King rather than to fight and raise troops.
- Armed men were paid a wage and medieval warfare was financed by taxes and loans.
- Nobles became weaker and the Kings took back their lands and power.
- A centralized government was established.
- New economic changes: The changes in agriculture brought the following changes in Europe — (a) Because of the technological advancement, the demand of labour slumped whereas the population and land under cultivation increased. (b) The regeneration of trade in Europe increased the supply of money (c) The increase of monetary transaction loosened the grip of the feudal set up, (d) The internal structure of manor changed due to increase in the monetary transaction. The feudal lords preferred to receive the tax in the form of money in place of service, and (e) The increase of production and rise in business activities encouraged urbanization and business.

In these ways, while elements of feudalism continued in many parts of Europe up to the 18th and 19th centuries, the feudal system as a whole, with its hierarchy of fiefs and lords and vassals had died out by the 16th century.

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Montesquieu *The Spirit of the Laws* (1748)

Henri de Boulainvillier's *An Historical Account of the Ancient Parliaments of France or States-General of the Kingdom* (1739).

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UNIT 2 : ROLE OF THE CHURCH

Structure

2.0 OBJECTIVES

At the end of this unit, you should be able to do the following :

- Assess the impact of Christianity in the medieval age
- Discuss the influence of the church in the medieval life
- Reformation of the church and the Lollards

2.1 INTRODUCTION

The Middle Ages designates the time span from the collapse of the Roman Empire to the Renaissance and Reformation, and the adjective "medieval" refers to whatever was made, written, or thought during the Middle Ages. The Middle Ages were also known as a Dark Age in England due to the distinct lack of archaeological evidence or written accounts.

The Middle Ages was a period of enormous historical, social, and linguistic change, despite the continuity of the Roman Catholic Church. In literary terms, the period can be divided into the Anglo-Saxon period (c. 450-1066), the Anglo-Norman period (1066- c. 1200), and the period of Middle English literature (thirteenth and fourteenth centuries).

Linguistic and cultural changes in Britain were accelerated by the Norman Conquest in 1066, when words from French began to enter the English vocabulary. Awareness of a uniquely English literature did not actually exist before the late fourteenth century. In this period English finally began to replace French as the language of government.

Britain was largely Christian during the Roman occupation. After the withdrawal of the Roman legions in the fifth century, three Germanic tribes invaded Britain: the Angles, the Saxons, and the Jutes. The conversion of these people to Christianity began in 597, with the arrival of St. Augustine of Canterbury. Bede's *Ecclesiastical History of the English People* (731) tells the story of the conversion. Before Christianity, there had been no books. Germanic heroic poetry continued to be performed orally in alliterative verse. .

Another aspect of life in medieval timesthrough most of the world is the profound influence of religion on most aspects of everyday life.Christianity survived the fall of the RomanEmpire as the one institution that still unified theparts of the defunct empire, and Christianityspread throughout all of Europe during the MiddleAges, with the Roman pope dominating western

European culture in a way that transcendednational boundaries.

2.2 MEDIEVAL CHURCH AND ITS ROLE IN THE SOCIETY

The Medieval Church played a far greater role in Medieval England than the Church does today. In Medieval England, the Church dominated everybody's life. All Medieval people – be they village peasants or towns people – believed that God, Heaven and Hell all existed. From the very earliest of ages, the people were taught that the only way they could get to Heaven was if the Roman Catholic Church let them. Everybody would have been terrified of Hell and the people would have been told of the sheer horrors awaiting for them in Hell in the weekly services they attended.

This is one reason why the Church was so wealthy. One of the reasons Henry VIII wanted to reform the Church was get hold of the Catholic Church's money. People were too scared not to pay tithes despite the difficulties it meant for them. One also had to pay for baptisms (if you were not baptized you could not go to Heaven when you died), marriages (there were no couples living together in Medieval times as the Church taught that this equaled sin) and burials – one had to be buried on holy land if your soul was to get to heaven. Whichever way one looked, the Church received money.

The control the Church had over the people was total. Peasants worked for free on Church land. This proved difficult for peasants as the time they spent working on Church land, could have been better spent working on their own plots of land producing food for their families. They paid 10% of what they earned in a year to the Church (this tax was called **tithes**). Tithes could be paid in either money or in goods produced by the peasant farmers. As peasants had little money, they almost always had to pay in seeds, harvested grain, animals etc. This usually caused a peasant a lot of hardship as seeds, for example, would be needed to feed a family the following year. What the Church got in tithes was kept in huge **tithe barns**; a lot of the stored grain would have been eaten by rats or poisoned by their urine. A failure to pay tithes, so the peasants were told by the Church, would lead to their souls going to Hell after they had died.

Christian religion had a strong presence in society and it dominated every aspect of man's life. Christian monks and nuns were, in effect, the guardians of culture, as they were virtually the only people who could read and write before the fourteenth century. It is interesting therefore that most of the native English culture they preserved is not in Latin, the language of the church, but in Old English, the language of the Angles, Saxons, and Jutes.

2.2.1 Church in medieval society

Literary representation was, as we have seen, in the hands of monasteries as the guardians and propagators of the written word. From Caedmon onwards, the local language appears in literature and history, although Latin, the language of the English church, whose base in Rome was accepted in England until the 1530s, was the language of documentation. Even the source which contains the account of Caedmon (Bede's *Ecclesiastical History*) was written in Latin.

2.2.1.1 Role of the Church in the development of English Drama

The growing use of English may also reflect the church's constant concern over several centuries to reach out to people in the vernacular, which led to a wide number of translations of the Bible, or parts of it. The earliest and simplest church drama was a similarly motivated attempt to bring Bible stories to a wider audience, to make liturgical stories more widely accessible. Initially, the scenes represented were the miracles performed by Christ, or the 'mysteries' of the nativity and the resurrection, Heaven and Hell. The genre of miracle and mystery plays evolves during the fourteenth and fifteenth centuries from the representation of these scenes inside the church, and later outside. The move to bring the mysteries outside the

church is highly significant. It opens up the performance to all the citizens of the growing cities and allows the festivals at which they were presented to develop into full holy-days, or holidays. The presentation of the plays became the civic responsibility of the guilds, the associations of tradesmen. Each guild would present its play, often on a mobile wagon which would then be moved to various points around the city. Thus the audience, staying in one place, could watch a whole cycle of mystery plays coveting episodes in the Bible from *Genesis* to the resurrection, and on to the last judgement. The best-known cycles of miracle or mystery plays come from York, Wakefield, and Chester.

Sin is a moral offence in the eyes of the church, and confession was the Roman Catholic church's way of holding its believers in a moral tie to the church, which could forgive or absolve sins as long as the believers paid due penance.

In Medieval England, peasants lived in cruck houses. These were filthy, usually no more than two rooms, with a wooden frame covered with wattle and daub (a mixture of mud, straw and manure). No cruck houses exist now – most simply collapsed after a while as they were so poorly built. However, there are many Medieval churches around. The way they were built and have lasted for centuries, is an indication of how well they were built and the money the Church had to invest in these building.

Important cities would have cathedrals in them. The most famous cathedrals were at Canterbury and York. After the death of Thomas Becket, Canterbury Cathedral became a center for pilgrimage and the city grew more and more wealthy. So did the Church. Cathedrals were vast. They are big by our standards today, but in Medieval England they were bigger than all buildings including royal palaces. Their sheer size meant that people would see them from miles around, and remind them of the huge power of the Catholic Church in Medieval England.

To work on the building of a cathedral was a great honour. Those who did the skilled work had to belong to a guild. They would have used just the most basic of tools and less than strong scaffolding to do the ceilings. However, if you were killed in an accident while working in a cathedral or a church, you were guaranteed a place in Heaven – or so the workers were told.

2.2.3 Church Building

Architecture played a very important role for the church in Medieval England. The more splendid the architecture, the more the church believed it was praising God. The church in Medieval England poured vast sums of money into the creation of grandiose architectural projects that peaked in the cathedrals at Canterbury and York.

William the Conqueror's reign saw the creation of the first cathedrals in England, and the king assigned Norman bishops to all of them except Worcester Cathedral. This meant the men would be greatly influenced by Normandy architecture and this particular style eventually took over the church architecture during William's reign.

Medieval churches and cathedrals were superbly built. No peasant wattle and daub homes exist anymore as they were so crudely made. But the vast sums accrued by the church (primarily from the poorer classes) gave it the opportunity to spend on large building projects. Many of the churches and cathedrals that survive from medieval times have also had additions to them. Therefore, we can identify different building styles in the same complete building.

Norman architecture tends to be dominated by a round shape style. In Medieval England, the Normans used barely skilled Saxons as labourers and the tools they used were limited – axes, chisels etc. The churches and cathedrals built by the Normans tended to use large stones. This was because cutting stone to certain measurements was a skilled art and it is assumed that the Normans reckoned that the Saxons who worked on the stone would not be able to master such a skill.

Norman walls and pillars had faced stone on the outer surfaces but rubble was put into the hollow between the cut stone. Hence, the effect would be wall, rubble and wall. Pillars were effectively hollow until the central core was filled with rubble. This method of building was not particularly strong. To get round this and strengthen them, the Normans made their walls much thicker than later styles of building which relied on specifically cut stone that fitted together with the blocks surrounding it thus creating its own strength.

Norman doorways into a church or cathedral tended to be highly decorated with concentric arches that receded into the thickness of the wall. Windows were built in a similar way but they remained small and let in little light. This was because the Normans realised that their walls with large window spaces would not have been able to hold up the weight of the roofs.

To assist in the support of the roofs, the Normans used large pillars. These allowed the weight of the roof to be dispersed into the foundations via the pillars – once again saving the walls from taking all of the weight of the roof. Norman architecture was obviously a great success as a lot of their church and cathedral buildings still exist today. Gothic church architecture was main architectural style used after the Normans.

2.2.2 Church officials

The clergy in the Middle Ages were very important and influential in the society. Some even had a great deal of power politically. The clergy in the Middle Ages

were exempted from paying taxes because they were giving services to their parishioners and also provided spiritual satisfaction and care. They were the mediators between God and men.

In the Middle Ages the Pope was powerful and influential. He was the person the people in the Middle Ages looked upon to with promises of redemption from sin and with the absence of the emperor the Pope as the most important clergy member became the most respected public figure both for the Church and the Roman Empire. Due to this, the Catholic Church became the most unifying and universal institution. The religious fervor for the popes in the medieval time was a real culture of the Middle Age.

The role of the Pope as a clergy man in the Middle Age as a governor was to be the churches' spiritual leader and administrator. Once the Pope was elected he would serve as a pope until the day he dies. The medieval pope was also a legislator. He would make laws that only he could annul and dispense unless his decision was appealed and successfully pass. The Pope in the Middle Ages had the power to appoint clergy men. The medieval popes would rule over disputes and had the power to annul marriages.

2.2.2.1 The Bishops

The bishops were appointed by the Pope, but before the papacy was established the secular leaders were the ones who would appoint the bishop and also the Archbishop. The bishop would perform duties like any other clergy priest. They would perform wedding ceremonies, gave last rights, settled disputes in their districts, heard confessions and would give absolution.

In the Middle Ages the bishops were claimed to be the successors of the apostles and so they would step in and assume the vacancy the leaders left behind in the unstable areas. This happened in Rome when St. Peter a clergy in the Middle Ages assumed the vacancy of the throne and later on got the title papa or pope. The bishops were the pope's advisers but still followed and obeyed the pope's authority.

Clergy of the Middle Ages, in this case the bishops were wealthy. They lived and dressed lavishly just like the lords. The clergy (bishops) in the Middle Ages involved themselves in politics and courts to help deliberate judgments.

2.2.2.2 Priests in the Middle Ages

Clergy in the Middle Ages included priest. Priests often came from humble homes. They never used to pay taxes and were not very well educated but could read

and write. The priests were the ones who interacted with the commoners on a daily basis.

The priests were a part of the daily life in Middle Ages. They would tell the tales of the saints to their parishioners; he would be in church every Sunday. The priest being literate would be the ones teaching in schools. Clergy (priests) in the Middle Ages would listen to the peoples confessions and advise them on hoe to go about things.

The priests in the Middle Ages would be the ones who kept record in the village and the castle or manor house due to their literacy. In other situations they would help in the collection of taxes. The priests would sometimes tend to the sick when there was no physician or when one could not afford to pay the physician.

In the Middle Ages, prayers were seen as the 'best medicine' because any other forms of treatment were perceive as pure sorcery.

2.2.2.3 Monks and nuns in the middle Ages

The monks were an important part of the clergy in the Middle Ages. The monks had devoted the life to working in monasteries in the middle Ages. The monks would put on brown robs with hoods. They were well-educated as a part of their work in the monastery was to read the Bible and copy it since at that time there were no printing presses. The monks also devoted their time to learn, read and write Latin. Some of the earlier encyclopedias in history were written by the monks. They would write and then copy the encyclopedias and Bibles by hand.

On the other hand, this devoted clergy men of the Middle Ages also dedicated their daily life to worshiping God. Not only did they spend their time in church but also immersed themselves in private prayer sessions and deep reading of the Bible and meditation. The monk in the Middle Ages also did many other chores like sewing, teaching, preparing medicine.

Despite their busy schedule the monks had timetable that helped them in their daily routines. When somebody wanted to be a monk there were three vows that he had to take. The first one was the vow of poverty, which meant giving up all your possessions. The second one was the vow to stay single and the third vow was the vow of obedience.

The clergy in the Middle Ages also included nuns. Nuns were women who had taken oath of poverty, chastity, and obedience just like the monks. The nuns could be recognized by what they were wearing. This was the clothes they put on their heads. The most important role of the nuns was to praise God. Each nun had a different role in the community like the almoner would give out alms to the poor and treat the sick.

The sacrists were responsible for taking care of the buildings and safe book keeping. The other nuns were responsible for taking care of orphans in orphanages and educating the children both boys and girls in the community. The infirmarian was the nun in charge of the infirmary.

As a whole, the clergy in the Middle Ages was very important for people, from the nobility to peasants in order to help them, guide them and treat them, but also for the next generation because they were keeping records of the events as being the only ones able to read and write Latin (the official language of the Middle Ages). On the other hand it was also a very wealthy class who was making the most of its influence by using the sins and ignorance of common men in order to make money.

2.3 WYCLIFFE AND THE LOLLARDS

The origins of Lollards movementin England can be traced to the writings of John Wycliffe. Wycliffe was a churchman, writer, and theologian who was born sometime in the 1320s and died on the last day of 1384. He can in many respects be considered the father of the English Reformation. Certainly, his ideas provided a platform upon which the later reformers built.

Wycliffe believed that the church had drifted away from its purely spiritual foundations, and further, that it had no part to play in worldly affairs. He was strongly critical of papal influence in secular life, and sought to make religious teachings more accessible to everyone. He thought that the Bible should be available in the vernacular that is, in the language of the common people, so that everyone could read and understand it, not just those elite members of the church who were educated in Latin.

Wycliffe began a translation of the Bible into English. For the time, this was an act of extreme courage, and one which brought him into direct conflict with the church in Rome. It is worth noting that there were already portions of the Bible available in English, but no complete translation. 'Wycliffe's Bible' as it was called, was widely distributed throughout England, and had a huge influence at the time. Predictably, it was denounced by the Church as an unauthorized and inaccurate translation. Later, in 1401 the Constitutions of Oxford made it heresy to translate the Bible into English.

2.3.1 The Lollards

Lollardy has been called 'England's first heresy'. It was never an organized movement in the sense of a modern religious or secular organization. There was no 'Head Lollard' or organizational hierarchy of Lollards. Rather, Lollards were

simply people tied together by a set of beliefs. Those beliefs varied in focus and intensity from one person to the next, so it is a mistake to think of Lollards as having unified beliefs or set of principals.

2.3.2 What did the Lollards believe?

Having said that, there are certain ideas that were commonly associated with Lollards. Among these are the beliefs that:

- The pope had no part to play in worldly affairs
- The church was too worldly
- Monasticism had drifted from its spiritual foundation
- The Bible should be available to everyone in their own language
- 'Dominion is of Grace', that is, true power is God's, and attempts to use power for individual gain is therefore wrong
- As human beings we are all brothers (this was well before modern politically correct assumption of 'sisterhood' as well)

From these beliefs it was an easy jump to basic principles that today might be deemed socialism or even anarchism. For that reason, though Lollardy started as a purely religious urge towards reforming the established church, it came to be seen by the established social order of nobility and the state as being a threat to their existence; an incitement to upheaval and rebellion.

2.3.3 Enemies of Lollards

The fascinating aspect of the story of the Lollards is how the movement was first used by the crown as a tool against the influence of the Roman church on secular English affairs, and later suppressed because the views of the Lollards were seen as a threat to established political order inside Britain. So the Lollards went from being allies of the English nobility, to a threat to same nobility (at least in the eyes of the nobility!).

This is readily apparent in the rebellion known as the Peasant's Revolt. This popular uprising, which occurred in 1381, was widely attributed to Lollards, despite the fact that Wycliffe himself opposed the revolt. Indeed, Wycliffe's staunch ally, John of Gaunt, was one of the men most despised by the rebels. Yet, in the aftermath of the Peasant's Revolt, Wycliffe's beliefs were declared heretical by an ecclesiastical body brought by the Archbishop of Canterbury.

Though Wycliffe himself died in 1384, Lollards as a movement lasted until well into the following century. The term 'Lollard' became a rather generic label to

slap on any opponent of the established social or religious order. A modern parallel might be the way in which those who questioned Western political and moral standards in the mid-20th century were often labeled 'communists'.

Check Your Progress

1. Why are the Middle Ages also known as the Dark Ages?
2. Why were the Medieval Churches so rich?
3. In which two ways was the church involved in the daily life of the people?
4. Name at least two reasons why the Lollards revolted against the Church?
5. List the officials of the medieval church.
6. How did the Roman Catholic Churchheld the believe of the people?

2.4 LET US SUM UP

- The Middle Ages designates the time span from the collapse of the Roman Empire to the Renaissance and Reformation, and the adjective "medieval" refers to whatever was made, written, or thought during the Middle Ages. The Middle Ages were also known as a Dark Age in England due to the distinct lack of archaeological evidence or written accounts.
- In Medieval England, the Church dominated everybody's life. All Medieval people – be they village peasants or towns people – believed that God, Heaven and Hell all existed. From the very earliest of ages, the people were taught that the only way they could get to Heaven was if the Roman Catholic Church let them. Everybody would have been terrified of Hell and the people would have been told of the sheer horrors awaiting for them in Hell in the weekly services they attended.
- Christian religion had a strong presence in society and it dominated every aspect of man's life. Christian monks and nuns were, in effect, the guardians of culture, as they were virtually the only people who could read and write before the fourteenth century. It is interesting therefore that most of the native English culture they preserved is not in Latin, the language of the church, but in Old English, the language of the Angles, Saxons, and Jutes.
- Medieval churches and cathedrals were superbly built. No peasant wattle and daub homes exist anymore as they were so crudely made. But the vast sums accrued by the church (primarily from the poorer classes) gave it the opportunity to spend on large building projects. Many of the

churches and cathedrals that survive from medieval times have also had additions to them. Therefore, we can identify different building styles in the same complete building.

- As a whole, the clergy in the Middle Ages was very important for people, from the nobility to peasants in order to help them, guide them and treat them, but also for the next generation because they were keeping records of the events as being the only ones able to read and write Latin (the official language of the Middle Ages). On the other hand it was also a very wealthy class who was making the most of its influence by using the sins and ignorance of common men in order to make money.
- The origins of Lollards movementin England can be traced to the writings of John Wycliffe. Wycliffe was a churchman, writer, and theologian who was born sometime in the 1320s and died on the last day of 1384. He can in many respects be considered the father of the English Reformation.
- The clergy in the Middle Ages were very important and influential in the society. Some even had a great deal of power politically. The clergy in the Middle Ages were exempted from paying taxes because they were giving services to their parishioners and also provided spiritual satisfaction and care. They were the mediators between God and men.

2.5 KEY TERMS

- Monasticism: It is a religious way of life in which one renounces worldly pursuits to devote oneself fully to spiritual work. ***Monastic*** life plays an important role in many Christian churches, especially in the Catholic and Orthodox traditions.
- Tithe: one tenth of annual produce or earnings, formerly taken as a tax for the support of the Church and clergy.
- Infirmary: a place in a large institution for the care of those who are ill.

2.6 Terminal Questions

1. Assess the role of church as a powerful medieval institution?
2. What was the role of Christianity in medieval Life?
3. Discuss the Lollards Movement and the role played by Wycliffe in reforming the medieval church?
4. Discuss the role of Church in development of English Drama?

2.7 Suggested Readings

Abrams, M.H. Ed. *The Norton Anthology of English LiteratureVol.I*. New York: W.W Norton & Co., 2008.

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UNIT 3 : TOWNS AND URBANIZATION

Structure

3.0 OBJECTIVES

After going through this unit, you will be able to:

- Understand the urbanization in medieval England
- Explain the reasons and consequences of Urbanization in England

3.1 INTRODUCTION

England was famously unurbanized in the medieval era, at least in comparison with much of the European continent. Outside of London, which did rank as one of the largest and most important economic centers in Europe, there were few English cities that could have stood with their continental counterparts in size, wealth, or political importance.

Although scholars have long debated the extent of trade and urban lifeduring the early Middle Ages, there is general agreement that increased tradeactivity was evident before the crusades. With the ending of Viking and Magyarattacks in the tenth century, a northern trading area developed, whichextended from the British Isles to the Baltic Sea.

3.2 TOWNS AS URBAN CENTERS

A great factor in the passing of the Middle Ages was the rise of new towns. The Roman Empire had encouraged the building of towns, but the German barbarians refused to live in confinement. When they swept through the empire they settled on the land and, later, built manors, castles, and villages. As each baronial stronghold was self-sufficient, there was little need for trade except for the few articles carried by traveling merchants. Without trade, most old Roman towns dwindled or even died. They lost their right to self-government and became the property of the barons. The town dwellers did almost no manufacturing. They lived by tilling the land. In the 11th century, however, the Crusades began to stimulate the revival of commerce. Traveling merchants established headquarters in places of safety, such as by the walls of a castle or monastery. Places accessible to main roads or rivers grew rapidly.

Wherever merchants settled, laborers and artisans came. Carpenters and blacksmiths made chests and casks for the merchants' goods, and carts to transport them. Shipbuilders turned out trading vessels. Butchers, bakers, and brewers came to supply food for the workers, and tailors and shoemakers came to supply clothes. Others came to make the wares of trade.

A new class emerged during the middle Ages; the merchant. The growth of trade and the merchant middle class went hand in hand with the growth in towns. Town populations swelled during this period, particularly after the Black Death. Trade routes grew, though roads remained poor and dangerous, so most goods were transported by water.

Towns were built on trade, and the elite of towns were the merchants. Merchant guilds controlled town government, though they often clashed with craft guilds for power. Merchants needed stability for trade, so they supported the king and the establishment of a strong central government against the rule of individual nobles. The king, for his part, encouraged the growth of towns and trade. Town charters became a major source of royal revenue. Eventually the growth of towns and guilds led to the breakdown of the manor-centred feudal society.

3.2.1 Understanding Medieval Towns

By the 13th century, Europe was dotted with towns. Few had as many as 10,000 people. The towns were introducing a new kind of life into medieval Europe, however, for the townspeople now lived by the exchange of goods and services. They were no longer self-sufficient like the small groups of peasants on the manors were; they had to develop a lifestyle based on the idea of exchange. This organization laid the foundations for modern economic and social living.

As the cities of Europe grew rich they sought the right to govern themselves. The first to free themselves from the power of feudal lords were in Italy—Venice, Pisa, Genoa, Florence, and others. Towns in France were next to gain power, then towns along the Rhine Valley and on the Baltic coast, where cities of the Hanseatic League grew to enormous wealth and strength. Some of the towns bought their freedom from the nobles and the church; others fought bitter battles to win it. A few were given it.

There were few towns in Medieval England and those that existed were very small by our standards. Most people in Medieval England were village peasants but religious centres did attract people and many developed into towns or cities.

Outside of London, the largest towns in England were the cathedral cities of Lincoln, Canterbury, Chichester, York, Bath, Hereford etc. That these cities were big can be explained simply because they were cathedral cities. These cities attracted all manner of people but especially traders and pilgrims. After the death of Thomas Becket in 1170, Canterbury Cathedral became a very special place of pilgrimage visited by thousands of people each year.

The Domesday Book of 1087 only included six towns in its enquiry. By the time of Medieval England, we do not have accurate figures for these towns and cities as no count was ever made of population and the figure would have changed throughout the year in all large towns and cities.

In the towns the houses were packed together because every town had to be a fortress, with stout, high walls and a moat or river to protect it from hostile nobles, pirates, and robber bands. The smaller the walled enclosure, the easier it was to defend. The only open places were the market square in the town center, the cathedral, and the few gardens of the rich. Main streets led like spokes of a wheel from the market to the few gates in the walls. Building room was so cramped that the houses were built in several narrow stories, the upper floors jutting over the alleylike streets.Few streets were paved. In wet weather people floundered almost knee-deep in mud. The street was the only sewer. It sloped to the center, and refuse and chamber waste were flung into it. Pigs rooted in the odorous filth.Wells, springs, and rivers were the only water supply. They were unprotected and untreated, so that plagues were frequent.

Houses were uncomfortable. Most of them had a mere framework of heavy timbers. The wall spaces were filled with woven reeds daubed with clay or plaster. Rushes or straw usually lined the floors. Fireplaces had chimneys, and the peril of sparks on the thatched roofs was one of the worst hazards of town living. The house of the average citizen served multiple functions as his dwelling, factory, and shop. Goods were made and sold on the ground floor. The owner and his family lived on the floor above. The upper stories of the house were storage rooms and sleeping lofts for the workmen.

At night the medieval city was dark and dangerous. There were no street lights. People who ventured out at night took along one or two workmen with lanterns and weapons as a protection against robbers. In some cities cables were strung across streets to hinder fleeing criminals.

Towns were dirty places to live in. There was no sewage system as we would know it today. Many people threw toilet waste into the street along with other rubbish. Rats were very common in towns and cities and lead to the **Black Death** of 1348 to 1349. Towns might use pigs to eat what rubbish there was. Water was far from clean as a local river would have been polluted with toilet waste thrown into it from villages both upstream and downstream. Therefore, as people would have used this as a source of water (they had no other choice) and because people knew little about health and hygiene, disease was common. Life expectancy could be short. Life for a poor person in a town or city was described as "nasty, brutal and short".

3.2.1 Factors inthe Rise of Towns

The resurgence of trade in Europe was a prime cause of the revival oftowns; the towns arose because of trade, but they also stimulated trade byproviding greater markets and by producing goods for the merchants to sell.

In this revival, geography played a significant role. Rivers, importantto the evolution of ancient civilizations, were also important in thedevelopment of medieval towns. They were natural highways on which articles ofcommerce could be easily transported.

Another factor contributing to the rise of towns was population growth.In Britain, for example, the population more than tripled between 1066 and1350. The reasons for this rapid increase in population are varied. The endingof bloody foreign invasions and, in some areas, the stabilization of feudalsociety was contributing factors. More important was an increase in food

production brought about by the cultivation of wastelands, clearing offorests, and draining of marshes.

3.2.2 Merchant and Craft Guilds

In each town the merchants and artisans organized themselves into guilds,which were useful not only for business but also for social and politicalpurposes. There were two kinds of guilds: merchant and craft.

The merchant guild ensured a monopoly of trade within a given locality.All alien merchants were supervised closely and made to pay tolls. Disputesamong

merchants were settled at the guild court according to its own legalcode. The guilds also tried to make sure that the customers were not cheated:they checked weights and measures and insisted upon a standard quality forgoods. To allow only a legitimate profit, the guild fixed a "just price,"which was fair to both producer and customer.

The guild's functions stretched beyond business and politics intocharitable and social activities. A guildsman who fell into poverty receivedaid from the guild. The guild also provided financial assistance for theburial expense of its members and looked after their dependents. Membersattended social meetings in the guildhall and periodically held processions inhonor of their patron saints.

With the increase of commerce in the towns, artisans began to organize asearly as the eleventh century. Craftsmen in each of the medieval trades -weaving, cobbling, tanning, and so on - joined forces. The result was thecraft guild, which differed from the merchant guild in that membership waslimited to artisans in one particular craft.

The general aims of the craft guilds were the same as those of themerchant guilds - the creation of a monopoly and the enforcement of a set oftrade rules. Each guild had a monopoly of a certain article in a particulartown, and every effort was made to prevent competition between members of thesame guild. The guild restricted the number of its members, regulated the quantity and quality of the goods produced, and set prices. It also enforcedregulations to protect the consumer from bad workmanship and inferiormaterials.

The craft guild also differed from the merchant guild in its recognitionof three distinct classes of workers - apprentices, journeymen, and mastercraftsmen. The apprentice was a youth who lived at the master's house and wastaught the trade thoroughly. Although the apprentice received no wages, allhis physical needs were supplied. Apprenticeship commonly lasted seven years.

When the apprentice's schooling was finished, the youth became a journeyman.He was then eligible to receive wages and to be hired by a master. At aboutage twenty-three, the journeyman sought admission into the guild as a master.To be accepted he had to prove his ability. Some crafts demanded the making ofa "master piece" - for example, a pair of shoes that the master shoemakerswould find acceptable in every way.

3.2.3 The Bourgeoisie

The triumph of the townspeople in their struggle for greaterself-government meant that a new class evolved in Europe - a powerful,independent, and self-assured group, whose interest in trade was torevolutionize social, economic, and political

history. The members of thisclass were called burghers and came to be called bourgeoisie. Kings came torely more and more on them in combating the power of the feudal lords, andtheir economic interest gave rise to an early capitalism. Also associated withthe rise of towns and the bourgeoisie were the decline of serfdom and themanorial system and the advent of modern society.

A medieval townsman's rank was based on money and goods rather than birthand land. At the top of the social scale were the princes of trade, the greatmerchants and banking families, bearing such names as Medici, Fugger, andCoeur. Then came the moderately wealthy merchants and below them the artisansand small shopkeepers. On the lowest level were the unskilled laborers, whosemiserable lot and discontent were destined to continue through the rest of the Middle Ages.

CHECK YOUR PROGRESS

1. Give at least two factors that led to the rise of towns in England?
2. Enumerate two features of a medieval town?
3. The rise of towns gave birth to a new class called-the bourgeoisie. Explain?
4. Describe a medieval house in a town?

3.3 LETS SUM UP

- A great factor in the passing of the Middle Ages was the rise of new towns. The Roman Empire had encouraged the building of towns, but the German barbarians refused to live in confinement. When they swept through the empire they settled on the land and, later, built manors, castles, and villages.
- A new class emerged during the Middle Ages; the merchant. The growth of trade and the merchant middle class went hand in hand with the growth in towns. Town populations swelled during this period, particularly after the Black Death. Trade routes grew, though roads remained poor and dangerous, so most goods were transported by water.
- Towns were built on trade, and the elite of towns were the merchants. Merchant guilds controlled town government, though they often clashed with craft guilds for power. Merchants needed stability for trade, so they supported the king and the establishment of a strong central government against the rule of individual nobles. The king, for his part, encouraged the growth of towns and trade. Town charters became a major source of royal revenue. Eventually the growth of towns and guilds led to the breakdown of the manor-centred feudal society.

- In the towns the houses were packed together because every town had to be a fortress, with stout, high walls and a moat or river to protect it from hostile nobles, pirates, and robber bands. The smaller the walled enclosure, the easier it was to defend. The only open places were the market square in the town center, the cathedral, and the few gardens of the rich.
- The resurgence of trade in Europe was a prime cause of the revival oftowns; the towns arose because of trade, but they also stimulated trade byproviding greater markets and by producing goods for the merchants to sell.
- In this revival, geography played a significant role. Rivers, importantto the evolution of ancient civilizations, were also important in thedevelopment of medieval towns. They were natural highways on which articles ofcommerce could be easily transported.
- The triumph of the townspeople in their struggle for greaterself-government meant that a new class evolved in Europe - a powerful,independent, and self-assured group, whose interest in trade was torevolutionize social, economic, and political history. The members of thisclass were called burghers and came to be called bourgeoisie. Kings came torely more and more on them in combating the power of the feudal lords, andtheir economic interest gave rise to an early capitalism. Also associated withthe rise of towns and the bourgeoisie were the decline of serfdom and themanorial system and the advent of modern society.
- Towns were dirty places to live in. There was no sewage system as we would know it today. Many people threw toilet waste into the street along with other rubbish. Rats were very common in towns and cities and lead to the **Black Death** of 1348 to 1349. Towns might use pigs to eat what rubbish there was. Water was far from clean as a local river would have been polluted with toilet waste thrown into it from villages both upstream and downstream.

3.4 KEY TERMS

- Crusades: The *Crusades* were a series of religious wars sanctioned by the Latin Church in the medieval period.
- Hanseatic League: The Hanseatic League was a commercial and defensive confederation of merchant guilds and their market towns.
- The Domesday Book of 1087 : Domesday Book is a manuscript record of the "Great Survey" of much of England and parts of Wales completed in 1086 by order of King William the Conqueror

3.5 TERMINAL QUESTIONS

1. Give a brief description of Urbanization in England?
2. Describe a typical medieval town?
3. Enumerate the factors that led to the rise of towns in medieval England?

3.6 Suggested Readings

Abrams, M.H. Ed. *The Norton Anthology of English Literature Vol.I*. New York: W.W Norton & Co., 2008.

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UNIT 4 : HUMANISM AND THE ENGLISH RENAISSANCE

Structure

4.0 OBJECTIVES

After going through this section, you will be able to:

- Assess the Renaissance as a significant period of literary and social history
- Discuss the notion of Humanism
- Identify the characteristic of the literature written in this age, primarily drama, poetry and prose

4.1 INTRODUCTION

Renaissance, (French: "Rebirth") period in European civilization immediately following the Middle Ages and conventionally held to have been characterized by a surge of interest in Classical scholarship and values. The Renaissance also witnessed the discovery and exploration of new continents, the substitution of the Copernican for the Ptolemaic system of astronomy, the decline of the feudal

system and the growth of commerce, and the invention or application of such potentially powerful innovations as paper, printing, the mariner's compass, and gunpowder. To the scholars and thinkers of the day, however, it was primarily a time of the revival of Classical learning and wisdom after a long period of cultural decline and stagnation.

It is difficult to date or define the Renaissance. Etymologically the term, this was first used in England only as late as the nineteenth century, means' "re-birth". Broadly speaking, the Renaissance implies that re-awakening of learning which came to Europe in the fourteenth and fifteenth centuries.

4.2 THE RENAISSANCE

The Renaissance was not only English but a European phenomenon; and basically considered, it signalized a thorough substitution of the medieval habits of thought by new attitudes. The dawn of the Renaissance came first to Italy and a little later to France. To England it came much later, roughly about the beginning of the sixteenth century. As we have said at the outset, it is difficult to date the Renaissance; however, it may be mentioned that in Italy the impact of Greek learning was first felt when after the Turkish conquest of Constantinople the Greek scholars fled and took refuge in Italy carrying with them a vast treasure of ancient Greek literature in manuscript. The study of this literature fired the soul and imagination of the Italy of that time and created a new kind of intellectual and aesthetic culture quite different from that of the Middle Ages. The light of the Renaissance came very slowly to the isolated island of England, so that when it did come in all its brilliance in the sixteenth century, the Renaissance in Italy had already become a spent force.

It is difficult to define the Renaissance, but its broad implications in England do not defy discussion. More correctly we can say that the following are the implications of the Renaissance in England:

(a) First, the Renaissance meant the death of mediaeval scholasticism which had for long been keeping human thought in bondage. The schoolmen got themselves entangled in useless controversies and tried to apply the principles of Aristotelian. philosophy to the doctrines of Christianity, thus giving birth to a vast literature characterized by polemics, casuistry, and sophistry which did not advance man in any way.

(b) Secondly, it signalized a revolt against spiritual authority-the authority of the Pope. The Reformation, though not part of the revival of learning, was yet a companion movement in England. This defiance of spiritual authority went hand in hand with that of intellectual authority. Renaissance intellectuals distinguished themselves by their flagrant anti-authoritarianism.

(c) Thirdly, the Renaissance implied a greater perception of beauty and polish in the Greek and Latin scholars. This beauty and this polish were sought by Renaissance men of letters to be incorporated in their native literature. Further, it meant the birth of a kind of imitative tendency implied in the term "classicism."

(d) Lastly, the Renaissance marked a change from the theocentric to the homocentric conception of the universe. Human life, pursuits, and even body came to be glorified. "Human life", as G. H. Mair observes, "which the mediaeval Church had taught them [the people] to regard but as a threshold and stepping-stone to eternity, acquired suddenly a new momentousness and value.".The "otherworldliness" gave place to "this-worldliness". Human values came to be recognised as permanent values, and they were sought to be enriched and illumined by the heritage of antiquity. This bred a new kind of paganism and marked the rise of humanism as also, by implication, materialism.

CHECK YOUR PROGRESS - 1

1. What do you understand by the term Renaissance?
2. When did Renaissance come to England?
3. What did Renaissance witness?
4. Enumerate any two characteristic of Renaissance?

4.2.1 The English Renaissance

In a tradition of literature remarkable for its exacting and brilliant achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. (The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is properly called Jacobean.) These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency, imagination, and verve. From one point of view, this sudden renaissance looks radiant, confident, heroic—and belated, but all the more dazzling for its belatedness. Yet, from another point of view, this was a time of unusually traumatic strain, in which English society underwent massive disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths that

they were dislodging. This doubleness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity.

The English Renaissance is normally dated from either *c.*1476, with the introduction of printing into England by William Caxton, or 1485 with the arrival of the Tudor dynasty, and reaching its apogee in the Elizabethan and Jacobeanperiods. There were signs of the times in Henry VIII's reign: Sir Thomas More, a friend of Erasmus, published his *Utopia*; another humanist, Sir Thomas Elyot, published *The Boke named the Govenour*; King Henry himself had the education, abilities and tastes of a Renaissance 'courtier' [see above]; the poetry of John Skelton, Sir Thomas Wyatt and Henry Howard, Earl of Surrey, belongs to this period; and a number of colleges at Oxford and Cambridge Universities were founded. But cultural historians believe that the effects of the Reformation slowed the Renaissance process down in England, and there is certainly no achievement in the visual arts to match that of 15th-and 16th-century Italy. The height of the English Renaissance, then, and especially so in literature (although also in music, architecture and art), belongs to the later Elizabethan period, indicative events in the late 1570s and early 1580s being the building and opening of the first public theatres in London and the composition by Sir Philip Sidney, a quintessential type of the Renaissance 'gentleman', of his

Arcadia (the 'Old' version) and *Defence of Poetry*. However, general characteristics of cultural developments throughout the period would include: as a reflex of the Reformation, a great increase in printed works in the English language, resulting in a rapid rise in literacy; the enforced spread of English in Wales and Ireland, and then its exportation to the New World; a new sense of national identity and pride which fostered confidence in using English for serious writing (rather than Latin) and for the creation of a national literature which would compete with those in classical and other European languages; a huge expansion in vocabulary (it is estimated that during the century and a half from *c.*1500, exploration, trade, translation and scholarship caused well over 10,000 new words to enter English from Latin, Greek, European and other languages, as well as neologisms created by native authors); a consequent linguistic exuberance and innovativeness in literary style, form and genre; and the development of a literature which enthusiastically explored the social, political, religious, cultural and emotional implications of newly liberated, human-centered experience.

4.3 'Renaissance and Humanism'

Humanism alludes to the study and mastery of the languages and literatures of the great authors of ancient Greece and Rome, and the word *humanist* applies to those persons who were engaged in those studies and in the activities that enabled

those studies to occur. These activities included, but were not limited to, the translation of texts, the creation of grammars and lexicons as aids to the study and mastery of ancient languages, and the development of methods of comparing ancient texts—including biblical texts—with a view to correcting the errors that had crept in during centuries of hand copying, mistranslation, and editorial misunderstanding. They also included the development of humanistic curricula for all levels of education and improvements in methods of teaching. The studies central to the Renaissance humanist enterprise included grammar, history, moral philosophy, poetry, and rhetoric. Mastery of these subjects, the humanists who taught them were convinced, had the power both to improve the lives of those who studied them and to make civic life more refined and livable. The humanists placedgreat confidence in the power of education to cultivate the skills required for good government and for personal morality. From a literary perspective, the study of the writings of classical antiquity provided models Renaissance people could emulate. Although the roots of the activities associated with literary humanism are traceable into the late Middle Ages, the marker that is often thought to divide the mindset of the Medieval period from that of the Renaissance appears in the life and career of the Italian poet and scholar Petrarch (Francesco Petrarca, 1304–74), who for the first time since imperial Roman days used his own life and love as the subject for his Italian lyric verse. He also emulated the Romans by composing works in Latin and in the genres the ancients had produced. These includeda history, *Of illustrious men* (*De Viris Illustribus*), and the EPIC that he considered his masterpiece, his *Africa,* based on the career of the Roman General,Scipio Africanus.He also emulated the ancients by collecting his own letters and organizing them into letters written in his youth and in his old age.Though the roll of important humanists is far toolong to enumerate here, a few who deserve particularmention include Lorenzo Valla (ca. 1405–57), who developed the standards for textual criticismthat resulted in recovering better versions of ancient writing; Desiderius Erasmus (1466–1536), who applied those standards to improving the available text of the BIBLE and who wrote influentially on education, morality, and Christian conduct. Coluccio Salutati (1331–1406), who carried on the initiatives of Petrarch in the city of Florence and who was responsible for bringing the first professor of Greek, Manuel Chrysolaras, to Italy; and the Spaniard Juan Luis Vives (1492–1540) whose concern for the welfare of the poor brought an important new social dimension to the humanist enterprise. In England, Sir Thomas More (1478–1535) became the outstanding humanist of his era, reflecting the movement's political thinking in his *Utopia*(1516) and organizing his household and the education of his children into a working model of applied humanist ideals. In France, Guillaume Budé (1467–1540) was probably the leading exponent of the humanist cause, writing encyclopedic works about Roman law and founding the Collège Royal (1530) to teach classical languages.

Humanism also attracted numbers of brilliant women to its standard. The French Margaret, Duchess Of Angolême and queen of Navarre (1492–1549) surrounded herself with and supported with her patronage many of the most brilliant French humanists of her era. Like her, Queen Elizabeth I of England had benefited from a humanist education and was influenced by humanist thought. In a highly individualistic way Margaret Cavendish, Duchess Of Newcastle (1623–73) treated matters of humanist interest, such as Utopian society, from an early feminist perspective. Isotta Nogarola (1418–66) of Verona, Italy mastered Latin and Greek and became extremely learned in humanist studies. Latinists and humanists as well were the Venetian Cassandra Fedele (1465–88) and the Brescian Laura Cereta (1469–99).

4.3.1 Humanism

Humanism is the term generally applied to the predominant social philosophy and intellectual and literary currents of the period from 1400 to 1650. The return to favor of the pagan classics stimulated the philosophy of secularism, the appreciation of worldly pleasures, and above all intensified the assertion of personal independence and individual expression. Zeal for the classics was a result as well as a cause of the growing secular view of life. Expansion of trade, growth of prosperity and luxury, and widening social contacts generated interest in worldly pleasures, in spite of formal allegiance to ascetic Christian doctrine. Men thus affected — the humanists — welcomed classical writers who revealed similar social values and secular attitudes.

Historians are pretty much agreed on the general outlines of those mental attitudes and scholarly interests which are assembled under the rubric of humanism. The most fundamental point of agreement is that the humanist mentality stood at a point midway between medieval supernaturalism and the modern scientific and critical attitude. Medievalists see humanism as the terminal product of the Middle Ages. Modern historians are perhaps more apt to view humanism as the germinal period of modernism.

Perhaps the most we can assume is that the man of the Renaissance lived, as it were, between two worlds. The world of the medieval Christian matrix, in which the significance of every phenomenon was ultimately determined through uniform points of view, no longer existed for him. On the other hand, he had not yet found in a system of scientific concepts and social principles stability and security for his life. In other words, Renaissance man may indeed have found himself suspended between faith and reason.

As the grip of medieval supernaturalism began to diminish, secular and human interests became more prominent. The facts of individual experience in the here

and now became more interesting than the shadowy afterlife. Reliance upon faith and God weakened. *Fortuna* (chance) gradually replaced *Providence* as the universal frame of reference. The present world became an end in itself instead of simply preparation of a world to come. Indeed, as the age of Renaissance humanism wore on, the distinction between this world (the City of Man) and the next (the City of God) tended to disappear.

Beauty was believed to afford at least some glimpse of a transcendental existence. This goes far to explain the humanist cult of beauty and makes plain that humanism was, above everything else, fundamentally an aesthetic movement. Human experience, man himself, tended to become the practical measure of all things. The ideal life was no longer a monastic escape from society, but a full participation in rich and varied human relationships.

The dominating element in the finest classical culture was aesthetic rather than supernatural or scientific. In the later Middle Ages urban intellectuals were well on the road to the recovery of an aesthetic and secular view of life even before the full tide of the classical revival was felt. It was only natural, then, that pagan literature, with its emotional and intellectual affinity to the new world view, should accelerate the existing drift toward secularism and stimulate the cult of humanity, the worship of beauty, and especially the aristocratic attitude.

Almost everywhere, humanism began as a rather pious, timid, and conservative drift away from medieval Christianity and ended in bold independence of medieval tradition. Desiderius Erasmus (1466-1536), one of the greatest humanists, occupied a position midway between extreme piety and frank secularism. Francesco Petrarch (1304-1374) represented conservative Italian humanism. Robust secularism and intellectual independence reached its height in Niccolo Machiavelli (1469-1527) and Francesco Guicciardini (1483-1540). Rudolphus Agricola (1443-1485) may be regarded as the German Petrarch. In England, John Colet (c.1467-1519) and Sir Thomas More (1478-1535) were early or conservative humanists, Francis Bacon (1561-1626) represented later or agnostic and skeptical humanism. In France, pious classicists like Lefevre d'Etaples (1453-1536) were succeeded by frank, urbane, and devout skeptics like Michel Montaigne (1533-1592) and bold anti-clerical satirists like Francois Rabelais (c.1495-1533).

Humanistic contributions to science consisted mainly in the recovery of Greek scientific literature which evinced a more accurate and acceptable body of facts and ideas than most medieval scientific works. However, we should not exaggerate the humanist contribution in this field. Everything of value, for instance, in Galen (c.130-201) had long been incorporated into medieval medicine. The scientific treatises of Aristotle, Euclid, and Ptolemy were translated into Latin and known to scholars before the Renaissance. Moreover, Islamic scholars had already

introduced most Attic and Hellenistic science into Western Europe, often with vast improvements on the original.

Humanism embodied the mystical and aesthetic temper of a pre-scientific age. It did not free the mind from subservience to ancient authority. If the humanists revered Aristotle less than the Schoolmen did, they worshipped Neo-platonism, the Cabala, and Cicero more. They shifted authorities rather than dismissed them. Even Aristotle, the greatest of Scholastic authorities, did not lack humanist admirers. The great libraries assembled by wealthy patrons of literature like Cosimo de' Medici, Pope Nicholas V, and the Duke of Urbino, devoted much space to the Church Fathers and the Scholastic philosophers. The humanists did, however, read their authorities for aesthetic pleasure as well as moral uplift.

The intellectuals of antiquity, in contrast to the Christians, were relatively unconcerned about the supernatural world and the eternal destiny of the soul. They were primarily interested in a happy, adequate, and efficient life here on earth. Hellenic philosophy was designed to teach man how to live successfully rather than how to die with the assurance of ultimate salvation. This pagan attitude had been lost for about one thousand years, when Europe followed the warning of Augustine against becoming too engrossed in earthly affairs, lest assurance of successful entry into the New Jerusalem be jeopardized. Humanism directly and indirectly revived the pagan scale of virtues.

The leading intellectual trait of the era was the recovery, to a certain degree, of the secular and humane philosophy of Greece and Rome. Another humanist trend which cannot be ignored was the rebirth of individualism, which, developed by Greece and Rome to a remarkable degree, had been suppressed by the rise of a caste system in the later Roman Empire, by the Church and by feudalism in the Middle Ages. The Church asserted that rampant individualism was identical with arrogance, rebellion, and sin. Medieval Christianity restricted individual expression, fostered self-abnegation and self-annihilation, and demanded implicit faith and unquestioning obedience. Furthermore, the Church officially ignored man and nature.

In other ways medieval civilization suppressed the ego. In the feudal regime the isolated individual had little standing. He acquired status and protection mainly as a member of a definite group, whether lordly or servile. The manorial system revolved around the community rather than the individual. When the cities threw off the yoke of feudalism, they promised collective and corporate liberty rather than individual freedom. In commercial relations group life was paramount, both in the town guilds and the peasant villages on manorial estates. Everything was regulated by law and custom. The individual who attempted to challenge authority and tradition, in matters of thought or action, was either discouraged or crushed.

The period from the 14th century to the 17th worked in favor of the general emancipation of the individual. The city-states of northern Italy had come into contact with the diverse customs of the East, and gradually permitted expression in matters of taste and dress. The writings of Dante, and particularly the doctrines of Petrarch and humanists like Machiavelli, emphasized the virtues of intellectual freedom and individual expression. In the essays of Montaigne the individualistic view of life received perhaps the most persuasive and eloquent statement in the history of literature and philosophy.

Individualism and the instinct of curiosity were vigorously cultivated. Honest doubt began to replace unreasoning faith. The skeptical viewpoint proposed by Abelard reached high development and wide acceptance among the humanists. Finally, the spirit of individualism to a certain degree incited the Protestant revolt, which, in theory at least, embodied a thorough application of the principle of individualism in religion.

CHECK YOUR PROGRESS – 2

1. What do you understand by Renaissance Humanism?
2. Who were the major proponents of Renaissance Humanism in Europe?
3. When the English Renaissace is normally dated from?

4.4 English Renaissance Poetry

Sir Thomas Wyatt (1503-42) and the Earl of Surrey (151*77-47)* were pioneers of the new poetry in England. After Chaucer the spirit of English poetry had slumbered for upward of a century. The change in pronunciation in the fifteenth century had created a lot of confusion in prosody which in the practice of such important poets as Lydgate and Skelton had been reduced to a mockery. "The revival", as Legoius says, "was an uphill task; verse had to be drawn from the languor to which it had sunk in Stephen Hawes, and from the disorder in which a Skelton had plunged it; all had to be done anew". It was Wyatt and Surrey who came forward to do it.

As Mair puts it, it is with "these two courtiers that the modern English poetry begins." Though they wrote much earlier, it was only in 1557, a year before Elizabeth's coronation, that their work was published in *Tottel's Miscellany* which is, according to G. H. Mair, "one of the landmarks of English literature." Of the two, Wyatt had travelled extensively in Italy and France and had come under the spell of Italian Renaissance. It must be remembered that the work of Wyatt and Surrey does not reflect the impact of the Rome of antiquity alone,. but also

that of modern Italy. So far as versification is concerned, Wyatt and Surrey imported into England various new Italian metrical patterns. Moreover, they gave English poetry a new sense of grace, dignity, delicacy, and harmony which was found by them lacking iil the works of Chaucer and the Chaucerians alike. Further, they were highly influenced by the love poetry of Petrarch and they did their best to imitate it. Petrarch's love poetry is of the courtly kind, in which the pining lover is shown as a "servant" of his mistress with his heart tempest-tossed by her neglect and his mood varying according to her absence or presence. There is much of idealism, if not downright artificiality, in this kind of love poetry.

It goes to the credit of Wyatt to have introduced the sonnet into English literature, and of Surrey to have first written blank verse. Both the sonnet and blank verse were later to be practised by a vast number of the best English poets. According to David Daiches: "Wyatt's sonnets represent one of the most interesting movements toward metrical discipline to be found in English literary history." Though in his sonnets he did not employ regular iambic pentameters yet he created a sense of discipline among the poets of his times who had forgotten the lesson and example of Chaucer and, like Skelton, were writing "ragged" and "jagged" lines which jarred so unpleasantly upon the ear. As Tillyard puts it, Wyatt "let the Renaissance into English verse" by importing Italian and French patterns of sentiment as well as versification. He wrote in all thirty-two sonnets out of which seventeen are adaptations of Petrarch. Most of them (twenty-eight) have the rhyme-scheme of Petarch's sonnets; that is, each has the octave *a bbaabba* and twenty-six out of these twenty-eight have the *c d d c e e* sestet. Only in the last three he comes near what is called the Shakespearean formula, that is, three quatrains and a couplet. In the thirtieth sonnet he exactly produced it; this sonnet rhymes *a b a b, a b a b, a b a b, c c.* Surrey wrote about fifteen or sixteen sonnets out of which ten use the Shakespearean formula which was. to enjoy the greatest popularity among the sonneteers of the sixteenth century. Surrey's work is characterized by .exquisite grace and tenderness which we find missing from that of Wyatt. Moreover, he is a better craftsman and gives greater harmony to his poetry. Surrey employed blank verse in his translation of the fourth book of *The Aeneid,* the work which was first translated into English verse by Gavin Douglas a generation earlier, but in heroic couplets.

4.5 English Renaissance Drama

The revival of ancient classical learning scored its first clear impact on English drama in the middle of the sixteenth century. Previous to this impact there had been a pretty vigorous native tradition of drama, particularly comedy. This tradition had its origin in the liturgical drama and had progressed through the miracle and the mystery, and later the morality, to the interlude. John Heywood had written

quite a few vigorous interludes, but they were altogether different in tone, spirit, and purpose from the Greek and Roman drama of antiquity. The first English regular tragedy *Gorboduc* (written by Sackville and Norton, and first acted in 1562) and comedy *Ralph Roister Doister*(written about 1550 by Nicholas Udall) were very much imitations of classical tragedy and comedy. It is interesting to note that English dramatists came not under the spell of the ancient Greek dramatists (Aeschylus, Sophocles, and Euripides, the tragedy writers, and Aristophanes, the comedy writer) but the Roman dramatists (Seneca, the tragedy writer, and Plautus and. Terence! the comedy writers). It was indeed unfortunate, as Greek drama is vastly superior to Roman drama. *Gorboduc* is a slavish imitation of Senecan tragedy and has all its features without much of its life. Like Senecan tragedy this play is indeed a good instance of the "blood and thunder" kind' of tragedy. Ralph Roister Doister is modelled upon Plautus and Terence. It is based on the stupid endeavours of the hero for winning the love of a married woman. There is the cunning, merry slave-Matthew Merry, a descendant of the Plautine slave who serves as the motive power which keeps the play going.

Later on, the "University Wits" struck a note of independence in their dramatic work. They refused to copy Roman drama as slavishly as the writers of *Gorboduc* and*Roister Doister.* Even so, their plays are not free from the impact of the Renaissance; rather they show it as amply, though not in the same way. In their imagination they were all fired by the new literature which showed them new dimensions of human capability. They were humanists through and through. All of them—Lyly, Greene, Peele, Nashe, Lodge, Marlowe, and Kyd-show in their dramatic work not, of course, a slavish tendency to ape the ancients but a chemical action of Renaissance learning on the native genius fired by the enthusiasm of discovery and aspiration so typical of the Elizabethan age. In this respect Marlowe stands in the fore-front of the University Wits. Rightly has he been called "the true child of the Renaissance".

4.5.1 The University Wits

The University Wits were a group of well-educated scholars-cum-men of letters who wrote in the closing years of the sixteenth century. All of them were actively associated with the theatre and the plays written by them mark a pronounced stage of development over the drama which existed before them. With their dramatic work they paved the way for the great Shakespeare who was indebted to them in numerous ways.

They were called University Wits because they had training at one or other of the two Universities-Oxford and Cambridge. The only exception, and that a doubtful one, was Thomas Kyd. Apart from academic training (in most cases, an M. A.

degree) they had numerous characteristics in common. They were members of learned societies and rather liberal in their views concerning God and morality. They were all reckless Bohemians and had their lives cut short by excessive debauchery or a violent death. Marlowe was killed in a street brawl, perhaps over bought kisses, and Greene, after a career of unfettered self-dissipation, died friendless and penniless and in a very touchingly repentant frame of mind. Further, in their intellectualism they were true embodiments of the impact of the Renaissance on English culture and sensibility. Then, all of them had fairly good relations with one another and were wont freely to lend a hand to one another in the writing or completing of dramatic works.

Their Contribution to the Drama:

Whatever may be said against their reproachable careers as human beings, it will have to be admitted that, to quote Allardyce Nicoll,"they laid a sure basis for the English theatre." For understanding appropriately the contribution of the University Wits in this respect we should first acquaint ourselves with the state of the English drama before them. Now, when the University Wits started writing there were two fairly distinct traditions of the dramatic art before them. One was the native tradition (especially of. comedy) which was vigorous, no doubt', but devoid of the artistic discipline of the classical Greek and Roman drama. The other was the tradition set by the imitators of ancient Roman drama. Such works as Sackville and Norton's *Gorboduc*(tragedy) and *Ralph Roister Doister* (comedy) are instances of this tradition. These plays, though they exhibit ample awareness of the classical form and control, are devoid of the vigour of the purely native plays. Differentiating between the popular and classical tradition, Allardyce Nicoll observes: "The classicists had form but no fire; the popular dramatists had interest, but little sense of form." The function of the University Wits was to combine the form with the fire. They had plenty of "fire" in them, all being reckless hedonists, but they had also the sense of form acquired by them from training in classical learning. While retaining in their dramatic works the vigour of the popular native tradition, they gave them that literary grace and power which offered Shakespeare "a viable and fitting medium for the expression of his genius."

One thing which needs to be amply emphasized is that though the University Wits looked to the classical drama and incorporated its general respect of form in their own productions, they never imitated it slavishly. They retained for themselves sufficient freedom, sometimes even that of violating its well-recognized principles such as the strict separation of the species (comedy and tragedy, for instance), the observance of "the three unities" (those of time, place, and action), and the reporting of the major incidents to the audience through the dialogue of the *dramatis personae* or the agency of the messenger. What they established upon the English stage was not a pale copy of the ancient Greek or roman drama,

but a kind of romantic drama which was to be later adopted by Shakespeare himself. Lyly, Greene, and Peele contributed much towards the establishment of the romantic comedy, and Kyd and Marlowe, Elizabethan tragedy. Besides, Marlowe in his *Edward II* set an example of the historical play for Shakespeare and others.

Further, the University Wits set about the work of reforming the language of the drama. They made the medium of dramatic utterance extremely pliant and responsive to all the various moods endeavoured to be conveyed through it. Lyly lightened the language of comedy, especially the prose, a wonderfully sophisticated touch; Peele gave it a rare sweetness, and Greene, considerable geniality and openness. As regards the language of tragedy, Kyd did not do much except .introducing exaggerative bombast (which is not always without vigor), but Marlowe breathed into it that consuming intensity coupled with virtuosic brilliance which thrilled his contemporaries and thrills us even today. Blank verse became Marlowe's "mighty line."

Now let us consider the individual contribution of the various University Wits to the development of English drama.

(1) John Lyly (1554-1606):

Lyly is better known for his prose romance *Euphues* than his dramatic productions. It must be remembered that he himself was a courtier and wrote for the discerning courtiers. He had no intention to charm the eyes and ears of the masses or to win their acclamation. His plays are rather of the nature of masques which were very popular with the queen and the court. He gave comedy a touch of sophistication and an intellectual tone lacking in the native comedy which was predominantly of the nature of rough-and-tumble farce. Lyly wrote eight plays in all out of which *Compaspe, Endunion,* and *Gallathea* are the best and the best known.

Lyly's plays are the production of scholarship united to an elegant fancy and a somewhat fantastic wit, but not of a writer capable of moving the passions or of depicting character by subtle and felicitous touches. Broadly speaking, Lyly's achievement is to have synthesised many mutually antagonistic elements which had till then lain unreconciled. His was a Renaissance mind working synthetically on the native material before him. For instance we have frequently in his plays a courtly main plot (in which such characters as kings, queens, princes, princesses, knigh ts, fairies, pagan and Greek and Roman deities figure) supported by a sub-plot setting forth the blunders of villagers. Lyly strangely amalgamates humour and romantic imagination and in this way paves the way for Shakespeare who does likewise in many of his comedies.

In his plays Lyly used a mixture of verse and prose. This mixing of the two is suggestive of his mixing of the world of reality and the world of romance. "The same fusion", observes Nicoll. "is to be discovered in *As You Like It".* Lyly found a suitable blank verse for comedy as Marlowe did for tragedy. Whereas Marlowe's blank verse is characterized by consuming intensity and mouth-filling bombast, Lyly's is by its lightness of touch suitable for comedy. The prose that Lyly used in his comedies is sometimes mannered after the style of his *Euphues;* it is full of puns, far-fetched conceits, and verbal pyrotechnics which Shakespeare incorporated in his early comedies such as *Love's Labour Lost* and *A Midsummer Night's Dream.*

(2). Robert Greene (1558-92):

Greene wrote some five plays in all. They are:

(i) The Comical History ofAlphonsus King ofAragon

(ii) A Looking Glass for London and England (written jointly with Lodge)

(iii) The Honourable History of Friar Bacon and Friar Bungay

(iv) The History of Orlando Furioso

(v) The Scottish History of James, the Fourth.

Out of them the most important and interesting is *Friar Bacon* and *Friar Bungay.* With this play and James IV, Greene contributed substantially towards the establishment of the romantic comedy.

In *Friar Bacon and Friar Bungay,* for instance, there are, in the words of Nicoll, "three distinct worlds mingled together-the world of magic, the world of aristocratic life, and the world of the country. These, by his art, Greene have woven together into a single harmony, showing the way to Shakespeare when the latter came to write *A Midsummer Night's Dream."* As regards characterization, Nicoll gives Greene the credit of being "the first to draw the Rosalinds and Celias of Elizabethan times." Dorothea, the heroine of his comedy *James IV* which has romantic love for its theme, is the best known of all the female characters in Elizabethan drama excluding Shakespeare's works. Further, as regards Greene's handling of blank verse which he used as the medium of his comedies, it may be observed that he gave it more flexibility than the imitators of the classical models allowed it.

(3) George Peele (1558-97):

The five plays of Peele extant today are:

(i) The Arraignment of Paris (a pastoral play)

(ii) The Battle of Alcazar (a romantic tragedy)

(iii) The Famous Chronicle of King Edward, the First (a chronicle history)

(iv) The Love of King David and Fair Bathsheba (a kind of mvsterv piav. for it has a biblical theme)'

(v) The Old Wives' Tale (a romantic satire on the current dramatic taste)

The list shows Peele's versatility as a dramatist. However, his plays are not marked by any technical brilliance. What is of interest to us is his excellence as a poet. "Certainly", observes Compton-Rickett, "he shares with Marlowe the honour of informing blank verse with musical ability that, in the later hand of Shakespeare, was to be one of its most important characteristics." But it is Peele's fault that "he allows poetry to enter into scenes from which it ought to be excluded" (Nicoll). For instance, when Absalom in *David and Bathsheba* finds his own hair about to hang him to death, he bursts into a poetic utterance:

(4) Thomas Lodge (1558-1625) andThomas Nashe (1567-1601):

Their dramatic work is inconsiderable. Lodge who was, according to Gosson, "little better than a vagrant, looser than liberty, lighter than vanity itself," was, in Nicoll's words, "the least of the University Wits *",for he* "gave practically nothing to the theatre." He has left only one play, *The Wounds of Civil War.* Both Nashe and he are much more important for their fiction than dramatic art.

(5) Thomas Kyd (1557-97):

His only play *The Spanish Tragedy* is modeled on Seneca's revenge tragedies which before Kyd had been imitated by some scholars like Sackville and Norton, the writers of*Gorboduc.* But whereas *Gorboduc* was rather slavishly and strictly based on Seneca, Kyd is much more flexible in his attempt. Of course there are murders and bloodshed, suicides and horrifying incidents (like the biting off of a man's tongue by himself and the running amuck of a respectable lady), the ghost and many other Senecan features, yet *The Spanish Tragedy* breaks away from the Senecan tradition on various points. For example, there is much of action on the stage itself (and not reported, as in Seneca). The Elizabethan audiences had a craving for watching sensational, even horrifying action. Kyd was obliging enough. Nicoll aptly describes *The Spanish Tragedy* as "a Senecan play adapted to popular requirements."

Kyd's contribution to English tragedy is twofold. First, he gave a new kind of tragic hero who was neither a royal personage nor a superman but an ordinary person. Secondly, he introduced the element of introspection in the hero. Along with the external conflict in the play, we are conscious of a kind of introspective self-analysis within Heironimo himself. In this; respect Kyd was paving the way for Shakespeare's Hamlet.

(6) Christopher Marlowe (1564-93):

He is, in Nicoll's words, "the most talented of pre-Shakespeareans." His plays are:

(i) Tamburlaine, the Great;

(ii) Doctor Faustus;

(iii) The Jew of Malta;

(iv) Edward, the Second; and

Marlowe's contribution to English tragedy is very vital and manifold. He himself seems to be aware of having scored an advance over the previous drama. Marlowe promises that his play is going to be different from the conventional plays in both its language and subject. And he, indeed, keeps his promise.

First of all, Marlowe exalted and varied the subject-matter of tragedy. For the Senecan motive of revenge he substituted the more interesting theme of ambition—ambition for power as in *Tamburlaine,* ambition for infinite knowledge as in *Doctor Faustus,* and ambition for gold as in *The Jew of Malta.*

Secondly, he put forward a new kind of the tragic hero. The medieval concept of tragedy was the fall of a great man.Marlowe revived the Aristotelian conception of the tragic hero in so far as he introduced a certain flaw or flaws in his character. His heroes are air supermen whose major flaw is always an over-weening ambition. Their love is the love of the impossible; but with a singular intensity and concentration of purpose, they make headway towards their destination though they perish by forces beyond their control. Thus, there is a dramatic conflict between their ambition and the antagonistic forces of life which stand in its way. But along with this outer conflict, there is, at least in *Doctor Faustus,* a struggle in the mind of the chief character also. This was something new for English tragedy.

Next, he gave a greater unity to the drama. This he did in *Edward II.* The rest of his plays are weak in structure, being loose strings of scenes and episodes. But as he matured he acquired a greater technical and constructive skill.

One of Marlowe's chief merits is his reformation of the chronicle plays of his time. They were formless and poor in characterisation. Marlowe humanised the puppets of these plays and introduced motives in them. Also he gave shape and internal development to his plots. He handled the crude historical material judiciously and artistically, selecting some, rejecting some, and modifying some, so as to suit his dramatic purpose. Out of the formlessness of old chronicle Marlowe produced a play which is a genuine tragedy and the model for Shakespeare's *RichardII.*

Last but not the least is Marlowe's establishment of blank verse as an effective and pliant medium of tragic utterance. His blank verse is immensely superior to

the blank verse *of Gorboduc,* the first tragedy which employed this measure. He found it wooden, mechanical, and lifeless and breathed into it a scarifying intensity 'of passion which electrified it into something living and throbbing with energy. He substituted the end-stopped lines of *Gorboduc* with run-on lines forming verse paragraphs. True, some element of bombast is perceptible in Marlowe's earlier works, but in *Edward II* his style becomes quite subdued and answers more readily to the whole gamut of varying moods sought to be conveyed through it. He made blank verse a great dramatic medium acknowledged by all his successors as the meter indispensable for any serious drama. With Marlowe, indeed, begins a new era in the history of-English drama.

4.5.2 William Shakespeare

Above all other dramatists stands William Shakespeare, a supreme genius whom it is impossible to characterize briefly. Shakespeare is unequaled as poet and intellect, but he remains elusive. His capacity for assimilation—what the poet John Keatscalled his "negative capability"—means that his work is comprehensively accommodating; every attitude or ideology finds its resemblance there yet also finds itself subject to criticism and interrogation. In part, Shakespeare achieved this by the total inclusiveness of his aesthetic, by putting clowns in his tragedies and kings in his comedies, juxtaposing public and private, and mingling the artful with the spontaneous; his plays imitate the counterchange of values occurring at large in his society. The sureness and profound popularity of his taste enabled him to lead English Renaissance without privileging or prejudicing any one of its divergent aspects, while he—as actor, dramatist, and shareholder in the Lord Chamberlain's players—was involved in the Elizabethan theatre at every level. His career (dated from 1589 to 1613) corresponded exactly to the period of greatest literary flourishing, and only in his work are the total possibilities of the Renaissance fully realized.

Shakespeare's early plays were principally histories and comedies. About a fifth of all Elizabethan plays were histories, but this was the genre that Shakespeare particularly made his own, dramatizing the whole sweep of English history from *Richard II* to *Henry VII* in two four-play sequences, an astonishing project carried off with triumphant success. The first sequence, comprising the three *Henry VI* plays and *Richard III* (1589–94), begins as a patriotic celebration of English valour against the French. But this is soon superseded by a mature, disillusioned understanding of the world of politics, culminating in the devastating portrayal of Richard III—probably the first "character," in the modern sense, on the English stage—who boasts in *Henry VI, Part 3* that he can "set the murderous Machevil to school." *Richard III* ostensibly monumentalizes the glorious accession of the *dynasty* of Tudor, but it's realistic depiction of the workings of state power

insidiously undercuts such platitudes, and the appeal of Richard's quick-witted individuality is deeply unsettling, short-circuiting any easy moral judgments. The second sequence—*Richard II* (1595–96), *Henry IV, Part 1* and *Part 2* (1596–98), and *Henry V* (1599)—begins with the deposing of a bad but *legitimate* king and follows its consequences through two generations, probing relentlessly at the difficult questions of authority, obedience, and order that it raises. In the *Henry IV* plays, which are dominated by the massive character of *Falstaff* and his roguish exploits in Eastcheap, Shakespeare intercuts scenes among the rulers with scenes among those who are ruled, thus creating a multifaceted composite picture of national life at a particular historical moment. The tone of these plays, though, is increasingly pessimistic, and in *Henry V* a patriotic fantasy of English greatness is hedged around with hesitations and qualifications about the validity of the *myth* of glorious nationhood offered by the Agincourt story. Through all these plays runs a concern for the individual and his subjection to historical and political necessity, a concern that is essentially tragic and anticipates greater plays yet to come. Shakespeare's other history plays, *King John* (1594–96) and *Henry VIII* (1613), approach similar questions .

The early comedies share the popular and romantic forms used by the university wits but overlay them with elements of elegant courtly revel and a sophisticated consciousness of comedy's fragility and artifice. These are festive comedies, giving access to a society vigorously and imaginatively at play. The plays of one group—*The Comedy of Errors* (*c.* 1589–94), *The Taming of the Shrew* (*c.* 1589–94), *The Merry Wives of Windsor* (*c.* 1597–98), and *Twelfth Night*(1600–01)—are comedies of intrigue, fast-moving, often farcical, and placing a high premium on wit. The plays of a second group—*The Two Gentlemen of Verona* (*c.*1589–94), *Love's Labour's Lost* (1589–94), *A Midsummer Night's Dream* (*c.* 1595–96), and *As You Like It* (1598–1600)—have as a common denominator a journey to a natural *environment*, such as a wood or a park, in which the restraints governing everyday life are released and the characters are free to remake themselves untrammeled by society's forms, sportiveness providing a space in which the fragmented individual may recover wholeness. All the comedies share a belief in the positive, health-giving powers of play, but none is completely innocent of doubts about the limits that *encroach* upon the comic space. In the four plays that approach tragicomedy—*The Merchant of Venice* (*c.* 1596–97), *Much Ado About Nothing* (1598–99), *All's Well That Ends Well* (1601–05), and *Measure for Measure*(1603–04)—festivity is in direct collision with the constraints of normality, with time, business, law, human indifference, treachery, and selfishness. These plays give greater weight to the less-optimistic perspectives on society current in the 1590s, and their comic resolutions are openly acknowledged to be only provisional, brought about by manipulation, compromise, or the exclusion of one or more major characters.

The unique play *Troilus and Cressida* (*c.* 1601–02) presents a kind of theatrical no-man's-land between comedy and tragedy, between satire and savage *farce*. Shakespeare's reworking of the *Trojan War* pits heroism against its parody in a way that voices fully the fin-de-siècle sense of confused and divided individuality.

The confusions and contradictions of Shakespeare's age find their highest expression in his tragedies. In these extraordinary achievements, all values, *hierarchies*, and forms are tested and found wanting, and all society's latent conflicts are activated. Shakespeare sets husband against wife, father against child, the individual against society; he uncrowns kings, levels the nobleman with the beggar, and interrogates the gods. Already in the early experimental tragedies *Titus Andronicus* (1589–94), with its spectacular violence, and *Romeo and Juliet*(1594–96), with its comedy and romantic tale of adolescent love, Shakespeare had broken away from the conventional Elizabethan understanding of tragedy as a twist of fortune to an infinitely more complex investigation of character and motive, and in *Julius Caesar* (1599) he begins to turn the political interests of the history plays into secular and corporate tragedy, as men fall victim to the unstoppable train of public events set in motion by their private misjudgments. In the major tragedies that follow, Shakespeare's practice cannot be confined to a single general statement that covers all cases, for each tragedy belongs to a separate category: revenge tragedy in *Hamlet* (*c.* 1599–1601), domestic tragedy in *Othello* (1603–04), social tragedy in *King Lear* (1605–06), political tragedy in *Macbeth* (1606–07), and heroic tragedy in *Antony and Cleopatra* (1606–07). In each category Shakespeare's play is exemplary and defines its type; the range and brilliance of this achievement are staggering. The worlds of Shakespeare's heroes are collapsing around them, and their desperate attempts to cope with the collapse uncover the inadequacy of the systems by which they rationalize their sufferings and justify their existence. The ultimate insight is Lear's irremediable grief over his dead daughter: "Why should a dog, a horse, a rat have life, / And thou no breath at all?" Before the overwhelming suffering of these great and noble spirits, all consolations are void, and all versions of order stand revealed as adventitious. The humanism of the Renaissance is punctured in the very moment of its greatest single product.

In his last period Shakespeare's astonishingly fertile invention returned to experimentation. In *Coriolanus* (1608) he completed his political tragedies, drawing a dispassionate analysis of the dynamics of the secular state. *Timon of Athens* (1605–08) is an unfinished spin-off, a kind of tragic satire. The last group of plays comprises the four romances—*Pericles* (*c.* 1606–08), *Cymbeline* (*c.*1608–10), *The Winter's Tale* (*c.* 1609–11), and *The Tempest* (1611)—which develop a long, philosophical perspective on fortune and suffering. In these plays Shakespeare's imagination returns to the popular romances of his youth and dwells on mythical themes—wanderings, shipwrecks, the reunion of

sundered families, and the resurrection of people long thought dead. There is consolation here, of a sort, beautiful and poetic, but still the romances do not turn aside from the actuality of suffering, chance, loss, and unkindness, and Shakespeare's subsidiary theme is a sustained examination of the nature of his own art, which alone makes these consolations possible.

CHECK YOUR PROGRESS

1. Who were the University Wits and why were they named so?
2. Name at least two early comedies of William Shakespeare?
3. Is *Macbeth* a political or Heroic tragedy?
4. Where does the confusions and contradictions of Shakespeare's age find highest expression?
5. Which play of Marlowe set an example of the historical plays for Shakespeare?

4.6 PROSE WRITING DURING RENAISSANCE

The most important prose writers who exhibit well the influence of the Renaissance on English prose are Erasmus, Sir Thomas More, Lyly, and Sidney. The first named was a Dutchman who, as we have already said, came to Oxford to learn Greek. His chief work was *The Praise of Folly* which is the English translation of his most important work-written in England. It is, according to Tucker Brook, "the best expression in literature of the attack that the Oxford reformers were making upon the medieval system." Erasmus wrote this work in 1510 at the house of his friend Sir Thomas More who was executed at the bidding of Henry VIII for his refusal to give up his allegiance to the ' Pope. More's famous prose romance *Utopia* was, in the words of Legouis, "true prologue to the Renaissance.'" It was the first book written by an Englishman which achieved European fame; but it was written in Latin (1516) and only later (1555) was translated into English. Curiously enough, the next work by an English man again to acquire European fame-Bacon's *Novum Organwn-was* also written originally in Latin. The word "Utopia" is from Greek "ou topos" meaning "no place". More's Utopia is an imaginary island which is the habitat of an ideal republic. By thepicture of the ideal state is implied a kind of social criticism of contemporary England. More's indebtedness to Plato's *Republic* is quite obvious. However, More seems also to be indebted to the then recent discoveries of the explorers and navigators-like Columbus and Vasco da Gama who were mostly of Spanish and Portuguese nationalities. In Utopia, More discredits mediaevalism in all its implications and exalts the ancient Greek culture. Legouis observes about

this work : "The Utopians are in revolt against the spirit of chivalry : they hate warfare and despise soldiers. Communism is the law of the land; all are workers for only a limited number of hours. Life should be pleasant for all; asceticism is condemned. More relies on the goodness of human nature, and intones a hymn to the glory of the senses which reveal nature's wonders. In Utopia all religions are authorized, and tolerance is the law. Scholasticism is scoffed at, and Greek philosophy preferred to that of Rome. From one end to the other of the book More reverses medieval beliefs." More's *Utopia* created a new genre in which can be classed such works as Bacon's *The New Atlantis* (1626), Samuel Butler's *Erewhon* (1872), W. H. Mallock's *The New Republic* (1877), Richard Jefferies' *After London* (1885), W. H. Hudson's *The Crystal Age* (1887), William Morris" *News from Nowhere,* and H. G. Well's*A Modern Utopia* (1905).

Passing on to the prose writers of the Elizabethan age-the age of the flowering of the Renaissance-we find them markedly influenced both in their style and thought-content by the revival of the antique classical learning. Sidney *in Arcadia,* Lyly in*Euphues,* and Hooker in *The Laws of Ecclesiastical Polity* write English which is away from the language of common speech, and is either too heavily laden—as in the case of Sidney and Lyly-with bits of classical finery, or modeled on Latin syntax, as in the case of Hooker. Cicero seemed to these writers a very obvious and respectable model. Bacon, however, in his sententiousness and cogency comes near Tacitus and turns away from the prolixity, diffuseness, and ornamentation associated with Ciceronian prose. Further, in his own career and his *Essays,* Bacon stands as a representative of the materialistic, Machiavellian facet of the Renaissance, particularly of Renaissance Italy. He combines in himself the dispassionate pursuit of truth and the keen desire for material advance.

CHECK YOUR PROGRESS – 3

1. Name at least two major Prose writers of English Renaissance?
2. Name the most important prose writers who exhibit well the influence of the Renaissance on English prose?
3. Who is as a representative of the materialistic, Machiavellian facet of the Renaissance, particularly of Renaissance Italy?

4.7 LETS SUM UP

- Renaissance**,** (French: "Rebirth") period in European civilization immediately following the Middle Ages and conventionally held to have been characterized by a surge of interest in *Classical scholarship* and

values. The Renaissance also witnessed the discovery and exploration of new continents, the substitution of the *Copernican* for the *Ptolemaic* system of *astronomy*, the decline of the *feudal system* and the growth of commerce, and the invention or application of such potentially powerful *innovations* as paper, *printing*, the mariner's compass, and gunpowder.

- In a tradition of literature remarkable for its exacting and brilliant achievements, the *Elizabethan* and early Stuart periods have been said to represent the most brilliant century of all. The English Renaissance is normally dated from either *c*.1476, with the introduction of printing into England by William Caxton, or 1485 with the arrival of the Tudor dynasty, and reaching its apogee in the Elizabethan and Jacobeanperiods.
- Humanism is the term generally applied to the predominant social philosophy and intellectual and literary currents of the period from 1400 to 1650. The return to favor of the pagan classics stimulated the philosophy of secularism, the appreciation of worldly pleasures, and above all intensified the assertion of personal independence and individual expression. Zeal for the classics was a result as well as a cause of the growing secular view of life
- Desiderius Erasmus (1466-1536), one of the greatest humanists, occupied a position midway between extreme piety and frank secularism. Francesco Petrarch (1304-1374) represented conservative Italian humanism. Robust secularism and intellectual independence reached its height in Niccolo Machiavelli (1469-1527) and Francesco Guicciardini (1483-1540). Rudolphus Agricola (1443-1485) may be regarded as the German Petrarch. In England, John Colet (c.1467-1519) and Sir Thomas More (1478-1535) were early or conservative humanists, Francis Bacon (1561-1626) represented later or agnostic and skeptical humanism. In France, pious classicists like Lefevre d'Etaples (1453-1536) were succeeded by frank, urbane, and devout skeptics like Michel Montaigne (1533-1592) and bold anti-clerical satirists like Francois Rabelais (c.1495-1533).
- Sir Thomas Wyatt (1503-42) and the Earl of Surrey (151*77-47)* were pioneers of the new poetry in England. After Chaucer the spirit of English poetry had slumbered for upward of a century. The change in pronunciation in the fifteenth century had created a lot of confusion in prosody which in the practice of such important poets as Lydgate and Skelton had been reduced to a mockery.
- The University Wits were a group of well-educated scholars-cum-men of letters who wrote in the closing years of the sixteenth century. All of

them were actively associated with the theatre and the plays written by them mark a pronounced stage of development over the drama which existed before them. With their dramatic work they paved the way for the great Shakespeare who was indebted to them in numerous ways.

- What University Wits established upon the English stage was not a pale copy of the ancient Greek or roman drama, but a kind of romantic drama which was to be later adopted by Shakespeare himself. Lyly, Greene, and Peele contributed much towards the establishment of the romantic comedy, and Kyd and Marlowe, Elizabethan tragedy.
- Above all other dramatists stands William Shakespeare, a supreme genius whom it is impossible to characterize briefly. Shakespeare is unequaled as poet and intellect, but he remains elusive. His capacity for assimilation—what the poet John Keatscalled his "negative capability"—means that his work is comprehensively accommodating; every attitude or ideology finds its resemblance there yet also finds itself subject to criticism and interrogation. In part, Shakespeare achieved this by the total inclusiveness of his aesthetic, by putting clowns in his tragedies and kings in his comedies, juxtaposing public and private, and mingling the artful with the spontaneous; his plays imitate the counterchange of values occurring at large in his society.

4.8 KEY TERMS

- **Ptolemaic**: of or relating to the second century geographer and astronomer Ptolemyof Alexandria and especially to his belief that the earth is at the center of the universe with the sun, moon, and planets revolving around it *the Ptolemaicsystem*
- **mediaeval scholasticism**: Medieval scholasticism is both a school of philosophy and a method for learning developed between the 12th and 16th centuries A.D. Best understood for its attempts to reconcile classical philosophy, particularly that of Aristotle, with Christian theology.
- **theocentric** : Theocentricism is the belief that God is the central aspect to our existence, as opposed to anthropocentrism or existentialism
- **homocentric**: having the same centre
- **blank verse:** verse without rhyme, especially that which uses iambic pentameters
- **Over-weening**: showing excessive confidence or pride.

4.9 TERMINAL QUESTIONS

1. Briefly discuss the features of Renaissance?
2. What is Humanism? What are the major ideas of Renaissance?
3. Write a brief note on the contribution of University Wits to the growth of English Drama?
4. Asses William Shakespeare as the epitome of English Renaissance?
5. Write a brief note on Renaissance Prose?

4.10 Suggested Readings

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UNIT 5 : THE PRINT REVOLUTION

Structure

5.0 OBJECTIVES:

After reading this unit, you will be able to achieve the following objectives. This unit will help you to

- Analyse the different attempts that had been made at printing.
- Explain the history of printing and Caxton's contribution in printing revolution
- Discuss the impact of Printing in the Renaissance upheaval in England

5.1 INTRODUCTION:

Printing started around 3000 BCE with the duplication of images. The use of round "cylinder seals"[1] for rolling an impression onto clay tablets goes back to early Mesopotamian civilisation, and featured complex and beautiful images. Later in both China and Egypt, the use of small "stamps" for seals preceded the use of larger blocks. Block or woodblock printing became the mainstay technique for printing texts, images or patterns with an initial focus on textile printing which was later on adapted to paper under the influence of Buddhism for the production of multiple copies of key texts for religious reasons.

The oldest woodblock printed book is the *Diamond Sutra*, translated into Chinese in the fifth century. In Europe, block printing was practised by Christian Europe as a method for printing on cloth, and was common by 1300. Religious images could be quite large and elaborate, and when paper became relatively easily available, around 1400, the medium transferred very quickly to small woodcut religious images and playing cards. These prints were produced in very large numbers from about 1425 onwards.

5.2 THE HISTORY OF PRINTING:

As mentioned earlier, the history of printing manifested its presence in different forms. It underwent considerable evolution from the time when wood-engraving was the primary mode of making both the text and the illustrations. *Biblia Pauperum*[2] is the most famous of this species of printing. Every page of the book was filled with impressive pictures and images relating to well-known Biblical episodes which were often accompanied by a note, commentary, or textual notation.

John Gutenberg and Lawrence Coster were closely responsible for the origin of printing. Gutenberg developed European moveable type printing technology around 1439 which was often regarded as the most important invention of the second millennium. Gutenberg was also credited with the introduction of an oil-based ink which was more durable than previously used water-based inks. Moreover, while Gutenberg was connected to the availability or collecting informational evidences, Lawrence Coster had been held as having a hand in the origin of printing. In the year 1439, Gutenberg's name was first seen in a lawsuit at Strassburg that recorded his involvement in printing. In the year 1455, there was another lawsuit against him where he was again identified as a printer, and in 1468, his printing materials were granted to his creditor.

The Indulgence of Nicholas V, the earliest extant edition, dated 15 November 1454, is connected to the first evidence of printing in Europe. *The Mazarine Bible* (1455-56), and the *Psalters* (1457-59) were extremely popular and well decorated productions of this early period. The immense development that the printing witnessed had travelled beyond cities not only Mentz and Haarlem, but also Bamberg and Strassburg suggesting that it was slowly spreading across Germany. However, an important development was the dispersal of Mentz' printers following the capture of the town by Adolf von Nassau, and resetting of these men in different parts of Germany. Arnold ther Hoernen, from this early group of printers initially based in Mentz, introduced the practice of giving title pages and then numbering the book pages. The claim of Haarlem as the place of origin of printing is not substantial. Moreover, the fact that there were already

many presses in different places of the Netherlands by the early 1470s was used as a strong evidence of printing being practised in Haarlem at least decades earlier. Moreover, the name of Lawrence Coster is not traced to a historical individual, inspite of the fact that the Haarlem advocates link him to the printing in Netherlands. From Germany, the spread of printing to other parts of the continent was swift and impressive—it arrived in Italy through Swenheym and Pannartz (1465), in Sorbonne, France, in 1470, and in Valencia, Spain, in 1474. In all these books, religion was served as the primary subject for the books.

Early printing houses were run by "master printers". These printers owned shops, selected and edited manuscripts, determined the sizes of print runs, sold the works they produced, raised capital and organised distribution. Rotary printing press came to be known significantly, which is a printing press where impressions are carved around a cylinder so that the printing can be done on long continuous rolls of paper, cardboard, plastic, or a large number of other substances. Rotary drum printing was invented by Richard March Hoe in 1847, and then significantly improved by William Bullock in 1863. In 1890, the first patented press was built in Liverpool, England by Bibby, Baron and Sons also known as "Bibby's Folly". In the early 1900s, other presses using rubber printing plates and aniline oil based ink were developed. This led to the process called "aniline printing", "gummidruck", or rubber printing.

5.3 CAXTON AND THE PRINTING REVOLUTION:

An attempt to discuss Caxton's personal life would be as futile as the effort to find biographic details of a medieval artist or musician. There is, to the best of knowledge, no private correspondence; there are no diaries, no pictures of how he looked. Yet, while we know nothing about the private aspects of his life, we have rich sources concerning his work as printer, publisher, author, translator, and critic. In the preface to his first book *Recuyell of the Histories of Troy*e, Caxton tells his readers that he grew up in the "Weald of Kent," an area considered backward in fifteenth-century England. However, through the reading of Caxton and his contribution in different history books, one can assume that Caxton was born between 1416 and 1422. England, in his day, was marked by civil and religious strife. Four kings ruled in his lifetime, and the church responded to the attacks on the dogma and on the institution by ever stricter control measures. No Englishman was permitted to read the Bible in English, which explains why (in contrast to continental printers) Caxton never printed a Bible. Moreover, the first English Bible was not printed until 1535, yet different historical evidences points out that Caxton did include some Bible stories in his *Golden Legend* which, according to Samuel Butler, became one of the principle instruments in preparing the way for the Reformation. William Caxton first started out as a

young textile merchant's apprentice in London in 1439. After three years, upon the death of his master, he left England for the Low Countries. Burgundy, and especially the city of Bruges, had become a major cultural center under Philip the Good, Duke of Burgundy. Scholars, poets, artists, scribes, and bookbinders were employed by the Duke, and when Caxton was appointed Governor of the Company of English Merchants in Bruges in 1462, he participated in the life of the court.

Among the most popular literary works in those days were the tales of classical heroes: Ulysses, Alexander, and Aeneas. (The Dukes of Burgundy claimed to be descendants of these Greek and Roman heroes.) Caxton must have enjoyed these texts, since we find many of them in his later English publications. In 1470, when Caxton was around fifty years old, he resigned from his position as governor and entered the services of Margaret of York, Duchess of Burgundy, wife of Charles the Bold, and sister of Edward IV. While Caxton had most likely been interested in French literature for some time, it was during this period that he considered translating what he enjoyed, to share it with his countrymen.

As he wrote and distributed the first of his translations, it soon became apparent that there was a great demand for his texts. Thus Caxton, in his fifties, decided to learn the new art of printing. He went to Cologne, a center of the trade, and acquired the skill to become a prolific printer. His first book was published on the continent, in Bruges, in 1474. At the end of the 700 page volume, the aforementioned *The Recuyell of the Histories of Troye,* Caxton writes of how Margaret encouraged him to pursue this difficult project and how she even made corrections of his own rude English.

Caxton printed two other books in Bruges. One, on the popular game of chess, *The Game and Playe of the Chess* became a famous guide to the rules of the game, with many interesting social and political undertones. The other book had the rather lugubrious title, *Les Quatre Derrennieres.* After these first ventures as a printer, Caxton returned to London. He had lived abroad for thirty years. The first book printed in England in 1477, the cause for Quincentennial[3] celebration, was the *Dictes or Sayengis of the Philosophers,* a collection of excerpts from Greek philosophers, first gathered and translated into French by the renowned Italian/French scholar, Christine de Pisano. This book was not translated by Caxton himself, but by his friend and patron from the days in Burgundy, Anthony Warwick, the Earl Rivers, brother-in-law of Edward IV. From 1477 to his death in 1491, Caxton had issued close to a hundred publications, many of them translations from the French.

Caxton's contribution to the history of printing in England must be evaluated in conjunction with his role as a translator because he was responsible for determining the direction of English prose as Chaucer had done for poetry. In fact, Chaucer's

The Canterbury Tales was one of the most ambitious productions to emanate from Caxton's press which was almost a huge folio of seven hundred and forty eight pages. Some of the other books to be printed in his press were: *The History of Jason, The Chronicles of England, The Cordyal,* and Chaucer's *Boethius.* On many occasions, Caxton also served as the editor and corrector in addition to being the printer of the books.

In 1480, there was a competition for Caxton when John Lettou established his printing press at London. Lettou's process was much more advanced than Caxton's, a condition that led the latter to adopt all of them in his productions too. While Caxton used the large, ragged type, Leetou's production was in smaller print with neat letters. Moreover, Caxton started using signatures in his books which can be considered as a sign of development resulting from Caxton-Lettou competition. Caxton also used illustrations in his books, the first of which was *The Mirror of the World*. Within the period of 1480-86, Caxton brought out about thirty-five books which included *Reynard the Fox, The Polycronicon,* Lydgate's *The Pilgrimage of the Soul,* Gower's *Confessio Amantis, The Golden Legend, The Morte d'Arthur,* and *TheLife of Charles the Great*. The period 1487-91 saw the printing of nearly thirty books from Caxton's press of which the major ones were *The Four Sons of Aymon* and *The Doctrinal of Sapience*. After Caxton's death in 1491, he was succeeded by one of his apprentices, Wynkyn de Worde of Lorraine, who began looking after the Westminster Press.

Caxton's example in England was followed by other printing presses like the Oxford Press which did not last long and closed down in 1486. St. Albans was another site which saw the functioning of a printing press in 1480. *The Book of St. Albans* was extremely popular as well as informative. The book's popularity led Wynkyn de Worde to reprint it with an additional chapter on fishing. Through the freshness of his prologues, he establishes immediate contact with his reader, and we feel some of the "noble chivalry, courtesy and humanity," that he hoped to convey to his contemporaries.

5.4 THE IMPACT AND SIGNIFICANCE OF PRINTING IN ENGLAND:

The advent of printing marked an inevitable opening of numerous other printing presses all over England. Newly formed enterprises dominantly concentrated in the urban areas for their printing endeavours, especially places that had a better percentage of potential readers or patrons. The initial output of the presses were not much and although some works like *The Canterbury Tales* or *The Book of St. Albans* ran into many editions, other books were not printed again. The early

history of printing in England, thus, is not related to the economics of supply and demand, as the English people were only just learning to acclimatise themselves to this new development.

The impact of printing can be listed considering different advantages that it brought in Renaissance England. Firstly, printing with a movable type saved a lot of labour; this made books remarkably inexpensive, and accordingly books became an integral part of English life towards the end of the sixteenth century. Secondly, the introduction of printing also proved advantageous as it improved the literacy rate that shaped and influenced the educational pattern in Renaissance England. Moreover, as books were made available at a cheaper rate, they became more readily accessible than ever before. This was the third major advantage of printing and it contributed to the fourth, i.e., the dissemination of information and knowledge among the different classes of people. In other words, the fourth advantage was that as the books were made available easily, people from each section of society got access to knowledge and discourses that were prevalent during that period of time. Moreover, it led to the democratisation of a society that was just emerging from the influence of a faith- dominated medieval world.

The next feature that was associated with printing was that a host of non-religious productions were now available to the public which included conduct books, manuals of instruction, and books of light entertainment. The initiative to open up a non-religious worldview contributed to the dismantling of constrictive religious hold. Printing also introduced a different side to the professional Elizabethan world, and now emerged a host of pamphlet books, ritualistic manuals, ballads, songbooks which functioned as a highly busy industry. The benefits of printing were used by both the Renaissance thinkers and religious reformists to further their agendas.

Renaissance writers used the platform provided by printing to disseminate a plethora of material to entice the Elizabethan mind. Books functioned as one of the prime agencies to consolidate the spirit of nationalism in Elizabethan England. This was achieved through the spread of books which worked to standardise the English language in the sixteenth century. Printing also helped in improving administrative affairs as communications became easier and a common linguistic terminology was available for common use. Certainly, the impact of printing on English society and culture was immense but there remains doubt about the extent of its influence.

There were other factors such as the introduction of an elaborate educational policy, land reform measures, collapse of feudalism, growth of the nationalistic spirit in Tudor England, and other political initiatives which contributed to the effects of social and cultural change that are usually bundled under the head of the printing revolution. The introduction of printing was thus one of the many

factors leading to the emergence of Renaissance interest in learning in the years that followed Caxton's initiative in 1477 at Westminster.

CHECK YOUR PROGRESS

1. State whether **true** or **false**:

   (i) *Biblia Pauperum* is the most famous of this species of printing filled with impressive pictures and images relating to well-known Biblical episodes.

   (ii) John Gutenberg and Lawrence Coster were usually considered responsible for the origin of printing.

   (iii) Chaucer's *The Canterbury Tales* was one of the most ambitious productions to emanate from Caxton's press.

   (iv) Caxton was succeeded by one of his apprentices Wynkyn de Worde of Lorraine.

   (v) *The Recuyell of the Histories of Troye* was the first English book to be printed.

   (vi) Printing failed to shape educational pattern in England.

   (vii) Printing revolution made books remarkably inexpensive.

   (viii) Caxton's contribution remains limited only to the history of printing.

5.5 LET US SUM UP:

In this unit, we have discussed the history of printing and the impact it had while it was firstly introduced in England. It has been pointed out here how printing led to an immediate democratisation as well as helped in the secularisation of English society. Innovations in the accessibility of knowledge and the structure of human thought that attended the rise of print in Europe also influenced art, literature, philosophy and politics. The explosive innovation that characterized the Renaissance was amplified by the printing press. The rigidly fixed class structure which determined one's status from birth, based on family property ownership began to yield to the rise of an intellectual middle class. The possibility of changing one's status infused the less privileged with ambition and a hunger for education. Print technology facilitated a communication revolution that reached deep into human modes of thought and social interaction. Print, along with spoken language, writing and electronic media, is thought of as one of the markers of key historical shifts in communication that have attended social and intellectual transformation. Oral culture is passed from one generation to the next through the full sensory

and emotional atmosphere of interpersonal interaction. Writing facilitates interpretation and reflection since memorization is no longer required for the communication and processing of ideas. Recorded history could persist and be added to through the centuries. Written manuscripts sparked a variation on the oral tradition of communal story-telling as it became common for one person to read out loud to the group. Print, on the other hand, encouraged the pursuit of personal privacy. Less expensive and more portable books lent themselves to solitary and silent reading. This orientation to privacy was part of an emphasis on individual rights and freedoms that print helped to develop. Print injected Western culture with the principles of standardization, verifiability and communication that comes from one source and is disseminated to many geographically dispersed receivers. As illustrated by dramatic reform in religious thought and scientific inquiry, print innovations helped bring about sharp challenges to institutional control. Print facilitated a focus on fixed, verifiable truth, and on the human ability and right to choose one's own intellectual and religious path.

5.6 KEYWORDS:

[1] Cylinder seals: A cylinder seal is a small round cylinder, typically about one inch in length, engraved with written characters or figurative scenes or both, used in ancient times to roll an impression onto a two-dimensional surface, generally wet clay.

[2] *Biblia Pauperum*: *Biblia Pauperum* or "Paupers' Bible" was a tradition of picture Bibles that took the form of colourful hand-printed illuminated manuscripts on vellum, though in the fifteenth century printed examples with woodcuts took over.

[3] Quincentennial: the 500th anniversary (or the celebration of it)

5.7 SUGGESTED READINGS:

(i) Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*

(ii) Andrew Sanders: *The Short Oxford History of English Literature*

Possible Answers to Check Your Progress Questions

(i) True (ii) True (iii) True (iv) True (v) True (vi) False (vii) True (viii) False

REFERENCES:

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI Learning Private Limited, 2009. Print.

Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Oxford University Press, 2004. Print.

MODEL QUESTIONS:

1. Examine the significance of the history and development of printing revolution.
2. Critically analyse Caxton's contribution to the history of printing in England.
3. Critically comment on the advantages brought about by the English printing enterprise in England.
4. How did printing contribute towards the democratisation of English society by the end of the sixteenth century?

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UNIT 6 : THE BEGINNING OF COLONIALISM

Structure

6.0 OBJECTIVES:

After reading this unit, you will be able to achieve the following objectives. This unit will help you to

- Explain in detail the different forms of colonial power in the European history.
- Analyse the new expansionist plans of the colonisers during the Renaissance period.
- Identify the different forms of colonial power in the history of colonisation.
- Explain the different regions and periods of colonialism.

6.1 INTRODUCTION:

The colonial encirclement of the world is an integral component of European history from the early modern period to the phase of decolonisation. Individual nation and expansion histories referred to each other in varying degrees at different times but often also reinforced each other. Transfer processes within Europe and in the colonies show that not only genuine colonial powers such as Spain and England, but also "latecomers" such as Germany participated in the historical

process of colonial expansion with which Europe decisively shaped world history. In turn, this process also clearly shaped Europe itself.

The Renaissance period saw the expansionist plans of the new colonisers who began exploring unseen territories. These expeditions were always guided by the motives of gathering resources and discovering routes for trade and commerce. But as more and more territories of the New World came under the possession of the Europeans it was felt that political and administrative control over those domains served the purposes of the explorers. Wealth was an important driving force behind these colonial expeditions. Merchants and tradesmen sought to utilise the routes and resources of the colonies to their maximum advantage, while the spread of Christianity to these new lands was supported by the clerical institutions of the mother countries.

6.2 THE BEGINNINGS OF COLONIALISM:

Colonialism in terms of a history of ideas constitutes a developmental differential due to the control of one people by an alien one. Unlike the more dynamic, but also politically more judgmental and emotionally charged form of imperialism, colonialism as the result of a will to expand and rule can initially be understood as a state that establishes an alien, colonial rule. It has existed in almost all periods of world history in different degrees of expression. The English pursuit of new territory that began with explorers like Drake and Frobisher saw them embroiled in serious political and military struggle with other competing nations. The conquest of Spanish Armada provided a great fillip to the expansionist plans of the British. In 1607, the English founded the settlement in Jamestown and Virginia while Plymouth and Massachusetts was established in 1620. The colonisation process saw considerable degree of emigration of people from England to the New World which reached sixty thousand by the middle of the seventeenth century. English colonialism was not confined only to the Americans. The establishment of the East India Company in 1600 saw the subsequent spread on the English to parts of Asia, especially India.

The official dissolution of colonialism and its formal state in the age of decolonisation, it was possible to maintain it as a myth, as in Portugal after the Carnation Revolution[1] in 1974, when the dictatorship of António de Oliveira Salazar (1889–1970) was debated but hardly ever talked about the colonial past in Angola, Mozambique, Goa, Macao and East Timor. Already in 1933, the Brazilian sociologist Gilberto Freyre stated the thesis that the Portuguese as the oldest European colonial nation had a special gift for expansion in his controversial book *Casa-grande e Senzala* (*The Masters and the Slaves*). It consisted of peacefully intermingling the cultures without racism and colonial massacres. Using

the example of Brazil, he rationalized colonial paternalism with the allegedly successful relationship between masters and slaves.

But other colonial powers also claimed this for themselves. Even the harshest critics of expansion policies – starting with Bartolomé de las Casas (1474–1566) to the Marxist-Leninist criticism of the 20th century – did not doubt the civilising mission that justified colonial hegemony. Similar to the abolitionists, they criticised the colonial excesses that could mean mismanagement, corruption and, in the extreme case, genocide. However, that the colonies became an integral part of the mother country, that therefore the colonial nation is indivisible, at home on several continents and, thus, incapable of doing any fundamental evil, can be shown to be part of the European colonial ideology since its earliest beginnings. Intellectual transfer processes had already taken place at this time, in the Age of Enlightenment most noticeably in the mutual influence of Adam Smith (1723–1790), Denis Diderot (1713–1784), Johann Gottfried Herder (1744–1803) and their contemporaries. They agreed on a moderate critique of colonial expansion and a simultaneous enthusiastic, cosmopolitan exuberance for appropriating the world outside of Europe. Though slavery and cosmopolitanism could theoretically not be brought to a common denominator, in practice the conquest explained its legitimacy since the 16th century with its own success. The Dutch, English, Portuguese, Spanish, French and Russian colonial enterprises, which each surveyed the world in its own manner with soldiers, scientists, merchants and missionaries, shared the common perception of the "Other" on the basis of the presumed cultural superiority of the "Self". As different as the spread of Christianity proceeded with the nonconformist, dissenting elements of Protestantism in North America and the Catholic forces in South America, so the result was too different in the end. Spain, for example, was not able to use Latin America for a profitable export economy, but by contrast the British succeeded in monopolising the slave trade as a most lucrative long-distance business.

When, during the course of the 19th century, the Italians, Belgians and Germans raised a claim to their share of the world in addition to the old colonial powers, the term "Imperialism" became an ideologically loaded and overall imprecise, but probably irreplaceable historiographical concept. During the phase of High Imperialism between 1870 and World War I, every larger European nation state as well as the USA and Japan participated in acquiring territories outside Europe. That is what makes this period so unique in European history, though measured against other criteria, such as time and space, it was not more spectacular than previous ones. Thus, the European conquest of North and South America in the 16th and 17th centuries or of India in the 18th and early 19th centuries was no less incisive in its spatial dimension or the number of people brought under European rule as was the "Scramble for Africa" that became synonymous with the unsystematic and overly hasty intervention of Europeans in the entire African

continent. But unlike in earlier periods, a broad European public for the first time participated politically, economically and culturally directly in the process of that expansion. It had deep-reaching effects on the historical development of the European societies themselves, which is reflected, for example, in the professional careers of politicians, diplomats and high-ranking military men. After all, it was caused by massive economic and diplomatic rivalries between the European colonial powers and a widespread chauvinism.

In a classic of the historiography of imperialism, Ronald Robinson and John Gallagher explain that Europe is not the only place for understanding the motives of European expansion. According to Robinson and Gallagher, this motivation was primarily founded in Africa, at least, as far as late Victorian society was concerned.If non-Western societies were no longer just the victims of Europe and quite a few of their elites participated in colonial and imperial rule, a layer of European settlers, Christian missionaries, colonial officers etc., who bridged the "periphery" and the "centre", became a third force known in research as the "men on the spot". Their lobbying influence on the expansion of the colonial empires was no less than that of political and economic interest groups in the metropole, even though their motivations depended more situationally on the events. This can be shown equally for the Asian, the African and thePacific regions. Colonial sites of remembrance and their culture of monuments recall to this day conflicts and ambivalences of European colonial rule in public memory.This circumstance made High Imperialism a European and global project at both the centre and the periphery. Furthermore, it illustrates the critical significance of political and military force in the imperial process. "Gunboat diplomacy"[2], one of the historical buzzwords for Europe's intercourse with Africa in the final third of the 19th century, also occurred in Turkey and China. Informal imperialism, often equated with the dominance of free trade over other methods of colonial influence, lost ground to the extent that coercion could only be exercised by violence. This is well illustrated by the war with China over the opium trade (1840–1842). The brutal suppression of the Indian mutiny in 1857/1858 by the British constitutes the opposite of the Manchester School of Economics' view that, based on free trade rather than unilateral exploitation, the world would find a balance of peaceful and cooperative exchange between Europe and the non-European sphere. The protection of national economic interests or the defence of prestige later led several German observers to the conclusion that the English were conducting a commercial imperialism, whereas the French wanted to enhance the respect for their nation in the world.

6.3 REGIONS AND PERIODS OF COLONIALISM:

Colonial regions and their limits as well as periods and their caesuras offer two possibilities of approaching European colonialism. For example, the independence of the North American colonies in 1776 marks one of the most important turning points – from the Atlantic to the Asian aspect of the British empire – and, also, the first experience of decolonization of global significance in the history of European imperialism. The second only began in the 1950s, here especially on the African continent and, offset in time from the freedom movements of Central and South America as well as Asia. In the 18th century, the foremost European colonial powers, led by England, solidified their global hegemonic position. If they did not create overseas empires, they conquered territories in the form of a continental colonialism as the Russian monarchy did in Siberia and the Habsburgs in South-eastern Europe. This continental variant was equivalent in nature to the later westward shift of the American Frontier and the north migration of the South African boundary as well as the sub imperialism, e.g., of Egypt and the Sudan. While the direct penetration of North and South America was almost entirely completed, that of the Asian and African sphere only began on a larger scale after 1800 – in Africa, for example, after 1830 with the French conquest of Algeria, from which Morocco and Tunis were also to be brought under French influence. The Russian conquest of Siberia, which followed the course of the rivers similar to the American expansion, aimed to acquire the lucrative fur trade. Concurrent with the mining of gold and precious stones in Brazil, silver mines were also found in the Siberian highland and the financial as well as the informational value of a caravan route between Russia and China was recognized. The coastal fort colonies that the Dutch operated in Indonesia and the English on the coasts of India initially were reserved for commercial interests in spices, tea, coffee and cotton. As long as they did not expand inland and develop larger areas, they lacked military value. But only the English company flourished in the long run. Within limits, the Dutch company, which focused on the spice trade and participated in expanding the colonial empire in Southeast Asia, also succeeded. The British created a cotton monopoly. With the trade in goods, for example, coffee from Java and tea from China, Europeans continuously developed new areas, especially Asia, that could be opened almost without violence (China since 1685). The formal use of colonial violence was symbolized in its most illustrative form in the slave tradewith the establishment of slave ports on the coasts of West and East Africa as the starting points of slave shipments to the plantations of Middle and South America.

The shipping routes around the Cape and through the Suez Canal were of elementary significance from the perspective of military and commercial politics. Furthermore, a presence in Egypt held great symbolic significance, as manifested in attempts at its conquest from Napoleon Bonaparte (1769–1821) to Adolf

Hitler (1889–1945). Remarkable in this parallel is the belief that focussed power in Europe and on the Nile – as the access to Asia – was a condition of concentrated power in the world.

There were different phases in the overall development of European colonialism that can be separated in analogy to the development of the great power system of the European states:

- In the beginning, Portugal and Spain (in personal union 1580–1640) were primarily interested in overseas trade to Brazil and the Philippines and inspired by Christian missionary zeal. With few exceptions, they managed to avoid colonial overlap.
- By contrast, competition heated up in the 17th century, when the English, French and Dutch pressed forward, initially not in the territories of the Spaniards and the Portuguese, but in neighbouring regions. This is demonstrated in exemplary manner by the North AmericanAtlantic coast between the French possessions in modern Canada and the Spanish claims in the South.
- When it became impossible to avert the crisis of the "Ancient Regime" in Europe any longer, the colonial empires also lost their cohesion. The British won against their French rival in North America and India, against the Dutch in Southeast Asia and against the Spanish in South America. The independence of the United States was substituted with supremacy in India, inSouth Africa and especially on the seas with the almost peerless Royal Navy and modern free trade.
- The colonial incorporation of Africa on a large scale began with France's conquest of Algeria in 1830, which at the same time more than before released Europe's internal economic and industrial tensions as colonialist forces and peaked in High Imperialism between 1870 and World War I.
- Since the origins of a pluralistic colonial system during the course of the 19th century, not only the Europeans were involved in dividing the world but also Japan and Russia. The USA is the prototype for a successful linkage of continental internal colonisation in the form of the westward shift of the Frontier and maritime colonial policy in the Asian sphere, while paradoxically being the most successful model of anti-colonialism. At the latest around 1900, the European system of great powers stood before the challenge of global competition. In the controversial interpretation of Niall Ferguson, it was logical that the USA would assume Britain's role as the global hegemony in the 20th century and marginalize the formal and informal colonialism of Europe.

6.4 DIFFERENT FORMS OF COLONIAL POWER:

Since the 16th century, genuine European colonial powers such as Spain, Portugal, France and Britain were distinguished by developing a concept of their world rule and basing it on the legacy of Rome. This does not mean that stragglers like Italy, Belgium and Germany did not produce their own forms of imperial thought and had specific colonial systems with which they caught up to the great historical empires. German colonial officials, pragmatists such as Heinrich Schnee (1871–1949) and Carl Peters (1856–1918),saw German colonialism in the light of and in delimitation against British and French colonialism as well as in the context of world politics. They also participated in the virtually Europe-wide debate about the possible model function that the Roman Empire had for Europe.

The empires of the modern nation state were not exposed to a loss of unity associated with the global dimension. Their expansion drive was primarily conditioned by worldly factors such as profit and prestige, in any case not a concept of universal monarchy indebted to Christian salvation, peace and justice. The world empire thought of Charles V (1500–1558) survived to the extent that the civilising mission of the modern European imperialisms became a transnational, but not primarily religious motor. Their driving forces were very different, not necessarily ideological but, in the French case, they constituted a part of the cost/benefit calculation.

The overseas as well as the continental colonial empires of Europe were together characterised by constructing their imperial rule over a developmental differential against the "Other" and, thus, significantly contributed to a changed self-perception of Europe in the world. Essentially, it was more about self-image than the image of others. Rule was alien rule over peoples perceived as being "subject". It had to be achieved with violent conquest and secured with colonial methods to guarantee economic, military and cultural exploitation. Therefore, the European claim to superiority legitimised the logic of the unequal interrelationship between colonial societies and a novel capitalism in Europe.

CHECK YOUR PROGRESS

State ***true*** or ***false***

(i) The Renaissance period saw the expansionist plans of the new colonisers who began exploring unseen territories.

(ii) Colonists were not religious, they did not have church in their town.

(iii) Colonialism in terms of a history of ideas constitutes a developmental differential due to the control of one people by an alien one.

(iv) The conquest of Spanish Armada provided a great fillip to the expansionist plans of the British.

(v) The overseas as well as the continental colonial empires of Europe were together characterised by constructing their imperial rule over a developmental differential against the "Other" and, thus, significantly contributed to a changed self-perception of Europe in the world.

6.5 LET US SUM UP:

In this unit, we have discussed the beginning of colonialism and how it as a form of dominant western ideology penetrated into different places of the world. There are both positive and negative consequences regarding the phenomena of colonialism. On the one hand, different positive achievements, such as modern statehood, urbanisation, rationalism and Christianity, European thought systems such as Liberalism, Socialism and Positivism, which was received with great enthusiasm in France and England as well as in Brazil and Japan. On the other hand, there are negative legacies, such as Caesarism, racism and colonial violence. It can also raise the question whether European history between about 1450 and 1950 cannot be predominantly read as a history of expansion, especially if one treats the history of the empires beyond Eurocentrism as world history but without underlaying it with a universal theory and without constructing it as a historical unity. Then we have discussed about the different forms of colonial power as well as the regions and periods of colonialism. We have come to know that as the initial Renaissance motive of discovery and trade convenience guided man of the early explorations, the inevitable entanglement of the colonisers and natives contributed to the political relationships that characterised the colonial structures. The political interests of the colonising nations, which soon followed their trade interests, wasn't actually consolidated into full fledged empires during the Renaissance itself; many of the English expeditions did not start out with merely political domination in mind. It was only by the nineteenth century that the colonialist enterprises, begun in the Renaissance period, consolidated into its imperialist avatars.

6.6 KEYWORDS:

[1] Carnation Revolution: The Carnation Revolution was initially a military coup in Lisbon, Portugal, on 25 April 1974 which overthrew the authoritarian regime of the Estado Novo. The revolution started as a military coup organised by the Armed Forces Movement composed of military officers who opposed the regime, but the movement was soon

coupled with an unanticipated and popular campaign of civil resistance. Moreover, the name 'Carnation Revolution' comes from the fact that almost no shots were fired and that when the population took to the streets to celebrate the end of the dictatorship and war in the colonies, carnations were put into the muzzles of rifles and on the uniforms of the army men by Celeste Caeiro. In Portugal, 25 April is a national holiday, known as Freedom day, to celebrate the event.

[2] Gunboat diplomacy: Foreign policy that is supported by the use or threat of military force. In other words, in international politics, gunboat diplomacy refers to the pursuit of foreign policy objectives with the aid of conspicuous displays of naval power—implying or constituting a direct threat of warfare, should terms not be agreeable to the superior force.

6.7 SUGGESTED READINGS:

(i) Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*

(ii) Marc Ferro: *Colonization: A Global History*

Possible Answers to Check Your Progress Questions

(i) True (ii) False (iii) True (iv) True (v) True

REFERENCES:

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. New Delhi: PHI Learning Private Limited, 2009. Print.

Ferro, Marc.*Colonization: A Global History*. London and New York: Routledge, 1997. Print.

MODEL QUESTIONS:

1. Write an analytical note on the beginnings of colonialism and highlight the different socio-cultural, economic and political factors that motivated it.
2. Write a comprehensive note on the different forms of colonial power with respect to the different phases of colonialism.

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BLOCK II

THE ENLIGHTENMENT TO ROMANTICISM

CONTENTS:

BLOCK INTRODUCTION

This block covers a period of fifty years or so during which European culture underwent one of the most profound and far-reaching changes in its history. This occurred against a background of political and social turmoil and transformation equally unprecedented, marked by revolution, war and the beginnings of industrialisation. The period saw the interface of two fundamental cultural movements: Enlightenment and Romanticism. The transition from the first to the second involved great transformation and it continues to impact on our ways of thinking in the twenty-first century.

As intellectual and cultural movements, Enlightenment and Romanticism played a crucial role in the creation of the modern world during the long eighteenth century. Traditionally, scholars have tended to view Romanticism as a reaction against Enlightenment, with individuals, for instance, rediscovering the passion apparently diminished by a growing emphasis on reason, or seeing new value in the past as opposed to the rising celebration of progress. However, the work of recent scholars have challenged this overly simplistic interpretation and are committed to think about these movements in relation to one another, identifying continuities as well as differences. In doing so, they see Romanticism as the fulfilment as well as the rejection of certain Enlightenment ideals.

In this Block, you shall read about social history from The Enlightenment to Romanticism. This block has been divided into five units. The first unit deals with the ideas of the Enlightenment. The second unit traces the beginnings of modern democracy. The third unit carries a discussion on the movement from Capitalism to Imperialism. The fourth unit elucidates on Darwinism. The final unit deals with the topic of the Working Classes.

UNIT 1 : THE IDEAS OF THE ENLIGHTENMENT

CONTENTS:

1.0 OBJECTIVES

The objectives of this unit are to understand, analyse and discuss in detail various aspects of the Enlightenment. After going through this unit, you shall be able to

- comprehend the origin of the Enlightenment,
- identify its major themes,
- analyse the development of science, epistemology and metaphysics and
- understand the approaches to religion and morality in the Enlightenment period.

1.1 INTRODUCTION

In the previous block, you read and explored the social history of England from the medieval to the renaissance period. In the history of western thought and culture, the Enlightenment is a phase extending roughly from the mid-decades of the seventeenth century through the eighteenth century, characterized by dramatic revolutions in science, philosophy, society and politics. These revolutions overthrew the medieval world-view and ushered in the modern western world. Enlightenment thought ends historically in the political disruption of the French Revolution, in which the traditional hierarchical political and social orders (the French monarchy, the privileges of the French nobility, the political power and authority of the Catholic Church) were violently destroyed and replaced by a political and social order

characterised by the Enlightenment ideals of freedom and equality for all, based, apparently, upon principles of human reason. The Enlightenment can be said to begin with the scientific revolution of the sixteenth and seventeenth centuries. The rise of the new science gradually challenged not only the ancient geocentric notion of the cosmos, but, with it, the entire set of assumptions that had served to restrain and guide philosophical inquiry. The remarkable success of the new science in explaining the natural world and a wide variety of phenomena with the aid of a relatively small number of elegant mathematical formulae, liberates philosophy from the subservience to theology, constrained by its purposes and methods, to an independent force with the power and authority to challenge the old and construct the new, in the realms both of theory and practice, on the basis of its own principles.

1.2 ORIGIN OF ENLIGHTENMENT

The term "Enlightenment" refers to a loosely designed intellectual movement, with secular, rationalist, liberal, and democratic values, which developed in the middle decades of the eighteenth century. Although it was global by nature, the center of importance of the movement was France, which assumed an exceptional leadership in European intellectual life. Symbolically, the single most famous publication of the Enlightenment was the French *Encyclopédie, ou, Dictionnaire raisoné des sciences, des arts, et des métiers* (1751–1772; Encyclopedia, or, Rational dictionary of the sciences, arts, and professions), a vast compilation of theoretical and practical knowledge.

The Enlightenment can be regarded as the third and final stage of the gradual process by which European thought and intellectual life was "modernized" in the course of the early modern period. Its relation to the two earlier stages in this process—Renaissance and Reformation—was contradictory. In a way, the Enlightenment represented both their fulfillment and their revocation. As the neoclassical architecture and republican politics of the late eighteenth century show, respect and admiration for classical antiquity continued throughout the period. Yet the Enlightenment was clearly the moment at which the Renaissance's belief of the absolute superiority of ancient over modern civilization was lost forever in the West. The Enlightenment revolt against the intellectual and cultural power of Christianity was even more striking. In effect, the Protestant critique of the Catholic church was extended to Christianity, even religion itself. The Enlightenment signified the moment at which the two most powerful sources of intellectual authority in Europe, Greco-Roman and Judeo-Christian, were resolutely overthrown, at least for a forerunner of educated Europeans.

1.3 BASIC FEATURES OF THE ENLIGHTENMENT

The manner in which the Enlightenment originated as an intellectual development and approach was not uniform at all places. While in some places like France, it was noticeable in a more direct form, at other places it was a continuation of the Renaissance quest for comprehending nature and an outcome of the Scientific Revolution. Despite such variations in the course undertaken by the Enlightenment, it possessed a set of features which were visible among the intellectual circles in the eighteenth century. The following are the most representative of the features of the Enlightenment.

First, there was a great sense of self assurance in the power of human reason, partly resulting from and based upon the outstanding developments that led to the Scientific Revolution. The work of Sir Isaac Newton including his theories of universal gravitation and motion, law of inertia along with the discipline of optics among others were major contributions in the field of science and came to symbolize the possibilities of the Enlightenment. Philosophers like Bacon and Kant called for a liberation of knowledge from the ancient or traditional structure by placing faith in reason.

The second feature of the Enlightenment is the condition that it was a form of extension of the intellectual work of the preceding years. Voltaire, Newton and Locke formed the triad who facilitated the freeing of knowledge from the shackles of tradition. The English thinker John Locke was a major inspiration to the Enlightenment intellectuals. His *Essay Concerning Human Understanding* (1690) set forward theories of education, and personal development and placed human knowledge within the frame of perception. Locke's focus on the possibilities of education gave a great thrust to the endeavours of eighteenth century educationists, and education was seen as the pathway to individual development and social progress. His ideas suggested that human progress was part of human design, intention and effort and hence it validated the supremacy of reason.

The third feature is noticeable in the high ambitions of the Enlightenment thinkers who sought to unify and organise knowledge into one complete whole and felt that there was nothing in the world that could not be explained by reason. These thinkers aimed to construct a science of human nature and formulate ideas that would do justice to the complexities of human behaviour. Knowledge, mental condition, religion, government and administration, cultural conditions of different people, sex, race and social structure among others were part of their intellectual engagement.

The fourth feature originates from the vision of the Enlightenment thinkers who saw it as a cultural project with the purpose of bringing about a change in the way

people responded to life and society. It was thus a vision which believed in the orchestration of humanity through a paradigm based on reason. There were differences between the intellectuals as well as a variety in the way they spread their ideas. For instance, philosophers like Hobbes and Locke presented their ideas through treatises, Rousseau wrote novels, David Hume wrote histories for his readers. The ideas of the Enlightenment were framed through a cultural makeover involving the growth of literacy and readership, expansion of the book market and other engagements that facilitated intellectual intercourse (Choudhury, 158-159).

1.4 SCIENCE, EPISTEMOLOGY, AND METAPHYSICS IN THE ENLIGHTENMENT

The Enlightenment was an era dedicated to human progress and the advancement of the natural sciences is regarded as the main example of, and fuel for, such progress. Isaac Newton's epoch-making work in his *Principia Mathematica* (1687), which, very briefly described, consists in the understanding of a variety of physical phenomena – in particular the motions of heavenly bodies, together with the motions of terrestrial bodies – in few rather simple, universally applicable, mathematical laws, was a great stimulus to the intellectual activity of the eighteenth century and served as a model and inspiration for the researches of a number of Enlightenment thinkers. Newton's system strongly encouraged the Enlightenment idea of nature as a systematic realm governed by strict mathematical-dynamical laws and the idea *of ourselves* as capable of knowing those laws and thus examining the secrets of nature through the help of our independent faculties. The aim of Enlightenment philosophy was not only to enhance the new knowledge of nature but also to provide a metaphysical context for the interpretation of this new knowledge.

1.4.1 Rationalism and the Enlightenment

René Descartes' (1596–1650) rationalist system of philosophy is foundational for the Enlightenment because he attempts to establish the sciences upon a secure metaphysical foundation. The famous method of doubt Descartes employs for this purpose shows an attitude characteristic of the Enlightenment. According to Descartes, the examiner in foundational philosophical research ought to distrust all propositions that can be doubted. The investigator determines whether a proposition can be doubted by attempting to construct a possible scenario under which it is false. In area of fundamental scientific (philosophical) research, no other authority but one's own belief is to be trusted, and not one's own conviction either, until it is subjected to thorough sceptical enquiry. With his method, Descartes throws doubt upon the senses as reliable source of knowledge. He opines that

God and the immaterial soul are both better known, on the basis of innate ideas, than objects of the senses. Through his famous doctrine of the dualism of mind and body, that mind and body are two distinct substances, each with its own essence, the material world known through the senses becomes denominated as an "external" world, insofar as it is outside the ideas with which one immediately communicates in one's consciousness.

Cartesian philosophy is also foundational for the Enlightenment through its creation of various controversies in the latter decades of the seventeenth century that provide the context of intellectual turmoil out of which the Enlightenment originates. The following are the debatable issues : Are mind and body two separate sorts of substances, as Descartes argues, and if so, what is the nature of each, and how are they related to each other, both in the human being (which presumably "has" both a mind and a body) and in a unified world system? If matter is inert (as Descartes claims), what can be the source of motion and the nature of causality in the physical world? Further, there are the various epistemological problems such as the problem of objectivity, the role of God in attaining our knowledge, the principle of innate ideas, among others.

Baruch Spinoza's organised rationalist metaphysics, which he develops in his *Ethics* (1677) in part in an answer to the problems in the Cartesian system, also lays the basis for Enlightenment thought. Spinoza builds up, in opposition to Cartesian dualism, an ontological monism according to which there is not only one *kind* of substance, but one substance, God or nature, with two aspects, corresponding to mind and body.

1.4.2 Empiricism and the Enlightenment

Francis Bacon (1561-1626) can be said to be the founder of the empiricist strain of the Enlightenment. Though Bacon's work belongs to the Renaissance, the revolution he undertook to bring about in the sciences inspires and influences Enlightenment thinkers. The Enlightenment, as the era in which experimental natural science develops and comes into its own, regards Bacon as "the father of experimental philosophy." Bacon's revolution (enacted in, among other works, *The New Organon*, 1620) conceives the new science to be (1) based empirical observation and experimentation; (2) attained by the method of induction; and (3) as ultimately striving for, and as confirmed by, improved practical capacities (hence the Baconian motto, "knowledge is power") (qtd. in Bristow).

John Locke's *Essay Concerning Human Understanding* (1690) exerts remarkable influence on the age, in good part through the epistemological rigidity that it displays, which is at least totally anti-metaphysical. In this work , Locke attempts to examine the human understanding in order to determine the limits of

human knowledge. Thereby, he introduces a prominent pattern of Enlightenment epistemology. Locke finds the source of all our ideas, the ideas out of which human knowledge is constructed, in the senses and argues persuasively against the rationalists' doctrine of innate ideas. Locke's sensationalism exerts great influence in the French Enlightenment, primarily through being taken up and radicalized by the *philosophe*, Abbé de Condillac. In his *Treatise on Sensations* (1754), Condillac attempts to explain how all human knowledge arises out of sense experience. Locke's epistemology, as developed by Condillac and others, contributes greatly to the emerging science of psychology in the period.

1.4.3 Emerging Sciences and the *Encyclopedia*

The development of new sciences for new domains was made possible during the Enlightenment due to the commitment to careful observation and description of phenomena as the starting point of science, and then successfully explaining observed phenomena through the method of induction .Many of the human and social sciences have their origins in the eighteenth century context of the Enlightenment (e.g., history, anthropology, aesthetics, psychology, economics, sociology), though most are only formally established as independent disciplines in universities later. The new sciences emerged due to the development of new scientific tools, such as models for probabilistic reasoning, a kind of reasoning that gains new respect and application in the period. Despite the multiplication of sciences in the period, the ideal remains to understand the variety of scientific knowledge as a unified system of science.

An example of the above and other inclinations of the Enlightenment is the *Encyclopedia*, edited by Denis Diderot and Jean La Rond d'Alembert. The *Encyclopedia* (subtitled: "*systematic dictionary of the sciences, arts and crafts*") was published in 28 volumes (17 of text, 11 of plates) over 21 years (1751–1772), and consists of over 70,000 articles, contributed by over 140 contributors, among them many were eminent figures of the French Enlightenment. The objective of the work is to provide a compilation of existing human knowledge, a compendium to be passed on to subsequent generations in order to contribute to the development and propagation of human knowledge and to bring about a positive transformation of human society. The orientation of the *Encyclopedia* was definitely secular and utterly anti-authoritarian. Naturally, the French state of the *ancien régime* subjected the project to censorship, and it was completed only through the perseverance of Diderot. The knowledge incorporated in the *Encyclopedia* is self-consciously social both in its production – insofar as it is immediately the product of what the title page calls "a society of men of letters" – and in its address – insofar as it is primarily meant as a vehicle for the education and improvement of society. One significant feature of the *Encyclopedia*, and

one by virtue of which it symbolises the Baconian conception of science characteristic of the period, is that its entries cover the whole range and scope of knowledge ranging from the most abstract theoretical to the most practical, mechanical and technical.

1.5 RELIGION AND MORALITY IN THE ENLIGHTENMENT

Rational responses to religion could take many forms. It was rare for writers to profess outright atheism because censorship laws made their public expression unlawful. These laws were particularly rigorous in France. Reasoned critique, in many cases, was applied to the practices of institutional religion, such as the corruption of the clergy or the rituals of worship, rather than to more primary matters of doctrine or faith. It was extremely common for those with specific church allegiances to adopt the rationalising approaches popularised in more secular contexts. In England the Protestantism of the relatively tolerant Anglican Church accommodated a wide range and variety of approach to matters of belief. In both France and Britain there was a wealth of parsons, priests and lay preachers engaged in studying all the topics of interest to the average *philosophe*. Gilbert White, a country parson, was a naturalist, author of the still popular *Natural History of Selborne* (1789). One of the most prominent figures of the British Enlightenment, Samuel Johnson (1709–84), was a pious Anglican.

Natural religion was a form of religious belief based on the observation of nature rather than on revelation or scriptural authority. Often associated with this approach was deism, a particular religious belief which holds that God designed and created the world, but so effectively that there would be no further need for his intervention. Deist views were expressed by those who questioned conventional Christianity and who believed in a universal rather than a sectarian God. They often used reason and argument together with their observation of nature: the existence of a benevolent, intelligent creator or Supreme Being was inferred from observation of the complex but well-ordered and indeed marvellous universe explored, revealed and explained by Newton. (This was called the 'argument from design'.) The notion of God as a necessary creator, first cause, supreme architect, or a kind of celestial clockmaker who devised and set the universe in motion, was well expressed by writers such as Voltaire. In 1774, at the age of 80 and moved by the spectacle of a magnificent sunrise, he prostrated himself on the ground, exclaiming: 'I believe! I believe in you! Powerful God, I believe!' Clambering to his feet, he added dryly: 'As for Monsieur the son and Madame his mother, that's a different story' (quoted in Gay, 1968, p. 122). While philosophers such as David Hume questioned the logic behind such professions of faith, others were keen to embrace a belief in God apparently grounded in

empiricism. The Catholic Church in France tended to regard deism as located on the slippery slope leading to atheism, while sections of the Anglican Church tolerated and even encouraged deist sentiments as a support to religion. Many Anglicans cited natural religion or deism alongside arguments drawn from the Bible. Cugoano was among those who adopted this eclectic approach in his views on slavery, and Rousseau saw God in nature as well as in the morality of the Gospels. William Gilpin, English parson and writer of travel guides, likewise saw God's presence in the beauty of the landscape while remaining attached to broad-church Anglicanism.

Evangelical Christianity in Britain adopted the Enlightenment's concern with empirical investigation and applied it to its thinking on both the natural world and the Scriptures, albeit within the framework of particular religious beliefs, in order to produce a more reasoned form of worship better adapted to modern times. There were many attempts such as these to challenge forms of belief based on an unthinking acceptance of tradition and authority. The intellectual refinement of faith was prevalent. William Wilberforce, in his *A Practical View of the Prevailing Religious System of Professed Christians* (1797), subjected the state of contemporary religion to rational scrutiny and connected the decline of faith with increased industrialisation and mechanisation. His method of analysis drew on an enlightened secular approach in order to signal the need for a more intensely experienced form of faith. His personal commitment to religion continued to embrace a non- demonstrable belief in the afterlife. Enlightened rational scrutiny could assist in religious reform without destroying faith.

Setting aside these various shades of response to religious issues, one of the major developments of the Enlightenment was an increasingly secular approach to morality. It became more common for writers of all types of religious persuasion, as well as sceptics and non-believers, to discuss virtue and vice in terms that had little to do with religion or the spiritual and more to do with notions of individual or social well-being. Sade's sensualism rejected conventional Christian morality and social norms in order to take individual self-interest to excessive lengths.

CHECK YOUR PROGRESS –1

1. Analyse the nature and characteristics of the Enlightenment in the eighteenth century.
2. Discuss the development of science, epistemology and metaphysics in the Enlightenment period.
3. Examine the Enlightenment responses to religion and morality.

1.6 LET US SUM UP

In this unit, we discussed the various aspects of the Enlightenment, beginning with its origin and basic features and moving on to analyse different developments taking place in philosophy, science and religion. What we witnessed is that the Enlightenment, in its inclination to change out-of -date, unreasonable ways of thinking and replace them with the rational, the judicious and the progressive, was self-consciously modern. The eighteenth century being an evidently scientific age and characterised by the visible advancement of knowledge required an overhaul or at least, a careful critical and radical scrutiny of culture, society and their institutions.

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UNIT 2 : THE BEGINNINGS OF MODERN DEMOCRACY

CONTENTS

2.0 OBJECTIVES

The objectives of this unit is to give you an uderstanding of the beginnings of modern democracy. After going through this unit , you shall be able to

- discuss the contributions to political thought made by some key figures of Enlightenment: Thomas Hobbes, John Locke, Jean-Jacques Rousseau among others, and
- analyse the growth of nationalism and democracy in the nineteenth century.

2.1 INTRODUCTION

In the previous unit, we analysed the basic ideas of the Enlightenment. Significantly, the Enlightenment is most identified with its political accomplishments. The era is marked by three political revolutions, which together lay the basis for modern, republican, constitutional democracies: The English Revolution (1688), the American Revolution (1775–83), and the French Revolution (1789–99). The success at explaining and understanding the natural world encourages the Enlightenment project of re-making the social/political world, in accord with the true models we supposedly find in our reason. Enlightenment philosophers find

that the existing social and political orders do not withstand critical scrutiny; they find that existing political and social authority is shrouded in religious myth and mystery and founded on obscure traditions. The negative work of criticizing existing institutions is supplemented with the positive work of constructing in theory the model of institutions as they ought to be. We owe to this period the basic model of government founded upon the consent of the governed; the articulation of the political ideals of freedom and equality and the theory of their institutional realization; the articulation of a list of basic individual human rights to be respected and realized by any legitimate political system; the articulation and promotion of toleration of religious diversity as a virtue to be respected in a well ordered society; the conception of the basic political powers as organized in a system of checks and balances; and other now-familiar features of western democracies.

2.2 THOMAS HOBBES AND BARUCH SPINOZA'S CONTRIBUTION TO ENLIGHTENMENT POLITICAL THOUGHT

The political revolutions of the Enlightenment, especially the French and the American, were informed and guided to a significant extent by prior political philosophy in the period. Though Thomas Hobbes, in his *Leviathan* (1651), defends the absolute power of the political sovereign, and is to that extent opposed to the revolutionaries and reformers in England, this work is a founding work of Enlightenment political theory. Hobbes' work originates the modern social contract theory, which incorporates Enlightenment conceptions of the relation of the individual to the state. According to the general social contract model, political authority is grounded in an agreement (often understood as ideal, rather than real) among individuals, each of whom aims in this agreement to advance his rational self-interest by establishing a common political authority over all. Thus, according to the general contract model (though this is more clear in later contract theorists such as Locke and Rousseau than in Hobbes himself), political authority is grounded not in conquest, natural or divinely instituted hierarchy, or in obscure myths and traditions, but rather in the rational consent of the governed. In initiating this model, Hobbes takes a naturalistic, scientific approach to the question of how political society ought to be organized (against the background of a clear-eyed, unsentimental conception of human nature), and thus decisively influences the Enlightenment process of secularization and rationalization in political and social philosophy

Baruch Spinoza also greatly contributes to the development of Enlightenment political philosophy in its early years. Spinoza's *Tractatus Theologico-Politicus* (1677) is his main work dedicated to political philosophy, but the metaphysical

doctrines of the *Ethics* lay the groundwork for his influence on the age. Spinoza's arguments against Cartesian dualism and in favour of substance monism, the claim in particular that there can only be one substance, God or nature, was taken to have radical implications in the domains of politics, ethics and religion throughout the period. Spinoza's employment of philosophical reason leads to the radical conclusion of denying the existence of a transcendent, creator, providential, law-giving God; this establishes the opposition between the teachings of philosophy, on the one hand, and the traditional orienting practical beliefs (moral, religious, political) of the people, on the other hand, an opposition that is one important aspect of the culture of the Enlightenment. In his political writings, Spinoza, building on his rationalist naturalism, opposes superstition, argues for toleration and the subordination of religion to the state, and pronounces in favour of qualified democracy. Liberalism is perhaps the most characteristic political philosophy of the Enlightenment, and Spinoza is one of its originators.

2.3 JOHN LOCKE'S CONTRIBUTION TO POLITICAL THEORY

John Locke's *Second Treatise of Government* (1690) is the classical source of modern liberal political theory. In his *First Treatise of Government*, Locke attacks Robert Filmer's *Patriarcha* (1680), which epitomizes the sort of political theory the Enlightenment opposes. Filmer defends the right of kings to exercise absolute authority over their subjects on the basis of the claim that they inherit the authority God vested in Adam at creation. Though Locke's assertion of the natural freedom and equality of human beings in the *Second Treatise* is starkly and explicitly opposed to such a view, it is striking that the cosmology underlying Locke's assertions is closer to Filmer's than to Spinoza's. According to Locke, in order to understand the nature and source of legitimate political authority, we have to understand our relations in the state of nature. Drawing upon the natural law tradition, Locke argues that it is evident to our natural reason that we are all absolutely subject to our Lord and Creator, but that, in relation to each other, we exist naturally in a state of equality "wherein all the power and jurisdiction is reciprocal, no one having more than another" (qtd. in Bristow). We also exist naturally in a condition of freedom, insofar as we may do with ourselves and our possessions as we please, within the constraints of the fundamental law of nature. The law of nature "teaches all mankind … that, being all equal and independent, no one ought to harm another in his life, health, liberty, or possessions" (qtd. in Bristow). That we are governed in our natural condition by such a substantive moral law, legislated by God and known to us through our natural reason, implies that the state of nature is not the war of all against all that Hobbes claims it is. However, since there is lacking any human authority over all to judge disputes

and enforce the law, it is a condition marred by "inconveniencies", in which possession of natural freedom, equality and possessions is insecure. According to Locke, we rationally quit this natural condition by contracting together to set over ourselves a political authority, charged with promulgating and enforcing a single, clear set of laws, for the sake of guaranteeing our natural rights, liberties and possessions. The civil, political law, founded ultimately upon the consent of the governed, does not cancel the natural law, according to Locke, but merely serves to draw that law closer. Consequently, when established political power violates that law, the people are justified in overthrowing it. Locke's support for the right to revolt against a government that opposes the purposes for which legitimate government is founded is significant both within the context of the political revolution in the context of which he writes (the English revolution) and through the influence of his writings on the revolutionaries in the American colonies almost a hundred years later.

Though Locke's liberalism has been tremendously influential, his political theory is founded on doctrines of natural law and religion that are not nearly as evident as Locke assumes. Locke's reliance on the natural law tradition is typical of Enlightenment political and moral theory. According to the natural law tradition, as the Enlightenment makes use of it, we can know through the use of our unaided reason that we all – all human beings, universally – stand in particular moral relations to each other. The claim that we can apprehend through our unaided reason a *universal* moral order exactly because moral qualities and relations (in particular human freedom and equality) belong to the nature of things, is attractive in the Enlightenment for obvious reasons. However, as noted above, the scientific apprehension of nature in the period does not support, and in fact opposes, the claim that the alleged moral qualities and relations (or, indeed, that *any* moral qualities and relations) are *natural*. According to a common Enlightenment assumption, as humankind clarifies the laws of nature through the advance of natural science and philosophy, the true moral and political order will be revealed with it. This view is expressed explicitly by the *philosophe* Marquis de Condorcet, in his *Sketch for a Historical Picture of the Progress of the Human Mind* (published posthumously in 1795 and which, perhaps better than any other work, lays out the paradigmatically Enlightenment view of history of the human race as a continual progress to perfection). But, in fact, advance in knowledge of the laws of nature in the science of the period does not help with discernment of a natural political or moral order. This asserted relationship between natural scientific knowledge and the political and moral order is under great stress already in the Enlightenment. With respect to Lockean liberalism, though his assertion of the moral and political claims (natural freedom, equality, et cetera) continues to have considerable force for us, the grounding of these claims in a religious cosmology

does not. The question of how to ground our claims to natural freedom and equality is one of the main philosophical legacies of the Enlightenment.

The rise and development of liberalism in Enlightenment political thought has many relations with the rise of the mercantile class (the bourgeoisie) and the development of what comes to be called "civil society", the society characterized by work and trade in pursuit of private property. Locke's *Second Treatise* contributes greatly to the project of articulating a political philosophy to serve the interests and values of this ascending class. Locke claims that the end or purpose of political society is the preservation and protection of property (though he defines property broadly to include not only external property but life and liberties as well). According to Locke's famous account, persons acquire rightful ownership in external things that are originally given to us all by God as a common inheritance, independently of the state and prior to its involvement, insofar as we "mix our labor with them". The civil freedom that Locke defines, as something protected by the force of political laws, comes increasingly to be interpreted as the freedom to trade, to exchange without the interference of governmental regulation. Within the context of the Enlightenment, economic freedom is a salient interpretation of the individual freedom highly valued in the period.

2.4 JAMES MADISON AND JEAN-JACQUES ROUSSEAU'S CONTRIBUTION TO POLITICAL THOUGHT

The liberal idea of the government as properly protecting economic freedom of citizens and private property comes into conflict in the Enlightenment with the valuing of democracy. James Madison confronts this tension in the context of arguing for the adoption of the U.S. Constitution. Madison argues that popular government (pure democracy) is subject to the evil of factions; in a pure democracy, a majority bound together by a private interest, relative to the whole, has the capacity to impose its particular will on the whole. The example most on Madison's mind is that those without property (the many) may seek to bring about governmental re-distribution of the property of the propertied class (the few), perhaps in the name of that other Enlightenment ideal, equality. If, as in Locke's theory, the government's protection of an individual's freedom is encompassed within the general end of protecting a person's property, then, as Madison argues, the proper form of the government cannot be pure democracy, and the will of the people must be officially determined in some other way than by directly polling the people.

Jean-Jacques Rousseau's political theory, as presented in his *On the Social Contract* (1762), presents a contrast to the Lockean liberal model. Though

commitment to the political ideals of freedom and equality constitutes a common ground for Enlightenment political philosophy, it is not clear not only how these values have a home in nature as Enlightenment science re-conceives it, but also how concretely to interpret each of these ideals and how properly to balance them against each other. Contrary to Madison, Rousseau argues that direct (pure) democracy is the only form of government in which human freedom can be realized. Human freedom, according to Rousseau's interpretation, is possible only through governance according to what he calls "the general will," which is the will of the body politic, formed through the original contract, concretely determined in an assembly in which all citizens participate. Rousseau's account intends to avert the evils of factions by structural elements of the original contract. The contract consists in the self-alienation by each associate of all rights and possessions to the body politic. Because each alienates all, each is an equal member of the body politic, and the terms and conditions are the same for all. The emergence of factions is avoided insofar as the good of each citizen is, and is understood to be, equally (because wholly) dependent on the general will. Legislation supports this identification with the general will by preserving the original equality established in the contract, prominently through maintaining a measure of economic equality. The (ideal) relation of the individual citizen to the state is quite different on Rousseau's account than on Locke's; in Rousseau's account, the individual must be actively engaged in political life in order to maintain the identification of his supremely authoritative will with the general will, whereas in Locke the emphasis is on the limits of governmental authority with respect to the expressions of the individual will. Though Locke's liberal model is more representative of the Enlightenment in general, Rousseau's political theory, which in some respects presents a revived classical model modified within the context of Enlightenment values, in effect poses many of the enduring questions regarding the meaning and interpretation of political freedom and equality within the modern state.

2.5 BARON DE MONTESQUIEU'S CONTRIBUTION TO POLITICAL THEORY

Both Madison and Rousseau, like most political thinkers of the period, are influenced by Baron de Montesquieu's *The Spirit of the Laws* (1748), which is one of the founding texts of modern political theory. Though Montesquieu's treatise belongs to the tradition of liberalism in political theory, given his scientific approach to social, legal and political systems, his influence extends beyond this tradition. Montesquieu argues that the system of legislation for a people varies appropriately with the particular circumstances of the people. He provides specific analysis of how climate, fertility of the soil, population size, et cetera, affect legislation. He famously distinguishes three main forms of governments: republics (which can

either be democratic or aristocratic), monarchies and despotisms. He describes leading characteristics of each. His argument that functional democracies require the population to possess civic virtue in high measure, a virtue that consists in valuing public good above private interest, influences later Enlightenment theorists, including both Rousseau and Madison. He describes the threat of factions to which Madison and Rousseau respond in different (indeed opposite) ways. He provides the basic structure and justification for the balance of political powers that Madison later incorporates into the U.S. Constitution.

2.6 THE GROWTH OF NATIONALISM AND DEMOCRACY

England in the nineteenth century witnessed imperialist and industrial growth along with material advancement due to political stability and social reform. Despite the contradictions manifesting in the age, Queen Victoria became "the symbol of prosperity and progress". In the political sphere, the Parliament grew stronger and the way, the two political parties shared power in a democratic manner, became a model for other continents. The former Whig and the Tory parties evolved into the Liberal and Conservative parties respectively by the middle of the nineteenth century itself. Two remarkable statesmen William E. Gladstone (Liberal) and Benjamin Disraeli (Conservative) ruled British politics and brought about developments in politics.

Three reform bills passed in 1832, 1867 and 1884 and pertaining to granting of voting rights to people, were part of the reform measures begun in the nineteenth century. However the 1832 Reform Act arose not out of democratic purpose but to prevent the revolutionary tendencies of the middle and the working class during a period (1829-32) of economic and industrial depression. Even after the Reform Bill, the working class were deprived of voting rights and England continued to be ruled by the same people. Yet, the Reform Act of 1832 stressed one significant development which was to show the increasing power of the House of Commons. It was the third Reform Act of 1884 which granted voting rights to almost all adults. During this period, public education was brought under state policy, the secret ballot was put into practice and the trade unions became more effective. The democratization of the political domain affected other areas of British life as well. Thus, England, by the end of Queen Victoria's reign had attained democratically the most prominent position among the European countries.

The concept of nationalism was brought up by the French revolutionaries when they declared that "it was the nation and not the king which was the source of sovereign authority" (221). Even in the Elizabethan age, the spirit of nationalism led to the creation and survival of the Tudor myth and united the English forces in

their fight against the Spanish Armada. Yet, the idea of nationalism was never constant so that it continued to develop throughout the English Renaissance and evolved into a relatively powerful form. In fact, the kind of nationalism evoked by the political establishment was proclaimed as "one of the best conditions of the democratic experience" (221) and was also meant to further the aims of imperialism. For those in the political sphere, nationalism was used as an ideological too to unite the manpower of the country to spread the myth of progress and prosperity. It was based on effective social structures such as holidays, festivals, school calendars, military customs, granting of voting rights and celebration of the democratic experience and patriotism through the Great Exhibition of 1851.State-sponsored education also perpetrated the idea of a just and organised state through its various agencies. Literature such as Tennyson's poem 'The Charge of the Light Brigade' too played a role in propagating and enhancing the ideas of nationalism. The concept of a 'national' culture and a 'national' language were instilled in the minds of the public. The daily newspaper too promoted the sense of a national community. Owing to the efficacy of the nationalist position, the newly enlisted in the colonial territory, either as the state's servants or as the employees of private companies, came to believe that they were associated with a 'noble' service. The imperial and the industrial system were utilised by the political set-up to indicate the success of democracy in England. Imperialism (the event of the Sepoy Mutiny in India in 1857) and the Industrial Revolution (the Peterloo Massacre) brought unexpected problems which could not be tackled even by the politically shrewd Victorian statesmen. Yet, these two developments gave the British a chance to "revisit the nationalist position". The nineteenth century was a period of the growth of nationalism in many parts of Europe including Germany and Italy. It was also a period when readership increased and the ideas of patriotism were spread through various forms including the print media. The impetus of nationalism was accompanied by a growth of democracy even though the two were neither synonymous nor advancing at the same tempo (Choudhury 220-222).

STOP TO CONSIDER

Great Exhibition The Great Exhibition of the Works of Industry of all Nations was held in the Crystal Palace in Hyde Park London in 1851.It was the first major exhibition of its kind in the world. One of the reasons behind the holding of this exhibition was to showcase British industrial supremacy to the entire world. Prince Albert who promoted this exhibition believed it to be the symbol of the idea of peace and progress. It displayed various items collected from various parts of the world including that of the newly colonised territories of Britain but more than a half of the fourteen thousand objects on display were

British. The exhibition which continued for five months attracted millions of visitors. While most visitors greatly admired the exhibition, some like John Ruskin regarded it as crude and offensive.

CHECK YOUR PROGRESS – 2

1. Trace the growth of nationalism and democracy in England along with other parts of the continent of Europe.
2. What new ideas about the organization of political life did the Enlightenment produce?
3. Discuss the contributions of Thomas Hobbes or Jean-Jacques Rousseau to Enlightenment political thought.

2.7 LET US SUM UP

In this unit, we analysed the contributions of several thinkers of the Enlightenment period, such as Thomas Hobbes, John Locke, Rousseau among others, to political thought. These philosophers found the political and social authority of their times to be based on unreasonable and vague traditions and therefore sought to construct, in theory, the acceptable model of institutions. We also examined, in this unit, as to how there was a growth of nationalism simultaneously with the growth of democracy in the nineteenth century. Significantly, many of the ideas developed during the Enlightenment bring to light elements of our society today. The idea that government is a social contract between the state and the people, for instance, is fundamental to democracy.

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UNIT 3 : FROM CAPITALISM TO IMPERIALISM

CONTENTS:

3.0 OBJECTIVES

The objectives of this Unit is to acquaint you with the development from Capitalism to Imperialism. After going through this unit, you shall be able to

- analyse the growth of industry in England,
- describe the rise of Capitalism moving on to colonial expansion and
- interpret the consolidation of British Imperialism.

3.1 INTRODUCTION

In the previous unit, we discussed the beginnings of modern democracy during the Enlightenment. The social developments in the last decades of the eighteenth century decisively ensured the emergence of Britain as the first nation-state of a new type, that form of industrial-capitalist democracy which reached maturity about the end of the nineteenth century. The change from the older economy of agriculture and domestic handicrafts was quite natural, not directed from above or regulated in any way except by the laws intrinsic to the new system of production. Very soon, the gradual effect of the introduction of mechanical improvements resulted in an upheaval that affected the community at all levels. From the eighties onwards, the scale and tempo of change were visibly increasing,

and in a single generation the mode and manner of living which had fostered the brief splendour of a native classicism had become mismatched with social reality.

3.2 OPENING NEW WORLDS AND GROWTH OF INDUSTRY IN ENGLAND

Great and apparently beneficial developments were taking place in all areas. For instance in geography, the recent explorations had uncovered new worlds, no less astonishing than those that the Elizabethans had discovered. Captain James Cook's three voyages were the most impressive in the second of which he discovered Australia and the Sandwich Islands and crossed the Antarctic Circle. From then on the gainful trade with the East Indies and the systematic entrance into the Indian sub-continent continued with increasing tempo. The trial of Warren Hastings drew attention to the vast profits, or easy booty, to be had there. The vast Indian market greatly stirred the growth of the cotton industry. The growth of commerce increased the demand for all kinds of nautical gear. Further, the rivalry between England and France for the most profitable share of the new-found territories gave an impetus to the metallurgical industries. Larger ships required heavier anchors and cannon increased in calibre. To satisfy the demand for coal, deeper seams had to be worked, and this required a more efficient pumping engine than the Newcomen, which had been little improved since it had been first utilized in 1712. James Watt's earliest engine symbolising his great invention, the separate condenser, began work in 1776. It had only rectilinear motion, and was used to supply the blast for an iron-works. A few years later, the engine's usefulness was greatly expanded by being adapted to rotary motion. Even so, it seems that of the five hundred Watt engines manufactured by Boulton by the end of the century, most were used for pumping and less than a hundred fixed in textile factories.

The quick increase in production of goods required a new communications system for its distribution. The roads were too bad, and till this problem was solved manufacturing centres could not much expand if far from the coast or a navigable water-way. The opening up of the Midlands by canals was made possible due to the effort of a constructional engineer, James Brindley, with the support of an enlightened landowner, the Earl of Bridgewater. At one stage he was helped by the active participation of Josiah Wedgwood, whose delicate wares were particularly vulnerable to the hazards of the ill kept roads. Even there, however, considerable improvements were made, at least on the traffic arteries, and by the 1820s the most rapid coaches could complete the journey from London to Liverpool, Leeds, or Manchester in about twenty-four hours.

This opening up of the island districts helped the growth of industry in the already existing towns. Between 1800 and 1830, the population of many of these towns

doubled, for e.g. Birmingham rose from 71,000 to 144,000; Sheffield from 46,000 to 92,000; Leicester from 17,000 to 41,000; and so on. Since nothing was done to increase the amenities or to plan accommodation for these migrants, the manufacturing towns became known for overcrowding, insanitary filth, and ugliness. 'Town' ceased to denote the pinnacle of civil organization; to the poets especially it came to stand for greed and evil.

The shift of population from the villages to the towns occurred simultaneously with the general rise in population which added some three million in thirty years. This emigration created intense pressure on the existing resources of food and shelter. As industry expanded, there was always a supply of labour surplus to requirements which slowed down the rate of wages of those at work. The very rapid accumulation of capital which resulted from these low wage and absence of taxation of manufacturing profits led to the further development of industry. In periods of market stagnation such as 1819 and 1825-6, a very high proportion of the labouring classes were in acute physical distress, and this caused grave anxiety among the better-off sections of the community (Ford, 13-14).

3.3 CAPITALISM

3.3.1 The Feudal Economy

The medieval feudal society, from the 12th to the 15th centuries was based on a series of regionally based, largely independent economic systems, each consisting of a town and its surrounding agricultural district. Within these mini-economies, peasants were forced to work the land for a feudal lord in exchange for the right to build shelter on, and work a small strip of land. Although they were allowed to cultivate this strip of land and, if they could afford to, keep animals on it, they still had to give away part of their yield as rent. After paying this rent and meeting their own needs, the peasants traded the little that was left of their harvest in the town for goods produced by the town's craftsmen. The gentry and their servants consumed the harvest from the lord's land, plus the peasants' 'rent'. Any surplus was traded for locally produced goods, or for imported goods, although the latter were limited luxuries.

Industries, in the towns, were organised into powerful guilds, and production was accomplished by master craftsmen and their families. The fact that only men could enter the guilds to become skilled workers was a severe limitation on the economic and social power of women. Each craftsman owned his tools and worked in a single shop, with his family and assistants. The aim of the guild was to get rid of competition, both from within and from outside the regional economy, and to limit production to ensure it didn't surpass demand, causing prices to fall

(which they would if market forces came into play). Only guild members could produce and sell goods in the region but they could not increase their output beyond a given limit or appoint more than the agreed number of assistants. Guilds determined exact quality standards to which goods had to be produced, as well as the prices of these goods. Thus they upheld monopoly production, guaranteeing a decent standard of living for craftsmen and their families.

The feudal economy continued in this form till around the end of the 15th Century. Thus, social and economic life continued to be typified by the dominance of agriculture, and by production, equipped to meet pressing local needs (including those of the feudal landlords). A number of restrictions were imposed to ensure that the regional economies remained somewhat closed. For example, the sale of goods from outside the economic regions was severely controlled. Through such check, the feudal lord ensured the continuation of the economic region on which his authority and economic survival depended. Since trade was limited, the amount of money in circulation was very small.

3.3.2 RISE OF THE MERCHANT CLASS

The comparatively stagnant feudal way of life, which had continued for centuries, began to break down at the beginning of the 16th Century. One significant cause of the move away from feudalism was increasing foreign trade, which led to the growth of a new class of merchant capitalist. These new merchants accumulated great fortunes by buying foreign goods cheaply and selling them on at huge profits to Europe's aristocracy.

As a result of this boom, many European countries grew rich from taxes and attempted to increase their share of trade by establishing colonial empires. Once a country established a colony, it would try to impose a trading monopoly by prohibiting foreign merchants and ships. For example, the riches of Spanish colonies in the Americas could only be exported to Spain, where they were traded on to other European countries at a huge markup, enriching both Spanish merchants and the Spanish state.

Subsequently, the race for new colonies led to conflict among the different nations. England, being a relative latecomer to the international trade race, found that many of the major sources of wealth had already been grabbed, so it set out on a nearly three centuries of war to establish its own colonial empire. Thus, it defeated Spain in the 16th Century, Holland in the 17th Century, and France in the late 18th and early 19th centuries. After having spread its supremacy throughout Britain, England thus became the world's strongest seafaring and colonial power. Indeed, it was to involve in bloody wars right up to the second world war in an attempt to maintain economic power.

The expansion of trade both outside and within Europe led to increased money exchange. This in turn led to inflation being introduced into the feudal economies for the first time, so that the 16th Century witnessed a price revolution. For instance, in Britain, wheat prices, which had been static for centuries, more than trebled between 1500 and 1574. Further, increased use of money and inflation began to weaken the feudal order. The gentry wanted money to buy the new luxury goods that flooded Europe. Meanwhile, because of escalating prices, they could make money either by producing and trading agricultural goods directly, or by hiring the land to a growing class of large-scale farmers. Thus, capitalism was quick to enter into English agriculture, where part of the land-owning class formed a community with the new capitalist farmer.

Interestingly, these changes in the economy led to a radical change in social relations. The peasantry, who had been, to all intents and purposes, tied to the land and practically owned by the lords, were set "free" - in other words, evicted. Evictions continued as trade increased, especially as the growth of the textile industry raised the demand for high quality English wool. The landed gentry enclosed more and more common land, to raise sheep. Such land was owned together by the peasantry and was forcibly taken over - stolen - by the aristocracy.

After being thrown out from the land and faced with huge price rises for basic foods, the lives of an increasing number of landless peasants became desperate and miserable. Evictions were to continue in Britain for the next three centuries. As a result, today, it still has the smallest rural population in the industrialised world, and even amongst these, the majority neither own nor work on the land. It is significant that the transition from feudalism to capitalism took a different route in France due to the French revolution. The land, which under feudalism was jointly owned by the lord and the peasant, was taken from the vanquished aristocracy and handed to the peasantry, transforming France a country of small-scale peasant holdings the opposite of what happened in Britain.

The countryside was not the only place where the feudal order was crumbling. Throughout the 16th Century, the guild system in the towns, too suffered due to the increased trade. The new merchant capitalists now bought goods locally for export. Hence, these were no longer produced for selling locally, but were instead sold to merchants. Since merchants could travel the country to buy the cheapest goods, craftsmen soon found themselves competing with each other in a national market. This damaged the guild system, which could only operate through control of regional economies, maintaining monopoly production, and keeping market forces at bay. However, with the establishment of a national market, the regional monopolies were broken. Henceforth, market forces began to set the patterns of trade, fundamentally influencing all aspects of production, consumption and pricing of goods.

3.3.3 The emergence of Capitalism

Capitalism started to emerge during the 17th Century. In the beginning, the merchants, or "buyer uppers", as they became known, were a link between the consumer and producer. However, gradually, they began to control the latter, first by placing orders and paying in advance, then by supplying the raw materials, and paying a wage for the work done in producing finished goods.

The notion of a waged worker indicated a crucial stage in the growth of capitalism. Its introduction was the final stage in the "buyer uppers" transition from merchant, (making money from trade), to capitalist (deriving wealth from the ownership and control of the means of production). The first stage of capitalism had come into being. This stage saw one new class, the primitive capitalists, using power over another new class, the waged workers.

Early capitalism also stimulated new methods of production. The earliest was the 'cottage industry', wherein individual homes turned into mini-factories, with production directed by the capitalist. The cottage industry model became so pervasive in the woollen textile industry that it became a method of mass production. Consecutively, the wool trade turned into Britain's most important industry by the end of the 17th Century.

Significantly, the hundred-year transition from feudalism to primitive capitalism had strong state patronage. The regionally based feudal economies and the power of the aristocracy were opposed to the interests of this alliance between capitalism and the increasingly centralised state. The state gained the wealth it desperately needed to maintain its growing bureaucracy and standing army, by drawing on capitalism through taxes, customs, duties and state loans. In return, it conquered colonies, fought for dominance of the world's markets, and took measures against foreign competition and the power of the aristocracy. Such measures included bans on the import of manufactured goods, restrictions on the export of raw materials destined for competitors, and tax concessions on the import of raw materials. Restrictions on exporting raw materials hit the aristocracy particularly hard as agricultural produce is, by its very nature, raw materials. Thus, bureaucrats and capitalists defeated the aristocracy - though a section did survive the transition from feudalism by forming an alliance with the new capitalists.

It is worth noting here that the alliance between the state and capitalism occurred across Europe, though in different forms.instance, in Germany, where capitalism was much less developed and therefore weaker, the more powerful state was able to exercise much more control. This was an early indication of the development of the social market in Germany under which the state has much more power. In Britain, capitalism was much more developed and so was able to exert much more influence, leading to the development of the free market system, under which the state has far less influence ("The Origins of Capitalism").

3. 4 THE FIRST BRITISH EMPIRE AND COLONIAL EXPANSION

The expeditions undertaken by the English in the Elizabethan period gradually transformed into colonial settlements in the seventeenth and eighteenth centuries. In the beginning, these discoveries were made for the purpose of trade but then the condition in these regions gave the opportunity to the English to colonise these territories. The colonisation process originated differently in different places for instance, in the West Indies it was led by tobacco cultivation and in India by trade carried out by the East India Company.

It was in the early years of the seventeenth century that the First British Empire made settlements in regions of North America such as Jamestown (1607), Plymouth Colony in Massachusetts Bay (1620), Maryland (1634), Rhode Island (1636) and Connecticut (1639) most of being done for religious interests. A significant feature of British Colonialism in America was the absence of governmental control over the territories due to the distance involved. The British domination in America gained momentum throughout the seventeenth century with New York won from the Dutch in 1664, Pennsylvania won in 1681 and Georgia in 1732. The colonies here were ruled principally by "local requirements and the allegiance to the British Crown wasn't always governed by loyalty to it" (Choudhury, 213). Naturally, the British lost America within the eighteenth century itself. The American Revolution, the immediate cause being the Stamp Act of 1765, was a turning point in British politics of the eighteenth century. The Stamp Act, whose provisions were not acceptable to many people in America, led to widespread condemnation and conflict throughout the country even after it was withdrawn. An acute dissatisfaction on the part of people with the colonial policies especially, the British government's unjust use of American resources eventually led to the Declaration of Independence in July, 1776. The event of the surrender of General Charles Cornwallis at Yorktown, Virginia in October 1781, signified the end of the first British Empire. While the various units of the American union, with their solidarity, were able to successfully defeat the imperial British, it did not produce similar results in other colonies.

3.5 THE SECOND BRITISH EMPIRE

The British spread further 'the expansionist programme' begun in the seventeenth century to the eighteenth century. The loss of America brought about a change in the strategies and policies of the British to spread their empire. A significant cause behind the purpose of expanding the British Empire further than the colonies of the seventeenth century was the need to find a suitable platform to facilitate international trade. Due to the changes in trade practices and an emerging

internationalism accompanying the Industrial Revolution, economic factors played an important role in the strengthening of the British Empire. Asia and Africa emerged as the new colonial interests of Britain. But the colonisation process had started way back in the seventeenth century itself with the East India Company establishing trade centres in Surat (1612), Madras (1693) and Calcutta (1690). The interest of the British, in the early years of the eighteenth century, were not restricted to trade alone. Following the death of Aurangzeb in 1707, there was a tussle for power which gave the British an opportunity to take control over the political sphere in India. They not only overthrew the French in the Carnatic Wars in the 1740s-60s, but also gained victory in the Battle of Plassey (1757) emerging as the most influential foreign power in India. Initially, the East India Company was not under the direct surveillance of the British government but later the Regulating Act (1773) brought the Company's policies under the observation of a Governor-General and the India Act (1784) made political control over the colonies a matter of the British government. When the British gradually took over the administration of India in the early nineteenth century, there arose dissatisfaction and bitterness among the Indians over the policies of the British. The Sepoy Mutiny (1857), a result of this angst, was suppressed and to prevent further unrest, the administration of India was brought directly under the hold of the British crown. Besides India, other territories such as Canada, Australia, South Africa and Ceylon served as colonies under British control, making Britain "the most powerful imperialist nation of the world in the nineteenth century" (Choudhury, 214-215).

3.6 THE SWAY OF IMPERIALISM

The British had gained extensive control over the territories of India during the early period of the eighteenth century. Within a short span of time, the British began to influence the Indian social, cultural and political spheres. The influence of the British increased when their only competitor, the French gave up Madras. The victory of the British over the Nawab of Bengal and his French allies in the Battle of Plassey in 1757 along with the end of the Seven Years' War in Europe in 1763 helped the British to strengthen their hold in India. The progress of colonisation to imperialism was made possible due to many factors, among which was the diminishing power of the East India Company and the increasing influence of the government in administrative affairs. One significant action in this regard was the appointment of the Governor-General since it easily transferred the power structure to the British government. In fact, the process of the control of India going to the British government had started much earlier, with such milestones like the India Act of 1784. The control of Indian territories by the British in the eighteenth century was accomplished by a number of methods. The East India

Company's representatives brought provinces within their power by direct seizure or by forming alliances with rulers who pleaded the Company for protection. This continued till the Sepoy Mutiny, following which the Company had to hand over the administrative and political control to the British government in 1858. The separation of authority necessitated the setting up of a new administrative system headed by a viceroy. Legislative and executive councils were created in 1861 which further simplified the process.

The nineteenth century encompassed the era of imperialism. Whereas the previous stages of pursuit, discovery and colonisation were controlled by individual factors, the nineteenth century saw the consolidation of power and influence in several colonies. Besides India, the colonisation by the British in the nineteenth century included New Zealand and other islands in the Pacific such as Tonga, Papua and Fizi. Other European powers were competing for control, too. The Royal Niger Company spread the imperial hold in Nigeria and British possession of the Gold Coast and Gambia set up a competition with other imperial powers searching for colonies in Africa (Choudhury, 215-217).

CHECK YOUR PROGRESS – 3

1. Examine the transition from Feudalism to Capitalism in England.
2. Discuss the emergence of Capitalism during the Industrial Revolution.
3. Explain the conditions that helped the growth of Imperialism and Colonialism.

3.7 LET US SUM UP

In this unit, we traced the progression from Capitalism to Imperialism. While doing so, we examined the growth of industry in England followed by the gradual emergence of Capitalism. We also saw how England carried out explorations of new territories of the world, followed by colonisation and ultimately consolidating their authority and emerging as an imperial power. In the next unit,

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UNIT 4 : DARWINISM

CONTENTS:

4.0 OBJECTIVES

The Objectives of this Unit are to elucidate the concept of Darwinism. After going through this unit, you shall be able to

- comprehend the discussions of Darwin's work and contribution.
- analyse the impact of Darwinism on the society.

4.1 INTRODUCTION

In the last unit, you got acquainted with the progress from capitalism to imperialism. Simultaneous to these changes taking place in the socio-political and economic spheres were advances made in the field of science. One of the breakthrough in this respect was the contribution made by Charles Darwin whose ideas had a profound impact on the understanding of human life. The theory of evolution by natural selection, devised by Charles Darwin, caused considerable intellectual ferment in mid- and late Victorian England. Darwin's most broadly acknowledged contributions to the evolutionary conversation are the theories of natural selection and common descent. His theory of evolution by natural selection made him one of the most important thinkers of modern times. He helped to transform how people thought about the natural world and humans' place within it. While Darwinism has obviously long been of interest to scholars in the sciences, it has also attracted the attention of social scientists, historians of ideas, literary and other textual critics, philosophers, and cultural commentators.

4.2 ON DARWIN

4.2.1 Early interests and the voyage of the *Beagle*

Darwin was born in 1809 into a well-to-do family. His father was a successful physician and, initially, Charles intended to follow his father into medicine. Unable to bear the sight of blood and suffering, he instead decided to study to enter the Church – one of the other respectable professions for the son of a wealthy gentleman. But his real passion was the natural world. Being reluctant about his divinity studies, he was busy becoming a passionate amateur naturalist, eagerly collecting beetles and other insects, and reading keenly about the practice of natural science. When the chance came to be the 'scientific person' or naturalist on a planned five-year sea voyage around the world on *HMS Beagle*, Darwin grabbed it.

During these years (1831-1836), he investigated the geology and zoology of South America, the Galapagos Islands and the Pacific oceanic islands. He kept diaries and pocket notes, recorded findings, collected fossils, and wondered about the extraordinary richness and diversity of the natural world. So many different varieties of similar species, and so much evidence of species now extinct, excited and puzzled him. If all creatures were created by a purposeful God, why this super-abundance and even wastefulness was evident all around? This was the question Darwin set out to answer.

4.2.2 Influences

While on board the *Beagle*, Darwin read new work by a geologist, Charles Lyell. *Principles of Geology* (1830-33) showed that rocks bore traces of tiny, gradual, and cumulative change taking place over vast time periods. The roughly 2000-year span of the Christian Biblical story was dwarfed by Lyell's vision of an earth immeasurably older, by millions of years. This impressed Darwin, as he looked at lands affected by erosions, earthquakes, and volcanoes, allowing him to speculate about change to species taking place over vast periods of time. He was also stirred by reading a work called *Essay on the Principle of Population*, first published in 1798 by the Reverend Thomas Malthus. Malthus argued that population growth would always outdo food production because the former grew 'geometrically'. Food and resources simply cannot keep pace, with the gloomy result of inevitable want and famine. Malthus's ideas ran parallel with the evidence Darwin had noticed all around of an ongoing struggle for the resources of life, and of 'losers' that become extinct.

As Darwin's ideas about species change developed, he knew he had to contest more modern Christian ideas that acknowledged the importance of natural

processes but still retained the idea of a creator. William Paley's *Natural Theology* (1802) famously likened God to a great clock-maker, who sets the exquisite machinery of nature into action. Evolutionary ideas were already circulating that tried to challenge such creationist accounts. A French naturalist, Jean-Baptiste Lamarck (1744-1829), had argued in 1809 that creatures can acquire new traits – for example by stretching their necks to reach food – that, eventually, were passed on to their offspring. Darwin was interested but not yet convinced.

4.3 DARWIN AND THE THEORY OF EVOLUTION

4.3.1 Variation, adaptation and natural selection

In the years that followed his return from the *Beagle* voyage, Darwin collated his findings in a series of notebooks. He was aware that his ideas shook traditional accounts of creation to the core. His character was not naturally unorthodox or unconventional and he suffered agonies about what he was discovering.

By the end of the 1830s, though, he had worked out his theory of evolution by natural selection. The theory began by adapting Malthus's law. The natural world is tremendously fecund and procreative but unable to support all it produces, and so a grim struggle for survival ensues. Nature does not produce stability and sameness, like machines. Organisms vary and offspring inherit such variation from their parents. Certain variations afford benefits in particular environments. Because environments always exert pressure on populations, these often tiny but accumulating variations mean some members of a species are better adapted to that environment than others. Over long periods of time, such tiny adaptations result in a species transforming from one thing into another. This is the mechanism by which nature 'selects' certain qualities in a manner similar, Darwin realised, to how a human breeder selects for certain attributes in cows or dogs or pigeons. The result, for Darwin, was that life began to look like a single tree, with infinite variation, branching and re-branching, but derived from a common ancestor.

His theory of natural selection is an account of the process by which particular traits become more or less common within a population. As Darwin himself puts it: "any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be naturally selected." The individual that has a better chance of surviving, writes Darwin, "will tend to propagate its new and modified form" (qtd. in "Charles Darwin's Theory of Evolution").The theory of common descent argues for the shared ancestry of different individuals, varieties, subspecies, species, and genera. Darwin offered many more ideas to biological theory. He coined the concept of sexual selection, developed a now superannuated account

of heredity (dubbed "pangenesis") that describes how parents' characteristics are transmitted to offspring, and he published discoveries on subjects as diverse as the formation of coral reefs, the movement of plants, and the action of earthworms. To what extent these different endeavors can be characterized as "Darwinism" is no simple question. In many cases, Darwinism signals both more and less than Charles Darwin actually claimed. For instance, although Darwin did not offer a convincing account of how variation was induced, Darwinism is widely supposed to explicate how biological difference and innovation come about. This explanation was in fact provided by genetic theory, which was attached to Darwinism in the 1930s, to form what is known as the "modern evolutionary synthesis."

4.3.2 The *Origin of Species*

In the early 1840s Darwin began to write up his theory. It proceeded very slowly, perhaps because of Darwin's nervousness about its reception. Eventually, in June 1858, another naturalist, Alfred Russel Wallace, wrote to Darwin of his own similar ideas about how varieties of species gradually depart from an original. To avoid dispute about priority it was decided that summaries of both men's work should be presented jointly, and this happened at a meeting of the Linnean Society of London on 1 July 1858. Darwin quickly wrote up the abstract and it was published the following year as *On the Origin of Species by Means of Natural Selection*.

In 1859 Charles Darwin published *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Lif*e. Evolutionary theory, or the theory of "transmutation" as it was more commonly referred to in the 19th century, was already a live topic in Victorian (and broader Western) intellectual culture, as Darwin explains in the "Historical Sketch of the Recent Progress of Opinion on the Origin of Species," published with the third edition of the Origin in 1861. For this and other reasons, Darwin's work became conflated with theories of development, change, and competition more generally, and the mantle of "Darwinism" was co-opted by (and in some cases imposed upon) social theorists, psychologists, as well as other biologists who were in many instances doing work quite different from Darwin's.

4.4 SOCIAL DARWINISM

Darwinism has made its impact in other domains apart from biology. The area of social science research is one such example where one comes across the theory of social Darwinism. The term 'social Darwinism,' associated with the ideas of

Herbert Spencer (1820-1903), refers to the endeavour to make use of the concepts of evolutionary biology to explain social behaviour. As a theory, it insist that struggle between individuals, classes, nations, communities or groups is necessary to bring about social progress. Further, it asserts that "competition is a natural phenomenon rather than a cultural development" (210).One consequence of this stand is the growth of eugenics that is the belief that hereditary or genetic traits of human beings can be perfected through selective breeding.

According to the Social Darwinists, stronger culture overthrew the weaker ones in a way similar to the theory of biological evolution given by Charles Darwin. Looking from this perspective, struggle and competition in social life were seen to reasonable enough for the sake of social and cultural progress. Spencer and Walter Bagehot, two Social Darwinists, were of the view that natural selection could affect differences in population patterns if used through the agencies of competition since societies were also structured like organisms and therefore followed the same evolutionary course. Social Darwinism, therefore, naturally advocated laissez-faire capitalist competition, relating individual progress with aggressive competition and legitimising class differences. Moreover, it did not believe in the interference of the state and considered social inequity to be the consequence of a process similar to that of biological evolution. The dual ideas of continuity and utility were part of the contentions put forward by social Darwinism. The imperialists made use of the notions of social Darwinism to justify the inequality between the coloniser and the colonised during the hey day of imperial rule (Choudhury, 210-211).

4.5 DARWINISM AND ENGLISH SOCIETY

There is now some dispute about the initial impact of Darwin's book. It did shock many people, and gave rise to some famous public discussions and disputes between scientists and theologians. But perhaps the most surprising thing is just how quickly Darwin's radical ideas were assimilated into the culture. After all, for many of the Victorians who lived through theperiod in which Darwin's evolutionary theory was developed and first disseminated, biology simply did not seem to have much of importance to say about what was truly 'human'. Being human evoked the mind, consciousness, will, moral feeling, spirit and the nature of the soul. But Darwin's ideas transformed these notions, reshaping how human beings were understood. The theory of evolution affected not just scientific debate but was soon part of the Victorian imagination, shaping the plots, images and metaphors of its literature and culture (Burdett, "Darwin and the theory of evolution").

Darwin, who observed a continuing struggle for existence in the natural world, showed that the determining factors of life are chance and necessity in the "survival

of the fittest." Darwin's theory of evolution thereby undermined the value of traditional religion and morality, which had been accepted for centuries as the guiding principle of mankind, because it implied that man was no more than a "talking monkey", and no God was necessary to create him. It revolutionalised man's conception of himself. Darwin thus started a new anthropocentrism that deprived man of his unique position in the world. In the light of Darwin's theory, man appears left alone in the universe without any divine power which should — or could — protect him. When Darwin's followers realised that man is no more or no less that a "naked ape", they concluded that such close similarities between man and the rest of the animal world destroyed any purpose of human existence other than that which all animals have. Darwin's theory claimed that since the individual is merely a servant to his species, the overall purpose of existence is the necessity of reproduction. Sexuality therefore becomes the most important motivation for human behaviour: Each individual is only a black box that carries and transmits the biological features of his species to progeny.

Darwin's *Origin of Species* denied a divine hand in creation. In consequence, those who read it inferred that no absolute good or absolute evil exists. Moral norms, which had seemed universal, proved to be relative and dependent on the societies which had created them at definite time in history. Moral norms were thus man-made constructs and not universal truths. On this view, man began to feel more lonely and isolated in an infinite and indifferent universe. Man was irrevocably thrown off the supreme pedestal on which he had been placed by former philosophical and religious systems. But as a matter of fact, according to Darwin, man does not need supernatural protection because he is endowed with a faculty to which previous philosophical systems hardly alluded. Darwin believed that in the deterministic world man is free to be what he wants to be. *Homo sapiens* is the only species which developed various forms of culture and genuine ethical systems. Paradoxically, the development of human society was an attempt to escape from the natural selection. Human beings create social systems in order to protect themselves from the uncontrollable forces of nature.

Evolutionary theory provoked in Victorian letters a wave of pessimism and scepticism about the human condition. Darwin made it necessary to re-evaluate the most essential concepts which humanity had created for the last 2000 years: man, nature, consciousness, God, soul, and so on. Mankind had been proud of these concepts because they put man in a superior position in relation to the world of nature, but Darwin shattered them by one theory. Darwin's theory of evolution appealed not only to eminent scientists, such as the biologist Thomas Henry Huxley, the botanist Joseph Dalton Hooker, the anthropologist and eugenicist Francis Galton, but also to novelists and poets. As a result, many Victorian writers dramatically modified their opinions about man's origins and the physical aspect of man's existence.

An intellectual ferment caused by evolutionary theory in mid- and late Victorian England led to an ongoing controversy over religion and science. Although some liberal theologians, including the Rev. Charles Kingsley, were not hostile to the theory of evolution, clergymen accused scientists of impudence, whereas scientists revealed ignorance of the clergy. This intellectual ferment made the mid- and late Victorian periods a time of a great reappraisal in both the natural and social sciences. As a result, traditional natural philosophy professed by amateurs became transformed into modern science developed by professional scientists who base their competence and authority on rigid theoretical and practical research (Diniejko).

CHECK YOUR PROGRESS – 4

1. Discuss the contribution of Charles Darwin to evolutionary biology.
2. Examine how Darwinism has made its impact on other fields of research apart from biology.
3. Analyse the impact of Darwin's *Origin of Species* on Victorian society.

4.6 LET US SUM UP

In this unit, we discussed about Darwin and his ideas on evolutionary biology encompassing the theory of natural selection and common descent. We saw how his ideas became not just matter of scientific debate but also how it became part of the Victorian imagination. The ideas of evolutionary biology, as we analysed, were utilised in social science research as well, forming a separate area called Social Darwinism.

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UNIT 5 : THE WORKING CLASSES

CONTENTS:

5.0 OBJECTIVES

The objectives of this Unit are to put forward a discussion on the Industrial Revolution and its consequences, the Working Classes and the beginning of Romanticism. After reading this unit, you shall be able to

- examine the condition of the Working Classes.
- analyse the forces of change heralding the movement of Romanticism.
- comprehend the nature and different aspects of Romanticism as a movement

5.1 INTRODUCTION

In the previous unit, you got acquainted with the contributions of Charles Darwin. The Enlightenment as a historical period witnessed changes in the sphere of science, economy, politics and society. Beginning in the eighteenth century, Britain underwent a process of change from an agrarian and handicraft economy to one dominated by industry and machine manufacturing. As a result of this change called the Industrial Revolution, there were not only technological changes but also developments in other spheres of the society which included agricultural improvements, economic changes that resulted in a wider distribution of wealth and increased international trade, political changes reflecting the shift in economic power, as well as new state policies corresponding to the needs of an industrialized

society. Moreover, there were sweeping social changes, including the growth of cities, the development of working-class movements, and the emergence of new patterns of authority. When the balance of economic and political power began to shift from the landowning aristocracy to the middle-class industrialists and businessmen owning the factories, there was a simultaneous deterioration in the working and living conditions.

When the Industrial Revolution spread from Britain to the Continent in the 1820s, it brought into focus entirely new social concerns. As a consequence of the Industrial Revolution, the old order — politics and the economy — seemed to be falling apart and hence for many people, raised the threat of moral disaster as well. Men and women faced the need to build new systems of discipline and order, or, at the very least, they had to reshape older systems. The era was prolific in innovative ideas and new art forms. Older systems of thought had to come to terms with rapid and apparently unmanageable change. It was at this point that Romanticism arose as a new thought, the critical idea and the creative effort necessary to cope with the old ways of confronting experience.

5.2 THE CONTEXT OF THE INDUSTRIAL REVOLUTION

The Industrial Revolution began in England sometime after the middle of the 18th century. England which was the "First Industrial Nation" had by 1850 become an economic giant. Its target was to supply two-thirds of the globe with cotton spun, dyed, and woven in the industrial centers of northern England. More than the greatest gains of the Renaissance, the Reformation, Scientific Revolution or Enlightenment, the Industrial Revolution implied that man now had not only the opportunity and the knowledge but the physical means to completely control nature. No other revolution in modern times can be said to have accomplished so much in so little time. The Industrial Revolution attempted to achieve man's mastery over nature. In the 17th century, the English statesman and Father of Modern Science, Francis Bacon (1561-1626), believed that natural philosophy could be applied to the solution of practical problems, and so, the idea of modern technology was born. What the Industrial Revolution accomplished was nothing less than a structural change in the economic organization of English and European society. This is what made the Revolution ground-breaking. In other words, England, then the Continent and the United States, witnessed a change from a traditional, pre-modern, agricultural society to that of an industrial economy based on capitalist methods, principles and practices.

In general, the spread of industry across England was irregular so that not every region of England was industrialized at the same time. In some areas, the factory system spread quickly, in others not at all. The spread of industry, or machinery,

or steam power, or the factory system itself was inconsistent. Late 20th century developments in technology are perhaps most responsible for this attitude. Historians are now agreed that beginning in the 17th century and continuing throughout the 18th century, England witnessed an agricultural revolution. English (and Dutch) farmers were the most productive farmers of the century and were continually adopting new methods of farming and experimenting with new types of vegetables and grains. They also learned a great deal about manure and other fertilizers. In other words, many English farmers were treating farming as a science, and all this interest eventually resulted in greater production. English society was far more open than French so that there were no labour commitments to the lord. The English farmer could move about his locale or the country to sell his goods while the French farmer was bound by direct and indirect taxes, tariffs or other kinds of restrictions. In 1700, 80% of the population of England made its income from the land and after a century, that figure had gone down to 40%.

The result of these developments taken together was a period of high productivity and low food prices. And this, in turn, meant that the typical English family did not have to spend almost everything it earned on bread (as was the case in France before 1789), and instead could purchase manufactured goods.

There are other things that helped make England the "first industrial nation." Unlike France, England had an effective central bank and well-developed credit market. The English government allowed the domestic economy to function with few restrictions and encouraged both technological change and a free market. England also had a labour surplus which, thanks to the enclosure movement, meant that there was an adequate supply of workers for the growing factory system.

England's agricultural revolution was possible because of increased attention to fertilizers, the adoption of new crops and farming technologies, and the enclosure movement. Jethro Tull (1674-1741) invented a horse-drawn hoe as well as a mechanical seeder which allowed seeds to be planted in orderly rows. A contemporary of Tull, Charles "Turnip" Townshend (1674-1738), stressed the value of turnips and other field crops in a rotation system of planting rather than letting the land lay fallow. Thomas William Coke (1754-1842) suggested the utilization of field grasses and new fertilizers as well as greater attention to estate management.

In order for these "high farmers" to make the most efficient use of the land, they had to manage the fields as they saw fit. This was, of course, impossible under the three field system which had dominated English and European agriculture for centuries. Since farmers, small and large, held their property in long strips, they had to follow the same rules of cultivation. The local parish or village determined what ought to be planted. In the end, the open-field system of crop rotation was

an obstacle to increased agricultural productivity. The solution was to enclose the land, and this meant enclosing entire villages. Landlords knew that the peasants would not give up their land voluntarily, so they appealed by petition to Parliament, a difficult and costly adventure at best. The first enclosure act was passed in 1710 but was not enforced until the 1750s. In the ten years between 1750 and 1760, more than 150 acts were passed and between 1800 and 1810, Parliament passed more than 900 acts of enclosure. While enclosure ultimately contributed to an increased agricultural surplus, necessary to feed a population that would double in the 18th century, it also brought disaster to the countryside. Peasant farmers were evicted from their land and were now forced to find work in the factories which began springing up in towns and cities.

England faced increasing pressure to produce more manufactured goods due to the 18th century population explosion — England's population nearly doubled over the course of the century. And the industry most important in the rise of England as an industrial nation was cotton textiles. No other industry can be said to have advanced so far so quickly. Although the putting-out system (cottage industry) was fairly well-developed across the Continent, it was fully developed in England. A merchant would deliver raw cotton at a household. The cotton would be cleaned and then spun into yarn or thread. After a period of time, the merchant would return, pick up the yarn and drop off more raw cotton. The merchant would then take the spun yarn to another household where it was woven into cloth. The system worked fairly well except under the growing pressure of demand, the putting-out system could no longer keep up.

There was a constant scarcity of thread so the industry began to focus on ways to improve the spinning of cotton. The first solution to this bottleneck appeared around 1765 when James Hargreaves (c.1720-1778), a carpenter by trade, invented his cotton-spinning jenny. At almost the same time, Richard Arkwright (1732-1792) invented another kind of spinning device, the water frame. Due to these two innovations, ten times as much cotton yarn had been manufactured in 1790 than had been possible just twenty years earlier. Hargreaves' jenny was simple, cheap and hand-operated. The jenny had between six and twenty-four spindles mounted on a sliding carriage. The spinner (almost always a woman) moved the carriage back and forth with one hand and turned a wheel to supply power with the other. Of course, now that one bottleneck had been relieved, another appeared — the weaver (usually a man) could no longer keep up with the supply of yarn. Arkwright's water frame was based on a different principle. It acquired a capacity of several hundred spindles and demanded more power — water power. The water frame required large, specialized mills employing hundreds of workers. The first consequence of these developments was that cotton goods became much cheaper and were bought by all social classes.

Although the spinning jenny and water frame managed to increase the productive capacity of the cotton industry, the real breakthrough came with developments in steam power. Developed in England by Thomas Savery (1698) and Thomas Newcomen (1705), these early steam engines were used to pump water from coal mines. In the 1760s, a Scottish engineer, James Watt (1736-1819) created an engine that could pump water three times as quickly as the Newcomen engine. In 1782, Watt developed a rotary engine that could turn a shaft and drive machinery to power the machines to spin and weave cotton cloth. Because Watt's engine was fired by coal and not water, spinning factories could be located virtually anywhere.

Steam power also promoted important changes in other industries. The use of steam-driven bellows in blast furnaces helped ironmakers switch over from charcoal (limited in quantity) to coke, which is made from coal, in the smelting of pig iron. In the 1780s, Henry Cort (1740-1800) developed the puddling furnace, which allowed pig iron to be refined in turn with coke. Skilled ironworkers ("puddlers") could "stir" molten pig iron in a large vat, raking off refined iron for further processing. Cort also developed steam-powered rolling mills, which were capable of producing finished iron in a variety of shapes and forms. Thus, assisted by revolutions in agriculture, transportation, communications and technology, England was able to become the "first industrial nation" (Kreis).

5.3 URBANISATION

One of the crucial and most permanent features of the Industrial Revolution was the rise of cities. In pre-industrial society, over 80% of people lived in rural areas. As migrants moved from the countryside, small towns became large cities. By 1850, for the first time in world history, more people in a country—Great Britain—lived in cities than in rural areas. As other countries in Europe and North America industrialized, they too continued along this path of urbanization. By 1920, a majority of Americans lived in cities. In England, this process of urbanization continued unabated throughout the 19th century. The city of London grew from a population of two million in 1840 to five million forty years later.

The small town of **Manchester** also grew rapidly and famously to become the exemplary industrial city. Its cool climate was ideal for textile production. And it was located close to the Atlantic port of Liverpool and the coalfields of Lancashire. The first railroads in the world later connected the textile town to Liverpool. As a result, Manchester quickly became the textile capital of the world, drawing huge numbers of migrants to the city. In 1771, the sleepy town had a population of 22,000. Over the next fifty years, Manchester's population exploded and reached 180,000 ("A History of Manchester"). Many of the migrants were needy

farmers from Ireland who were being evicted from their land by their English landlords. In Liverpool and Manchester roughly 25 to 33 percent of the workers were Irish.

This process of urbanization stimulated the booming new industries by concentrating workers and factories together. And the new industrial cities became sources of wealth for the nation. Despite the growth in wealth and industry urbanization also had some negative effects. On the whole, working-class neighbourhoods were bleak, crowded, dirty, and polluted ("Effects of the Industrial Revolution").

5.4 THE CONDITION OF THE WORKING-CLASS IN INDUSTRIAL ENGLAND

As we saw, during the profound transformations that resulted from the Industrial Revolution in the 18th century, England began to change from a primarily agricultural society to a modern industrial society. The balance of economic, and therefore political power, began to shift from the landowning aristocracy to the middle-class industrialists and businessmen; those who owned the factories.

Overall, the middle-class and aristocracy prospered due to industrialization, while the lower-class suffered in horrible working and living conditions. The dominant economic philosophy during this time period was the "laissez-faire" approach. The idea is that the economy works best without government intervention. At this time, no laws regulated factory safety, hours, or wages. Furthermore, the government made no attempt to control the inevitable booms-and-busts of the market

The working class—who made up 80% of society—had little or no bargaining power with their new employers. Since population was increasing in Great Britain at the same time that landowners were enclosing common village lands, people from the countryside flocked to the towns and the new factories to get work. This resulted in a very high unemployment rate for workers in the first phases of the Industrial Revolution. Henry Mayhew studied the London poor in 1823, and he observed that "there is barely sufficient work for the regular employment of half of our labourers, so that only 1,500,000 are fully and constantly employed, while 1,500,000 more are employed only half their time, and the remaining 1,500,000 wholly unemployed" (qtd. in "Effects of the Industrial Revolution"). As a result, the new factory owners could set the terms of work because there were far more unskilled laborers, who had few skills and would take any job, than there were jobs for them. And since the textile industries were so new at the end of the 18th century, there were initially no laws to regulate them. Desperate for work, the migrants to the new industrial towns had no bargaining power to

demand higher wages, fairer work hours, or better working conditions. Worse still, since only wealthy people in Great Britain were eligible to vote, workers could not use the democratic political system to fight for rights and reforms. In 1799 and 1800, the British Parliament passed the **Combination Acts,** which made it illegal for workers to unionize, or combine, as a group to ask for better working conditions.

Many of the unemployed or underemployed were skilled workers, such as hand weavers, whose talents and experience became useless because they could not compete with the efficiency of the new textile machines. For the first generation of workers—from the 1790s to the 1840s—working conditions were very tough, and sometimes tragic. Most labourers worked 10 to 14 hours a day, six days a week, with no paid vacation or holidays. Each industry had safety hazards too; the process of purifying iron, for example, demanded that workers toiled amidst temperatures as high as 130 degrees in the coolest part of the ironworks Under such dangerous conditions, accidents on the job occurred regularly. A report commissioned by the British House of Commons in 1832 commented that "there are factories, no means few in number, nor confined to the smaller mills, in which serious accidents are continually occurring, and in which, notwithstanding, dangerous parts of the machinery are allowed to remain unfenced" (qtd. in "The Effects of the Industrial Revolution"). The report added that workers were often "abandoned from the moment that an accident occurs; their wages are stopped, no medical attendance is provided, and whatever the extent of the injury, no compensation is afforded." As the report showed, injured workers would typically lose their jobs and also receive no financial compensation for their injury to pay for much needed health care.

Life in the factory was most challenging for the first generation of industrial workers who still remembered the slower and more flexible pace of country life. Factory employers demanded a complete change of pace and discipline from the village life. Workers could not wander over to chat with their neighbors or family as they would have done while working in the country. They could not return to the village during harvest time to help their families, unless they wanted to lose their jobs. Instead, they were no longer their own bosses; foremen and overseers supervised a new working culture to insure that workers' actions were focused and efficient. A few workers were able to improve their lot by going into business for themselves or winning a job as a supervisor, but the majority saw very little social mobility.

5.4.1 Living conditions

The process of "enclosure," whereby public land is made private, which had been taking place in the countryside for some time contributed to a situation

wherein peasants were losing access to land while new jobs were becoming available in the urban factories. Cities experienced growth due to industrialization and rural peasants began seeking work in the new factories. These factories were characterized by dangerous working conditions, long hours, and low wages. Admittedly, this growing working class did not live a much better life in the country, but the rapid growth of cities resulted in poor living conditions, inadequate sanitation, disease, and crime.

It follows that working in new industrial cities had an effect on people's lives outside of the factories as well. As workers migrated from the country to the city, their lives and the lives of their families were utterly and permanently transformed. For many skilled workers, the quality of life decreased a great deal in the first 60 years of the Industrial Revolution. Skilled weavers, for example, lived well in pre-industrial society as a kind of middle class. They tended their own gardens, worked on textiles in their homes or small shops, and raised farm animals. They were their own bosses. But, after the Industrial Revolution, the living conditions for skilled weavers significantly deteriorated. They could no longer live at their own pace or supplement their income with gardening, spinning, or communal harvesting. For skilled workers, quality of life took a sharp downturn: "A quarter [neighborhood] once remarkable for its neatness and order...These houses were now a mass of filth and misery" (qtd. in "Effects of the Industrial Revolution").

In the first sixty years or so of the Industrial Revolution, working-class people had little time or opportunity for recreation. Workers spent all the light of day at work and came home with little energy, space, or light to play sports or games. The new industrial pace and factory system were at odds with the old traditional festivals which dotted the village holiday calendar. Plus, local governments actively sought to ban traditional festivals in the cities. In the new working-class neighborhoods, people did not share the same traditional sense of a village community. Owners fined workers who left their jobs to return to their villages for festivals because they interrupted the efficient flow of work at the factories. After the 1850s, however, recreation improved along with the rise of an emerging the middle class. Music halls sprouted up in big cities. Sports such as rugby and cricket became popular. Football became a professional sport in 1885. By the end of the 19th century, cities had become the places with opportunities for sport and entertainment that they are today.

During the first 60 years of the Industrial Revoltuion, living conditions were, by far, worst for the poorest of the poor. In desperation, many turned to the **"poorhouses"** set up by the government. The Poor Law of 1834 created workhouses for the destitute. Poorhouses were designed to be deliberately harsh places to discourage people from staying on "relief" (government food aid). Families, including husbands and wives, were separated upon entering the grounds.

They were confined each day as inmates in a prison and worked every day. One assistant commissioner of the workhouses commented, "Our intention is to make the workhouses as much like prisons as possible." Another said, "Our object is to establish a discipline so severe and repulsive as to make them a terror to the poor and prevent them from entering" (qtd. in "Effects of the Industrial Revolution"). Yet, despite these very harsh conditions, workhouse inmates increased from 78,536 in 1838 to 197,179 in 1843. This increase can only be viewed as a sign of desperation amongst the poorest of the poor.

5.4.2 Early reforms

Poverty and unemployment were the most pressing and immediate problems at hand. An early effort to find a solution to the problems of the labour class in early industrial Britain was the so-called **Speenhamland**, or "outdoor" system, of poor relief in which each parish in a community was responsible for guaranteeing a minimum wage to the local labourers. Speenhamland referred to the town where the landowners who served as local justices of the peace gathered in 1795 to discuss the growing distress caused by the rapidly rising price of grain, itself a result of the war with revolutionary France that disrupted imports from the European continent. The Justices of Peace decided to subsidize a minimal wage for labourers, paid out of local taxes so that landlords might have to pay higher taxes but did not have to pay higher wages. They would supposedly have no incentive to fire or evict their labourers; on the other hand, there was no incentive to restrain the rising prices of wheat and food. Speenhamland was termed "outdoor relief" because workers remained in their families and at work; they did not have to enter the poorhouses. The Speenhamland System had its demerits as well since the employers used the opportunity afforded by the presence of such welfare schemes to justify the low wages paid to the worker By the 1830s the system was roundly condemned; meanwhile, bread prices had dropped, landlords wanted to reduce the number of workers, and labourers realized that, in the long run, the system held their wages down by keeping too many workers on the land.

During economic depression or in the years of inadequate production, the condition of workers was miserable. The worker's condition was not better off even in normal conditions. The trade unions took a long time to organise itself into a prominent body and until the middle of the nineteenth century, the worker's condition was rather difficult not only in terms of economic possibilities but also in terms of the actual physical labour he had to perform.Though the workers tried to voice their protest in the early years of the nineteenth century but due to such crisis as the Peterloo Massacre, they were unable to continue further. The Peterloo Massacre took place on August 16, 1819, when the radical leader

Henry Hunt was about to address around 60,000 people at St. Peter's Fields, Manchester. The meeting was organised to demand political change and it also served as a fitting climax to a series of protests carried out in a year of economic and industrial depression. Unfortunately, even before the address began, the speakers were ordered by the magistrates to be arrested.The meeting was cleared of people but there was heavy casualty with the death of eleven people and injury to over a four hundred people. Hunt and other leaders were arrested and found guilty. The Peterloo Massacre is noteworthy because of the way it came to signify the government/worker separation. After the Massacre, the trade unions began protest rallies and at the same time the Whigs stood up for Parliamentary reform once again. The condition of workers did not improve even after the Massacre. The Six Acts of 1819 which were planned to prevent the activities of the radical organisations shows how the workers continued to face difficulties. The initial period of the nineteenth century was a troubled one for the workers in the newly industrialised England since they did not have political and social rights. The culture of the working class was not represented well during this initial period and even movements like Chartism failed to meet its objectives and fulfil the hopes of people.

STOP TO CONSIDER

Chartism

Chartism is a British working-class movement for parliamentary reform named after the People's Charter, a bill drafted by the London radical William Lovett in May 1838. The movement was born amid the economic depression of 1837-38, when high unemployment and the effects of the Poor Law Amendment Act of 1834 were felt throughout Britain. The movement rose to national importance under the vigorous leadership of the Irishman Feargus Edward O'Connor, who bewildered the nation in 1838 in support of the six points. The six demands were : universal manhood suffrage, equal electoral districts, vote by ballot, annually elected Parliaments, payment of members of Parliament and abolition of the property qualifications for membership. Chartism was the first movement both working class in character and national in scope that grew out of the protest against the injustices of the new industrial and political order in Britain.

In response to the protests of people, the British government reformed the system of poverty relief with the introduction of the **New Poor Law** of 1834, which made a distinction between the indolent and the "deserving poor" (those who could not work because of age or infirmity). The New Poor Law centralized the administration of relief rather than leave it in local hands; rather than pay outdoor relief, the New Poor Law forced the "deserving poor" into workhouses, domiciles

in which men and women were separated and barely received enough to survive. This form of "indoor" relief was intended to make public welfare as unappealing as possible (the so-called "Principle of Less Eligibility"), intending to push those considered just plain lazy to find work instead. Poverty was visualized as a moral lapse to be stigmatized in contrast to Speenhamland where poverty was often understood to lie outside the control of individuals or families. In fact, the New Poor Law tended to transfer mostly the aged and weak or those with children into workhouses (soon nicknamed "Bastilles") where sometimes dreadful conditions led to public scandals. In fact, within several years recourse to the workhouse remained rather rare and patchwork remedies prevailed. The successive British efforts to deal with poverty reveal dilemmas that still make this problem difficult. The New Poor Law came into effect during a period when recent industrialization, with its boom-bust cycles and the generally depressed conditions of the 1830s and early 1840s, meant many families were without work and destitute through no fault of their own. Societies find it difficult to create incentives for work by making welfare less pleasant than labor and, simultaneously, to remove the moral stigma of poverty.

Reform also became increasingly necessary in the workplace. Many factories had come to rely very heavily on the labor of women and children. Industrialists reasoned that the small size of children made them useful for certain types of work; but more likely than not, manufacturers were happy to employ laborers to whom they could pay lower wages. The conditions in mines seemed especially horrible; parliamentary investigations of abuses found cases of young children and women being forced to drag carts of coal through narrow passages. Victorian legislators worried about the possibilities for sexual abuse; eventually, the conditions of child labor were investigated. In England, a parliamentary coalition of reform-minded liberals and so-called Tory radicals who wanted to curb the power of the new industrial middle class passed the **Factory Act** of 1833 which prohibited the employment of children under nine years of age and provided for inspectors to enforce the legislation. The next fifteen years witnessed other legislation forbidding the employment of women and girls in mines and limiting female and child laborers to ten hours of work per day (though still six days per week).

French and German legislators followed some mine and factory legislation; continental poor relief, however, remained reliant on traditional church organizations and extended families. But while such kinship or local networks might suffice to support those without work in generally good times, when the business cycle turned down the scale of distress overwhelmed such traditional recourses. The problem of poverty, it should be emphasized, was not just a problem of the industrial proletariat, although the new crowded conditions of the factories, industrial cities, and coalmines captured public attention. Textiles in northern France, Flanders, and areas of northern Germany were still produced

in "proto-industrial" settings in individual homes under the "putting out" system. However, these workers who received their fibers or threads each week from a "factor" or contractor were less efficient than workers in the new factory, their goods remained higher in price, and soon they were losing work to the factory towns. When times turned bad, as in the 1840s, they were as impoverished as the factory unemployed; sporadic uprising as among the Silesian workers testified to their desperation.

As the plight of the poor, whether laborers forced off the land or the new industrial proletariat, became an increasingly urgent problem in England, a slew of political writers came forth suggesting various remedies. The reformists included Tory Radicals such as the journalist William Cobbett, who called on Parliament to alleviate social ills, and **Lord Shaftesbury**, an Evangelical who introduced the idea of legal restrictions on work hours and factory conditions. British essayist and novelist Charles Dickens (1812-1870) used indirect but scathing critiques of the urban condition, highlighting the lives and living conditions of London's poor in novels such as *Bleak House* and *Hard Times*. Many agreed that the living conditions of the poorer classes were horrible. The question was what to do about it; some called for new social reform, while others looked backward to older forms of paternalism.

STOP TO CONSIDER

Condition of England

'Condition of England' is a term used by Thomas Carlyle in his essay titled *Chartism* (1839) dealing with the problem connected with industrial growth and mechanisation. The term 'Chartism' as a movement signified the first purposeful demand for social reform in a society newly facing industrial chaos. The phrase was used even before Carlyle. Gregory King, the English genealogist and statistician, in his *book Natural and Political Observations and Conclusions upon the State and Condition of England, 1696* (1801) used the phrase to refer to seventeenth century English society and not the industrial world of the Victorian age. But Carlyle used the term as a reaction to the experience of industrialism and the impact of industrialisation on social mobility. Despite of the fact that his pamphlet was published in 1839, the 'Condition of England' issue remained as the focus of the debate on industrialism for a significant period of time. Besides Carlyle, other thinkers also commented on the mechanisation of life and the decay of culture. Frederick Engels was one such thinker who in his treatise *The Condition of the Working Class in England* (1845) examined the social implications of the development of industrialisation.

5.5 THE FORCES OF CHANGE TOWARDS ROMANTICISM

Momentous historical events erupted at the end of the eighteenth century and the early part of the nineteenth century. The French Revolution of 1789 and the excesses of the Terror unleashed new forces within society, and the conquests of Napoleon altered the social structure of European nations. By 1830 the last of the Bourbons had been driven from the throne of France. These political convulsions were going on at the very same time that the developments of the industrial revolution decisively changed the balance of urban and rural life and work in Britain. Meanwhile advances in social and scientific knowledge in the late eighteenth century broke down old ideas about how the world worked and how society operated. Primarily secular energies ran alongside a new evangelicalism and a quest for a different kind of transcendentalism.

From all sides, Enlightenment confidence in reason and empiricism was challenged in contradictory impulses. The voices of slaves were heard while at the same time colonialism was making footholds in other countries. Freedom found new forms of expression, breaking down barriers in life and in art with fresh emphasis on the spontaneous and the intuitive, and a delight in imagination and exoticism. New perceptions of human aspirations brought a significant shift in thinking of human beings first and foremost as members of society to human beings as individuals, radically altering conceptions of human nature. There was suddenly a whole different way of looking at life. The Romantic revival is the consequence of many factors, one of which is the French Revolution. The outcome of the French Revolution was that it brought a crucial end to feudal powers and monarchy and emphasized on the right and supremacy of the individual free will.

The relationship between the Enlightenment and the movement of Romanticism, which dominated early nineteenth-century culture, is the subject of intense debate among scholars. Just as it is possible to see the French Revolution as a cataclysmic event that tumbled the old order and ruptured faith in the Enlightenment and its reformist ambitions, thus stimulating the intense inwardness and doubt symptomatic of much Romantic thought, similarly, the growth of a new class benefiting from the profits of industry and agrarian reform is often seen as a transforming influence in the wider culture. Freed from the conventional allegiances of the hereditary noble and genteel sections of society to the classical and the decorous, this emergent capitalist elite ('new money') expressed different priorities in art, literature and music as it attempted to assert its new status and identity. After the Revolution, these priorities included a new fear of the great mass of the population untouched by the Enlightenment, and a search for ways of controlling it. The reforms to factory conditions might be seen as a combination of enlightened humanitarianism and social control. It can also be argued, however, that the seeds of Romanticism

were sown by the Enlightenment itself. It was, after all, the Enlightenment that stimulated vigorous discussion and criticism of the status quo as part of an impulse towards the creation of a more modern culture. Certainly, the quest for rebellion and modernity intensified in the Romantic era.

5.6 THE NATURE AND ASPECTS OF THE MOVEMENT OF ROMANTICISM

Romanticism appeared in conflict with the Enlightenment. We can go as far as to say that Romanticism reflected a crisis in Enlightenment thought itself, a crisis which shook the comfortable 18th century *philosophe* out of his intellectual single-mindedness. The Romantics were conscious of their unique destiny. In fact, it was self-consciousness which appears as one of the keys elements of Romanticism itself. The *philosophes* were too objective — they chose to see human nature as something uniform. The *philosophes* had also attacked the Church because it blocked human reason. The Romantics attacked the Enlightenment because it blocked the free play of the emotions and creativity. The *philosophe* had turned man into a soulless, thinking machine — a robot. Christianity had formed a matrix into which medieval man situated himself. The Enlightenment replaced the Christian matrix with the mechanical matrix of Newtonian natural philosophy. For the Romantic, the result was nothing less than the downgrading of the individual. Imagination, sensitivity, feelings, spontaneity and freedom were subdued and therefore, man must liberate himself from these intellectual chains.

The Romantics desired to rescue human freedom so that habits, values, rules and standards imposed by a civilization based in reason and reason only had to be abandoned. This is what Rousseau meant when he had said, "*Man is born free and everywhere he is in chains*." Whereas the *philosophes* saw man in common, that is, as creatures endowed with Reason, the Romantics saw diversity and uniqueness. These were the traits which set one man apart from another, and one nation apart from another. The Romantics were passionate about their subjectivism and about their inclination towards introspection.

Romanticism which came as a reaction to the mechanistic and the urban brought an emphasis on wildness and the sublime in nature. The momentum arose separately during this period in each European country in a different way within each of the arts and within science and society. The Romantics focused their attack on the heartlessness of bourgeois liberalism along with the nature of urban industrial society which brought new problems: soulless individualism, economic egoism, utilitarianism and materialism.

For both the *philosophes* and the Romantics, Nature was accepted as a general standard which supplied the standards for beauty and for morality. The

Enlightenment's appreciation of Nature was, of course, derived wholly from the ideas of Isaac Newton. According to these laws, the physical world was orderly, explicable, regular, logical. Further, Nature was subject to laws which could be expressed with mathematical certainty. Universal truths — like natural rights — were the object of science and of philosophy. And the uniformity of Nature permitted a knowledge which was rapidly building up as a consequence of man's rational capacity and the use of science to explain the mysteries of nature.

As a critique of the inadequacies of what it held to be Enlightened thought, the Romantics distrusted calculation and stressed the limitations of scientific knowledge. The rationality of science fails to apprehend the variety and fullness of reality. Rational analysis destroys the naïve experience of the stream of sensations and in this violation, leads men into error. The Romantics sought their soul in the science of life, not the science of celestial mechanics. They moved from planets to plants. The experience was positively exhilarating, explosive and liberating — liberation from the soulless, materialistic, thinking mechanism that was man. which the 18th century had created. The Romantics found it oppressive, hence the focus on liberation.

The Romantics returned God to Nature — the age revived the unseen world, the supernatural, the mysterious, the world of medieval man. It is no accident that the first gothic novel appears early in the Romantic Age. Nature came to be viewed historically. The world was developing, it was a world of continuous process, it was a world in the process of becoming. And this continuous organic process could only be understood through historical thought. An admiration for all the potency and diversity of living nature superseded a concern for the discovery of its universal traits. In a word, the Romantics embraced relativism.

The Romantics sought Nature's glorious diversity of detail — especially its moral and emotional relation to mankind. On this score, the Romantics criticized the 18th century. The *philosophe* was cold, mechanical, logical and unfeeling. There was no warmth in the heart. For the Romantics, warmth of heart was found and indeed enhanced by a communion with Nature. The heart has reasons that Reason is not equipped to understand. The heart was a source of knowledge — the location of ideas "felt" as sensations rather than thoughts. Intuition was equated with that which men feel strongly. Men could learn by experiment or by logical process—but men could learn more in intuitive flashes and feelings, by learning to trust their instincts.

The Enlightenment was rationalist — it glorified human reason. Reason illustrated the power of analysis — Reason was the power of associating like experiences in order to generalize about them inductively. Reason was a common human possession — it was held by all men. On the other hand, one power possessed by the Romantic, a power distinct and superior to reason, was imagination.

Imagination might apprehend immediate reality and create in accordance with it. And the belief that the uncultured—that is, the primitive — know not merely differently but best is an example of how the Romantics reinterpreted the irrational aspect of reality — the Imagination. The Romantics did not merely say that there were irrational ways of intuiting reality. They rejected materialism and utilitarianism as types of personal behavior and as philosophies. They sought regeneration — a regeneration we can relate to that of the medieval heretic or saint. They favored selfless enthusiasm, an enthusiasm which was an expression of faith and not as the product of utilitarian calculation. Emotion — unbridled emotion — was celebrated irrespective of its consequences ("The Romantic Era").

CHECK YOUR PROGRESS – 5

1. Discuss the working-class as a product of the Industrial Revolution.
2. Examine the impact of the early Industrial Revolution on the living and working conditions of the industrial workers.
3. What efforts were taken to ameliorate the harsh working conditions of the Industrial Revolution?
4. Discuss the nature and characteristics of Romanticism.

5.7 LET US SUM UP

In this unit, we analysed the context of the Industrial Revolution including the aspects of migration and urbanisation. We saw how conditions of the workers deteriorated necessitating demands for improved working conditions. We examined the nature of early reforms and legislations for the betterment of the working class which could not sufficiently alleviate the plight of the workers. Furthermore, we examined the factors of change ushering in a new movement called Romanticism along with its nature and characteristics.

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BLOCK III

THE MODERN TO THE POSTMODERN

CONTENTS:

UNIT 1 : THE MODERNIST MOVEMENT IN THE ARTS

CONTENTS:

1.0 OBJECTIVES

By the end of the unit, you should be able to:

- Identify the various Modernist schools in the visual arts, or the 'isms' in Modern art as well as the important art works associated with this movement.

- Compare the differences between each of these schools of Modernist art, and explain the basics of the philosophy that drove these 'isms.'
- Summarise the reception and criticism of each of these movements and its influence in contemporary art.

1.1 INTRODUCTION

In this unit, we will introduce you the basic philosophy behind the Modernist movement in the arts. For this, we will study the various movements associated with the Modernist movement, focussing on the visual arts, painting in particular. In addition, we will also summarise the reception and criticism of the Modernist movement and its influence in contemporary art.

However, before a discussion of the various Modernist movements and artists, first of all, we have to ask questions from a socio-cultural point of view, what was the major source of inspiration behind European art that triggered a series of transformative changes from the mid-nineteenth century onwards. There are three principal reasons which come to the forefront at the start of our study. *First*, the invention of the Kodak camera by George Eastman in 1888 gave a lifelike representation of any chosen object. Earlier, this role of creating lifelike images had only been possible through the art of the painter, in which the painter would give an object a sense of reality. As a consequence of the Kodak camera, artists now needed to advance an alternative and non-imagistic artistic view that turned away from the assumed representational quality of the camera. *Second*, the late nineteenth century also saw advancements in the field of chemistry, the most successful industry at this time. This made the possibility of painting materials to become relatively cheaper. This accessibility removed the need for artists and painters to depend on patronage as it was in the past. Additionally, the access to cheap housing and food in the cities also meant that the so-called Romantic idea of the 'struggling artist' could become an unremarkable and ordinary reality. *Third*, particularly after the French Revolution, the revered and cloistered art collections of the rich were confiscated, as well as museums and art galleries opened up to the public and therefore, to aspiring artists as well. With the legacy of a few private collectors and the role of state funding for the advancement of the arts, the general populace living in cities could, for the first time, see the history of art and understand its evolution presented in a systematic way in these very museums and art galleries. In relation to this was also the role of the growing markets for paintings, which was triggered with the expansion of the mercantile middle classes and the arrival of art dealers, empowering art to become an industry. It is with these key changes that we have to understand the many art movements of the late nineteenth and early twentieth centuries, what we now call the Modernist movement in the arts.

1.2 WHAT IS MODERNISM?

In general, the term "modernism" itself is derived from the Latin word "modo", meaning "just now." Modernism refers to a changing movement in art, architecture, music, literature and the applied arts during the late 19th and the early to late 20th century. We can think of this movement as a resolute difference brought about in the arts which had a definite influence over later philosophical thought. The later reaction against the Modernists also gave rise to the Post-Modernist movement both in the arts as well as in philosophy. Essentially, Modernism originated as a rebellion against the 19th century academic and historicist traditions, against Victorian cultural and nationalistic absolutism. The grounds for this resistance was that the 'traditional' forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in a modern industrialized world. The movement was initially called "avant-garde," which explained its vision to de-establish some characteristics of existing traditions or the status quo of the arts. In this sense, Modernism is therefore a radical break with the past and the ensuing search for new forms of artistic expressions.

In the arts, Modernism fostered a period of experimentation specifically in the years following the World War I. This was an era which was characterized by industrialization, rapid social change, and advancements in science as well as the social sciences. The Modernists felt a growing alienation and an incompatibility with Victorian morality, optimism, and norms. Thus, the new modes of expressions were kindled by a search for new ideas in psychology, philosophy, and political theory. In this sense, the movement called for the re-assessment of every aspect of existence, from commerce to philosophy, with the goal of inquiring that which was "holding back" progress, and replacing it with new, progressive and better ways of reaching the same end. The Modernists' belief was that by rejecting tradition, they could discover radical new modes of creating art, at the same time to compel the audience to be troubled by what they see and question their own understandings or preconceptions. It was thus important for the Modernist to have a freedom of expression, use experimentation and present radical concepts with a disregard for normative expectations of what art is supposed to be. It meant that the artistic creations of the Modernists often presented startling, bizarre and unpredictable works of art. These artistic creations were designed to challenge the very foundational understanding of art itself.

1.2.1 Roots of Modernism in the Arts

If we consider the visual arts, the Modernist movement is often traced back to the pioneering painter Édouard Manet, who, beginning in the 1860s, broke away from existing and accepted notions of **perspective** and **subject matter**. Manet's

paintings shocked several people. The main point of unease with the painting was the artist's odd choice of subjects that bewildered critics such as the appearance of nude or barely-dressed women. For example, his *Olympia*, 1856 (figure 1.1) was one of the most controversial work.

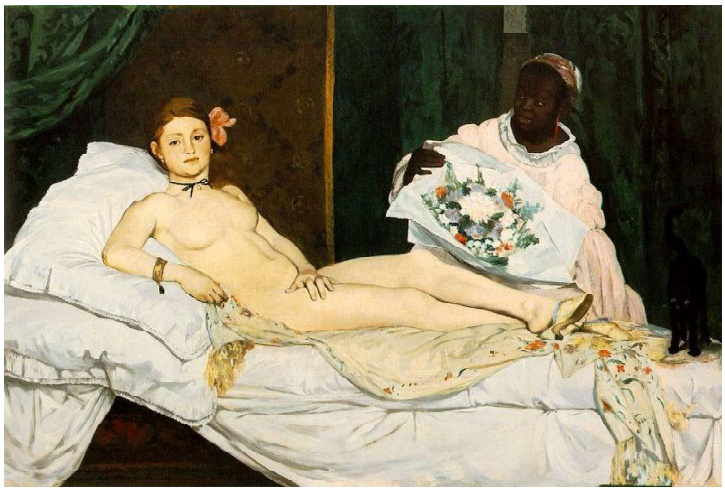

Figure 1.1. *Olympia*, 1863 by Édouard Manet

It was an image of reclining nude woman, attended by a black maid and a black cat, gazing strangely at the viewer. The 'shocking' factor of this painting was on account of the way the subject was presented. The objections had more to do with the realism of the subject matter than the fact that the model was nude. While the subject's pose had attribute of classical art and nudity in the classics were accepted, the subject of the painting represented was that of a prostitute. In the painting, a bouquet of flowers is presented to the woman, which is possibly a gift from a client. This was a sort of representative scene that was unfamiliar in the art of the era. Viewers and critics were unsure of Manet's motives. The disturbing questions were, is the artist trying to produce a serious work of art or was *Olympia* an attempt to parody other paintings? Or, even worse, was he mocking them? Similarly, *The Dead Christ and the Angels*, 1864 (figure 1.2) was criticised for a lack of accepted uniformity in the representation of the Christ figure. Christ's body was made to resemble a dead coal miner's body instead of an air of spirituality and holiness that surrounds saintly figures. In essence, Manet's modernity is rooted in his vision to renew older styles of painting by shockingly introducing new content or by reshaping the accepted elements in art. He did this keeping in mind a keen consideration to historical norms and contemporary reality.

Figure 1.2. *The Dead Christ with Angels*, 1864 by Édouard Manet

CHECK YOUR PROGRESS:

1. Identify the three principal reasons for the inspiration in ushering Modernism in the arts.

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2. Give two examples of Édouard Manet's paintings that represent roots of Modernist style.

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1.2.2 Key Concerns of Modernism in the Arts

The first wave of Modernism as an artistic movement can be observed related to influences in various artistic fields, which included innovative works by people like Arthur Schoenberg and Igor Stravinsky in music; Gustav Klimt, Pablo Picasso, Henri Matisse, Marcel Duchamp, and Piet Mondrian in art; Le Corbusier, Walter Gropius and Mies van der Rohe in architecture; and Guillaume Apollinaire, James Joyce, T. S. Eliot and Virginia Woolf in literature, to mention just a few. The movement came of age in the 1920s, with Fauvism, Cubism, Futurism and Surrealism, perhaps the most bizarre of them all, Dada. We will study the broad characteristics of the Modernist movements under the following key concerns:

1. **Conscious Rejection of Past Tradition:** Essentially, the Modernist movement in Western arts and literature is characterised by a conscious rejection of the styles of the past or established traditions in the practice of the arts. This was reproduced through an emphasis on innovation and experimentation in forms, materials and techniques in order to create artworks that better reflected modern society. Resulting from this defiant spirit at the beginning of the twentieth century, Modernism was a radical approach that yearned to revive modern society's understanding of art, politics, and science. The ground of this criticism was a rejection of European culture, which had become too corrupt, too self-satisfied and unoriginal. The Modernists believed that this lack in originality was brought about by society's **appendage** to artificialities and was too scared of change itself. There was sense of dissatisfaction with the moral bankruptcy of everything European prompting modern thinkers and artists to survey other alternatives. The result of this wave of thinking changed the very face of art itself with the new emerging culture undermining tradition and authority in the vision of revitalizing contemporary society.

2. **Experimentation with Form and Subject Matter:** There are certain underlying principles of defining Modernist art, although there are many different styles that encompassed the term. First, there was a rejection of history and conservative values. For instance, in artwork, conservatism encompassed a realistic depiction of subjects. Second, there was a move towards innovation and experimentation with form. In artwork, 'form' would mean the shapes, colours and lines that make up the work itself. The

Modernists favoured abstraction laying an emphasis on materials, techniques and processes. In terms of the motifs used in the depiction of subject matter, there was a tendency towards distortion, depiction of non-western figures in other words a fragmentation of classical motifs altogether. An example of this sort of artwork can be observed in Pablo Picasso's *Le Guitariste* painted in 1910 (See, Figure 1.3). This work is Picasso's depiction of the three-dimensional space around a guitar and today we consider this work as a typical example of modernism. The importance of this painting is based on the artistic influence Picasso contributed on the work. On a first glance, it would be difficult to understand the subject of this painting, but the title and the ideals of the artistic movement that Picasso was associated reveals much more. In fact, we understand that this is how Picasso sees a guitar. This knowledge creates an interesting point of reference for the observer, as we are allowed a glimpse into an alternate reality as the artist views it. The techniques of this painting are thus connected with the overall Modernist movement in the arts, specifically, the pursuit of alternative forms of representation. *Le Guitariste* does not qualify as a traditional picture of a guitar, but it succeeds in allowing the observer to view new and exciting ways of perceiving ordinary objects.

3. **Influence of the Socio-Cultural Aspects:** The Modernists have also been driven by various social and political issues of that time. These were ideal visions of human life and society, and were often utopian with a belief in man's progress. If we consider the turn of the 20th century, this was a time that was rife with change, most importantly in the way in which people began to understand civilization. The outbreak of World War I, or the so-called War to End All Wars, along with the unwarranted destruction that followed shook the very foundations of many cultures' belief systems. In this aspect, there was a great deal of experimentation and exploration by artists with trying to capture the meaning of 'morality' and in defining what exactly art should be and do for a culture. The ensuing beliefs were a series of artistic movements that endeavoured to find their footing in a fast-changing world.

4. **Questioning the Existing Moral Codes of Society:** An important characteristic of the Modernists was the rejection in the belief that religious and moral principles are the only means of obtaining social progress. It meant a renouncement of the moral codes of the society in which they were living in. This was not necessarily because they were atheists but rather, their rejection of conventional morality was grounded in the idea that rules of conduct were a hindering and restricting force over the freedom of the human spirit. The Modernists believed in the freedom from social and moral baggage in order to contribute to the social process of human society. Another reason for the cause of such a belief was the fact that early 20th century culture was

literally re-inventing itself on a daily basis. With the advent of so many many scientific discoveries and technological changes taking place, society itself was dynamic and that culture had to re-define itself continually in order to keep pace with modernity.

Figure 1.3. *Le Guitariste*, 1910 by Pablo Picasso

CHECK YOUR PROGRESS:

3. Name two artists associated with the Modernist artistic movement.

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4. Briefly state three key concerns of Modernism in the arts.

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1.3 MODERNIST ART MOVEMENTS - EARLY BEGINNINGS

As a consequence of the new technological changes, the Modernists felt a sense of continuity and thus, did not want to commit to any one system of belief or philosophy. For them, conforming to a single idea would mean that would creativity would be controlled, ultimately restricting and eliminating creativity itself. And so, in the arts, for instance, at the beginning of the 20th century, artists questioned academic art for its lack of freedom and experimented with so many 'isms.' These are considered as the various movements in the arts - *Post-Impressionism, Fauvism*, *Expressionism*, *Cubism*, *Futurism*, *Dadaism*, and *Surrealism*. For an artist like Pablo Picasso, he went as far as experimenting with several of these styles, never wanting to feel too comfortable with just one style.

In the arts, an idea originating in France would have particular impact on this sense of artistic creation. This was *Impressionism*, a school of painting that initially focused on work done, not in studios, but outdoors ("en plein air"). Impressionist paintings validated that human beings do not simply perceive objects, but instead see light itself. The Impressionists organized yearly group exhibitions in commercial places during the 1870s and 1880s. The timing of these exhibitions would coincide with the government-sponsored exhibition Paris Salon, as the Impressionists' works were rejected on account of non-conformity with existing styles of painting. This representational art movement was *Impressionism*, and was practised by artists such as Pierre-Auguste Renoir (1841 - 1919), Claude Monet (1840 - 1926), Edgar Degas (1834 - 1917), and Édouard Manet (1832 - 1883). For the impressionists, a vision of beauty can be perceived in all aspects of life and the essence of beauty was to capture a specific object at a specific moment in time, to paint the effect of light and colour at a fixed instant in time (see, figure 1.4 and 1.5). Thus, in theory, an impressionist painting would take no longer to paint than it took to look at an object, making the finished canvas a coloured equivalent to an early Kodak photograph.

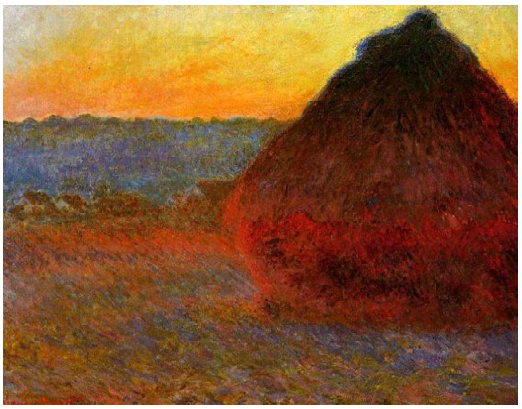

Figure 1.4. *Haystacks - End of Summer*, 1891 by Claude Monet

Figure 1.5. *Haystacks - Snow Effect*, 1891 by Claude Monet

1.3.1 Post-Impressionism

Often considered as a necessary point of reference for the many art movements under the broad spectrum of the Modernists, Post-Impressionism had its start towards the end of the 19th century. It was made famous by the unforgettable works of Paul Cézanne, Georges Seurat, and Vincent van Gogh, among others. Their works focused on broadening the limitations of the earlier art movement of Impressionism by exploring techniques which would allow them to achieve a purer form of expression, at the same time, retaining Impressionism's use of bright and eccentric colours displayed with short brushstrokes. Post-Impressionists mainly composed their artworks independently of the academic artistic rules thus, allowing them to experiment in diversified methods. These techniques ranged from an intensified version of Impressionism, as characterized by van Gogh, to '**pointillism**', as seen in Georges Seurat's (1859 - 91) most famous work *Sunday Afternoon on the Island of La Grande Jatte* (1886).

Figure 1.7. ***A Sunday Afternoon on the Island of La Grande Jatte*****, 1886 by Georges Seurat**

1.3.2 Fauvism

This famous avant-garde movement was pioneered by Henri Matisse. Fauvism was greatly influenced by Impressionism, in the use of vibrant colours in order to capture landscapes and still life. However, with Matisse, his technique infused a heightened sense of emotionalism into the paintings, often using crude and harsh brushstrokes and vivid colours straight from their paint tubes, instead of the use of palettes, that at first shocked audiences. Other notable Fauvists include André Derain, Maurice de Vlaminck, and Georges Braque. However, it is with Braque's work that the unrestrained emotionalism of Fauvism evolved to create the more structured and logical focuses of Cubism, which is viewed as being a direct influence of Fauvism.

Figure 1.8. ***Le Bonheur de Vivre (The Joy of Life)*****, 1905-06 by Henri Matisse**

CHECK YOUR PROGRESS:

5. For an artist like _____ , he went as far as experimenting with the many artistic styles associated with the modernist.
6. What is the vision of beauty for an Impressionist?

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7. 'Pointillism' is associated with which painter? _____.

1.3.3 Cubism

Cubism is possibly the best-known art movement of the Modernist, and it has come to be associated with one name in particular, Pablo Picasso. Nonetheless, it should be noted that Georges Braque was also an equally important contributor to the movement. Braque and Picasso's works, at the height of the Cubist movement, were often practically indistinguishable from one another. It is often

noted that Cubism was considered as an established movement with Picasso's *Les Demoiselles d'Avignon* (see figure 1.9) painted in 1907.

Figure 1.9. *Les Demoiselles d'Avignon,* 1907 by Pablo Picasso

This painting shows nude women in an abstract perspective, with fractured shapes and demonstrating an African influence. In 1908, the art critic Louis Vauxcelles gave a mocking review of Braque's *House at L'Estaque* (see figure 1.10) as being fashioned from cubes; it is from this criticism that the name of the movement, Cubism, was derived. The central aims of the Cubists were to abandon the normative method of mimicking nature on canvas, trying to represent the 3-dimensionality of objects, and to start in a new way to highlight the flat dimensionality of the canvas itself. This effect was achieved through the use of various clashing points of perspective in order to paint pictures of ordinary objects such as musical instruments, pitchers, bottles, and the human figure. Braque and Picasso made use of a **monochromatic** scale to emphasize their focus on the structure of their works. Although Cubism is associated with painting, it also had influential effects on many sculptors and architects of the time.

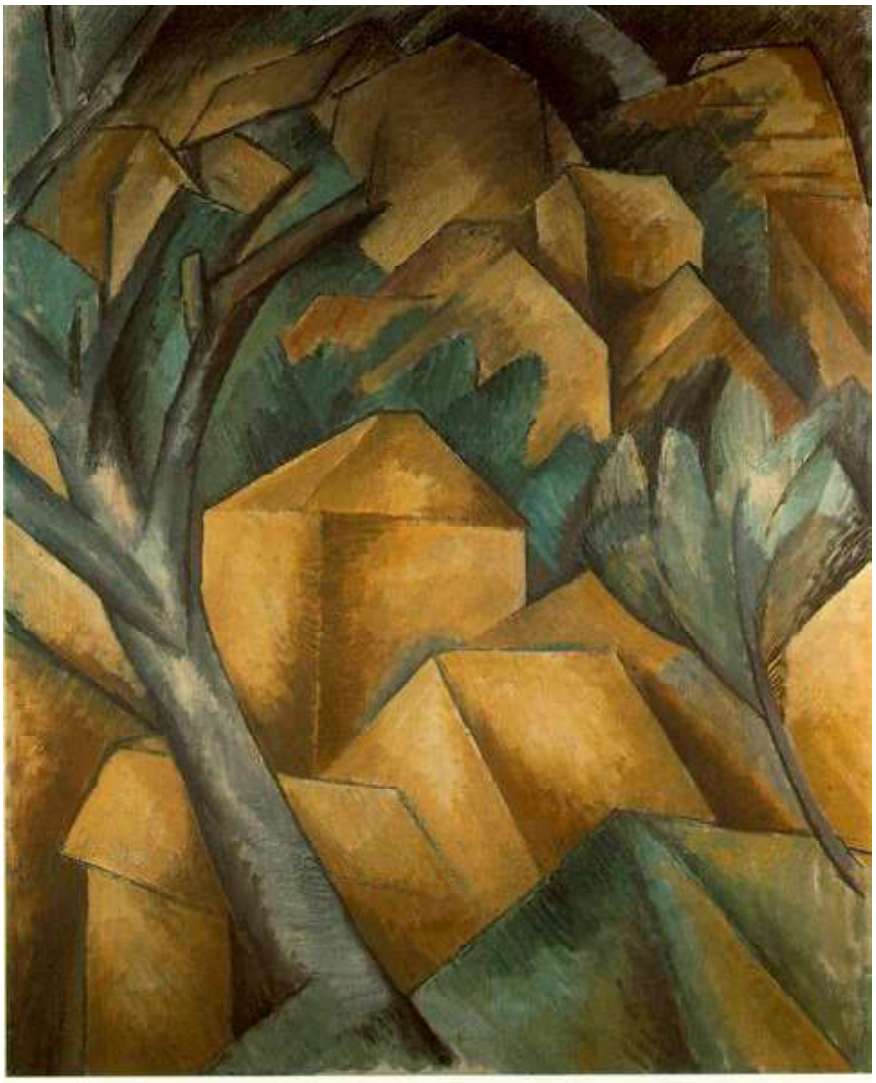

Figure 1.10. ***House at L'Estaque*****, 1908 by Georges Braque**

1.3.4 Futurism

Futurism can be considered to be the most controversial movements of the Modernist era. At a first glance, the art work drew a similarity between humans and machines in order to embrace change, speed, and innovation in society while rejecting artistic and cultural forms and traditions of the past. However, at the centre of the Futurist platform was a championing of war and **misogyny**. The term 'Futurism' was coined in a 1909 manifesto by Filippo Marinetti and it was not limited to just one art form, but in fact was embraced by sculptors, architects, painters, and writers. Futurist painters used the fragmented and intersecting planes from Cubism in combination with the vibrant and striking colours of Fauvism to uphold the virtues of speed, dynamic and the constantly mobile motions. Although originally passionate in their affirmation of the virtues of war and machinery, the Futurists lost their appeal as the devastation of World War I became a reality.

Figure 1.11. ***Unique Forms of Continuity in Space*****, 1913 by Umberto Boccioni**

Figure 1.12. ***Dynamism of a Dog on a Leash*****, 1912 by Giacomo Balla**

CHECK YOUR PROGRESS:

8. _____ and _____ were the founders of the Cubist movement.
9. What are the central aims of Cubism?

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10. Who coined the term 'Futurism'?

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1.3.5 Dadaism

The name 'Dada' was selected at random by the poet Richard Huelsenbeck and painter-musician Hugo Ball. Taken from a German-French dictionary, the word 'Dada' means 'Yes-Yes' in Russian and 'There-There' in German. According to Hugo Ball, the Dadaist goal of art was not to have art be "an end in itself but to be an opportunity for the true perception and criticism of the times we live in." And true enough, the times of Dadaism were filled with grief, destruction, and chaos. It was the time of the World War I and the Dadaists witnessed the violent mass devastation of the war. The movement was a loosely knit international network of prominent artists across the major European cities. Dadaists were not connected by their styles, mediums, or techniques, instead, there was a uniformity in their practices and beliefs. They saw themselves as champions against rational thought, which they believed to be responsible for the decline of social structures, the growth of corrupt and nationalist politics, and the spread of violence and war itself. The definition and elitism of art itself was challenged and mocked with such exemplary works as Marcel Duchamp's *Fountain* exhibited in 1917 (see figure 1.13). His intention was to make people look at the urinal as if it were a work of art because he, as an artist, said it was so. *Fountain* was a urinal signed with the pseudonym R. Mutt, the exhibition of which shocked the art world in 1917. Duchamp can be seen as a precursor to Conceptual art as well. Many conceptual works take the stand that art is the result of the viewer viewing an object or act as art, not of the intrinsic qualities of the work itself. Thus, because *Fountain* was exhibited, it was a sculpture. This notion challenged the idea of art itself. The Dadaists were also known for making use of **photomontages**, as well as a variety other artistic mediums in their public meetings to protest against the growing Nazi party in Germany. Although they were often dismissed as merely absurdist and inconsequential based on their strange artistic antics and scattered network, they were one of the few artistic groups who fought strongly across the globe against such repressive social institutions as the Nazi party.

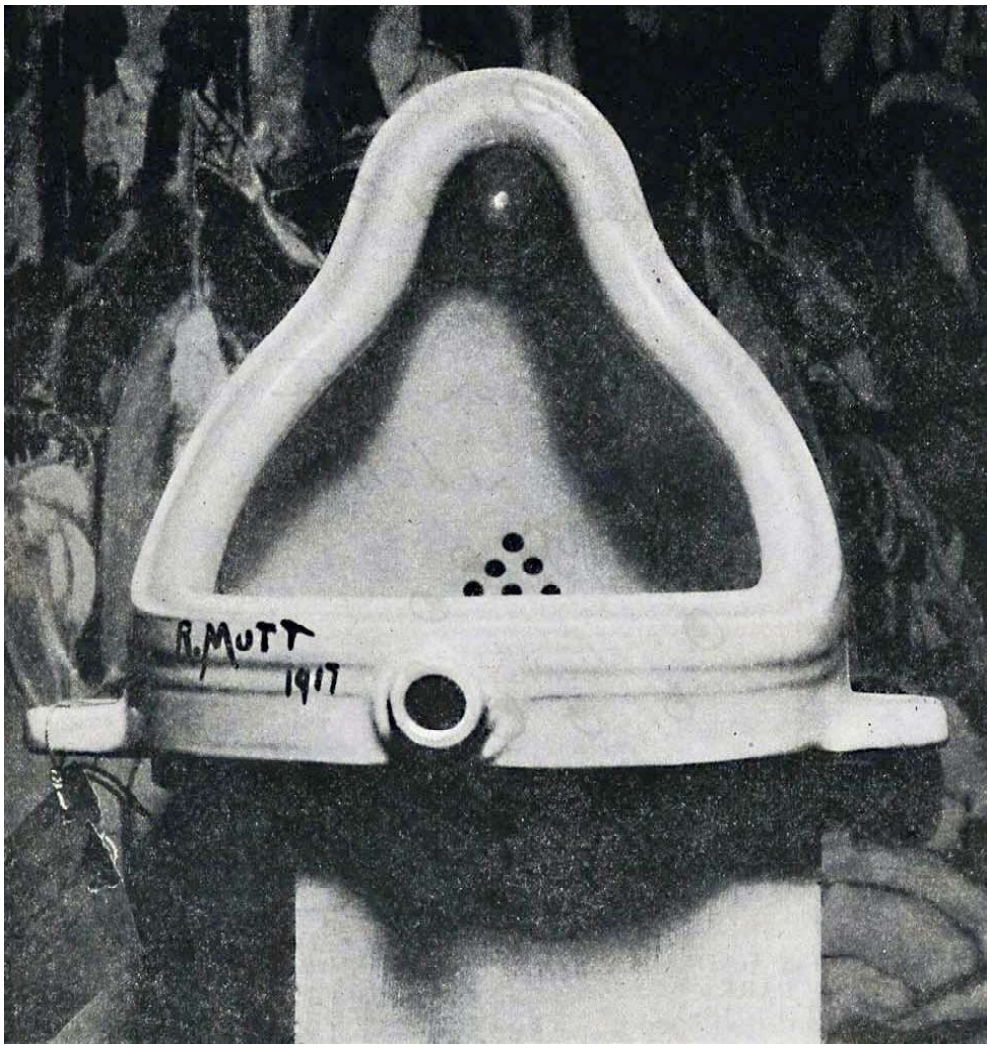

Figure 1.13. *Fountain*, 1917 by Marcel Duchamp

1.3.6 Surrealism

Surrealism owes much of its prominence mainly to *The Persistence of Memory* painted in 1931(see figure 1.14) by Salvador Dalí, which is one of the most important works of the Modernist art movement. Surrealism is today notable for its use of eye-catching, stark and aesthetic images. Surrealism has evolved from the absurdist style of the Dadaists art techniques and the **psychoanalytical** writings of Sigmund Freud. André Breton, a well-known poet and critic of this time, published "The Surrealist Manifesto" in 1924, in which he declared the group's intention to unite consciousness with unconsciousness so that the realms of dream and fancy could merge with everyday reality in an "absolute reality, a surreality." Surrealists worked with a mix of varied mediums, including poetry, literature, sculpture, and the then-new medium of film.

Figure 1.14. ***The Persistence of Memory*****, 1931 by Salvador Dalí**

CHECK YOUR PROGRESS:

11. What is the Dadaist goal of art as defined by Hugo Ball?

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12. Surrealism bases their style on the psychoanalytical writings of _____

13. Dadaists used _____ in order to present their criticism against the nascent Nazi party during their time.

1.4 CRITICISM AND RECEPTION

The Modernist movement in the arts is now established as the forerunner of the freedom of expression. Perhaps the most controversial aspect of the movement was, and remains, its rejection of tradition and accepted norms of artistic style.

The art movement's emphasis on freedom of expression, experimentation, and radicalism rejects conventional expectations of what art is supposed to be. This often resulted in startling and alienating audiences with bizarre and unpredictable effects, for instance, the strange and disturbing combinations of motifs in Surrealism. Some of the subject matter explored were also highly political in nature. Such that the Soviet Communist government rejected Modernism after the rise of Stalin on the grounds of its alleged elitism, although it had previously endorsed Futurism; the Nazi government in Germany labelled it narcissistic and nonsensical, as well as deriding it as "Jewish" and "Negro." This reaction from the Nazis were because of the Dadaists' criticism of the Nazi party actions. In a reaction against the Modernists, the Nazis exhibited Modernist paintings alongside works by the mentally-ill in a mocking exhibition entitled Degenerate art.

In spite of its radical break with the past and its rather unconventional methods, Modernism in the arts prevail as a foundational moment of change, influencing a variety of art forms. These art forms can be observed in the contemporary and Postmodern art, such as - Conceptual art, Feminist art, Installation and Performance art. Today, we consider the bold masters of the Modernist movement for showing us, in an unrestrained manner, an alternate perspective to viewing and understanding art. The scales of traditionalism and the one-sided approach to art itself has been removed from our perspective through the curious, outlandish and unconventional art works of these masters, which are indeed one of a kind. And for that we remain appreciative of the enlightenment brought about by this avant-garde movement.

CHECK YOUR PROGRESS:

14. Modern art emphasised on a freedom of _____ to define art.
15. The Nazis exhibited Modernist painting alongside works by the mentally ill in an exhibition entitled _____.
16. Why is the Modernist movement in the arts important today?

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1.5 LET US SUM UP

In our study, we have learned the foundational tenets of the Modernist movement in the arts. The focus of our study has been specifically on the visual arts - painting, in particular. We have also learned about the many art movements under the umbrella term of Modernism. These are Post-Impressionism, Fauvism, Cubism, Futurism, Dadaism, and Surrealism. Each of these movements have distinct styles in terms of techniques, use of colour as well as perspectives. The Modernists explored themes ranging from still life to political and social issues, which entitles their art work as revolutionary in nature. While rejecting traditionalism and narrow-mindedness in artistic expressions, the Modernists laid the grounds for a variety of newer art forms such as Conceptual art and installations, which remains in vogue even today. Art is no longer constrained within the borders of a canvas frame nor is it restricted to the use of prescribed materials to work with. Thus, what the Modernists have taught us is to consider a range of ideas in order to extent our perspective of understanding art, with the ability to use the freedom of expression. Additionally, it was believed by these artists that by rejecting the depiction of artistic ideals or concepts with the use of material objects alone, art transcends from mere materialism to a distinct spiritualist phase of development. In other words, art is beyond materiality, it upholds spiritual and transcendental ideals.

1.6 Glossary

Perspective: 'Perspective' in art is the technique which is used to represent three-dimensional objects on a two-dimensional surface (for example, a piece of paper or canvas) in a way that looks natural and realistic. It can be understood as a method to create an illusion of space and depth on a flat surface (like the paper or the canvas).

Subject matter: 'Subject matter' is the subject of the artistic work, or what the art is about. For example, portraits are artworks where the focus (subject) of the art is a person or an animal. "En plein air" (French pronunciation: [QÞ pl[n [Ð], French for outdoors, or 'plein' air painting) is the act of painting outdoors. This method contrasts with studio painting or established rules of painting that might create a predetermined look.

Appendage: Something that is added or attached to a larger or more important issue or idea.

Pointillism: The term is because of its 'points' or dots or 'divisionism', as the name Georges Seurat preferred. His paintings are composed of discrete points of colour, but as the viewer stands further back, the eye fills in the gaps and mixes the colours to create a total image.

Monochromatic: Containing or using only one colour.

Misogyny: Dislike of, contempt for, or ingrained prejudice against women.

Photomontages: Montage is the technique of selecting, editing, and piecing together separate sections of film to form a continuous whole; photomontage is a montage constructed from photographic images.

Psychoanalytical: Psychoanalysis is a system of psychological theory and therapy which aims to treat mental disorders by investigating the interaction of conscious and unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind by techniques such as dream interpretation and free association. Sigmund Freud is the founder of this method of therapy and theory.

1.7 SUGGESTED READINGS

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POSSIBLE ANSWERS TO CYP

1. See, 1.1. Introduction
2. See, 1.2.1. Roots of Modernism in the Arts
3. See, 1.2.2. Key Concerns of Modernism in the Arts
4. See, 1.2.2. Key Concerns of Modernism in the Arts
5. See, 1.3. Modernist Art Movements - Early Beginnings
6. See, 1.3. Modernist Art Movements - Early Beginnings
7. See, 1.3.1. Post-Impressionism
8. See, 1.3.3. Cubism
9. See, 1.3.3. Cubism
10. See, 1.3.4. Futurism

11. See, 1.3.5. Dada
12. See, 1.3.6. Surrealism
13. See, 1.3.5. Dada
14. See, 1.4. Criticism and Reception
15. See, 1.4. Criticism and Reception
16. See, 1.4. Criticism and Reception

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MODEL QUESTIONS

1. Discuss the Modernist movement in the arts? Give some examples of artists and their works that represent this movement. (See, 1.2 and 1.2.1)
2. List out and discuss the key concerns of the Modernists art movement. (See, 1.2.2)
3. Give a brief overview of the various schools in Modernist Art. Provide examples for each art movement. (See, 1.3, 1.3.1, 1.3.2, 1.3.3, 1.3.4, 1.3.5, 1.3.6)
4. Discuss the criticism and reception of the Modernist movement in the arts. (See, 1.3.4)

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UNIT 2 : THE CRISIS OF EMPIRE

CONTENTS:

2.0 OBJECTIVES:

After reading this unit, you will be able to achieve the following objectives. This unit will help you to

- Analyse the different factors that led to the Crisis of Empire.
- Explain the factors that led to Decolonisation.
- Analyse the characteristics of Decolonisation.
- Discuss the disintegration of the Empire especially after the Second World War.

2.1 INTRODUCTION:

In his autobiography first published in 1936, the Indian nationalist leader Jawaharlal Nehru remarked rather bitterly that Indian nationalists were being chided for desiring national independence in an increasingly globalized world. "It is curious", he pondered, "how all roads in England – liberalism, pacifism, socialism, etc. – lead to the maintenance of the Empire."1 This indeed is a subject of debate that emphasizes how both Britons and colonial peoples thought about, dealt with and lived in this vast and complex system. It foregrounds

the experience of empire alongside the political fallout that is so often the principal way in which imperialism is presented to us. As a result, different question arises

as to how the empire was lived and experienced - who ruled and in what way. How were men and women treated, regarded, shaped by and in the Empire? How did it feel to live under colonial rule, or to impose that rule? How were these experiences different in different colonies?

Following these questions, the study returns to the political arena to detail the disintegration of the Empire as protests against it grew especially in the years after the Second World War.

2.2 THE CRISIS OF EMPIRE:

Before 1914, although Britain encountered many imperial setbacks, there had been no occasion for a general theory of decolonisation. The historiography of imperial decline begins with the crisis of empire that followed the First World War. By the early decades of the twentieth century, the erstwhile secure imperial structure began to manifest cracks and show slow but definite signs of collapse. The first indication of the crisis became apparent when the Boer resistance drew unprecedented dissension from both within England and other European countries. Though the end of the Second World War is a historical landmark to place the decolonising process in perspective, the crisis of empire is marked by many interlinking factors which pre-date the war.

To begin with the discussion on the crisis of empire, we must bring into focus the era when nineteenth century imperialism was characterised by the exploitation of racial inequality, economic subjugation, and a tacit anti-native bias. In this context, the colonies gave ample scope to the investors to further their business prospects. This resulted in different colonies fighting with one another for opportunities which were now available to many English entrepreneurs. It also led to bring in a change in the tastes, preferences and lifestyle of the natives. So, it can be said that education and enlightenment brought with it an awareness of the ideals of liberty and equality. The idea of self-determination was initially associated with the process of decolonisation but its germ lies in the insurgence of nationalism in many of the colonies. The forms that nationalism took in settler colonies and in dependent colonies were quite distinct. The partial but considerable self-government enjoyed by the white populations of the Dominions, along with their strong sense of racial and cultural unity with Britain, deeply influenced their articulation of nationalism. They could, after all, argue that their capacity to govern themselves had been proven over and over again by this time, and their elective political systems did indeed mean that their demands were, in critical ways, less far-reaching than those that would characterize colonies demanding independence from a far more autocratic system of government. The self-governing colonies, already autonomous in many respects, were not shy in pointing out why practices beneficial

to Britain might nonetheless be too risky for them to endorse. This national assertiveness was accompanied by a growing pride in local culture distinct from that of Britain and by no means always in thrall of it. At the Peace Conference in 1919 (where the former colonies of the German Empire were divided among the Allied powers), the Dominions insisted upon and won representation separate from the British. Although the white settler colonies were largely uninterested in breaking away in all respects from the Empire, they were mostly committed by the early years of the twentieth century to expanding the principles of self-determination. In 1917 the Imperial War Conference passed a resolution proposed by Jan Smuts of South Africa that called for a special conference to be held when the war ended to discuss full political and diplomatic autonomy for the Dominions. Britain could no longer dictate policies without discussion and negotiation. In the years after the war, the Dominions continued to assert this kind of nationalist agenda: in 1923, for example, Canada signed a fishing rights treaty with the United States, completely bypassing Britain, and did so almost as soon as Britain had formally acknowledged Dominion rights to negotiate treaties without imperial input.

In case of Ireland, it took a rather different political path among the white populated colonies. Deeply divided at the end of the war, the Home Rule plans of 1914 were all but impossible. Faced with nationalist agitation elsewhere, Britain was anxious to hold on to Ireland. Its secession from the Empire would clearly loosen more ties than merely those between Britain and Ireland. In 1918, the Republican Sinn Fein party won 73 seats in the general election and quickly set up its own assembly, declaring, as the nationalists had done in 1916, a republic that the British refused to recognize. In an effort to appease both Republicans and Unionists, the 1920 Government of Ireland Act created two separate parliaments, divided broadly along Republican/Unionist as well as Catholic/ Protestant lines. The 6 counties of Ulster in the north-east, largely Protestant and Unionist, were to become Northern Ireland, while the larger 26-county Catholic area would be renamed Southern Ireland. This plan for self-government failed, for while the Ulster counties had by 1921 embraced their new status, the Southern Irish activists refused to swear an oath of allegiance to the British Crown, a requirement upon which the British government insisted. Civil war and bitter conflict led to the eventual granting of Dominion status in 1921 to Southern Ireland, which was now renamed the Irish Free State. The partition of the country, however, spelled trouble. Fighting between disappointed Republicans and committed Unionists in Ulster disrupted people's lives long after the separation of the two Irelands.

The benefits of industrialisation as well as education empowered the colonised with the idea of self determination. In case of India, Mohandas Karamchand Gandhi and Aurobindo are two striking examples of how the Western education

contributed to the harnessing of nationalistic spirit in the colonies like India. Armed with the knowledge of liberty, the nationalistic leaders in many of the colonies staked serious claims for freedom, equality, and an end to foreign rule. Nationalism was an important factor in Indian politics long before the First World War. The Indian National Congress (INC, known as the Congress) founded in 1885 was by no means the only organization committed to the promotion of nationalism, although its lengthy and influential history makes it prominent in any account of anti-colonial nationalism in India. In its early days, it drew largely from the same urban middle-class intelligentsia who had flocked to reform societies in India throughout the nineteenth century. Its base of support would broaden considerably in the twentieth century, but it was in the cities, and especially in Calcutta, that its early promise was nurtured.

The resurgence of a militant Hinduism also fed anti-colonial nationalism in the late nineteenth and early twentieth century. The reassertion of non-western values and a strident critique of the west's role in India offered nationalist thinking a non-western model quite different from that promoted by the INC, and one that was also sometimes productive of significant tensions between Hindus and Muslims. The British encouragement of the formation of the All-India Muslim League in 1906 as a counter to the Hindu-dominated INC was regarded by many in India as a deliberate manipulation of religious divisions designed to undermine the growth of nationalist solidarity.

In the years before the First World War, nationalist challenges to British rule in India were common, and both violent and peaceful tactics were employed. The concept of *Swaraj* (self-government) was firmly in place among Indian activists by the early years of the twentieth century. There were boycotts of British-manufactured goods, and from 1908 (at about the same time that militant suffrage activists in Britain turned to violent protest) radical nationalists resorted to bombings and assassination attempts. In 1906, the INC declared a formal commitment to self-government for India. Faced with these disturbances, the Indian government offered some small measure of political representation in 1909 in the form of a limited electorate. This minimal concession was drastically undercut by a draconian press censorship Act instituted a year later in 1910. This pattern of parallel concession and repression by the British authorities, each round of which sparked further anti-colonial militancy, would endure for decades.

The outbreak of war in 1914 further stoked discontent with colonial rule. The fiscal implications of the war were, for India, serious. Land revenue, the staple form of colonial government revenue, was augmented by customs and income taxes, the latter having been introduced in the cities in 1886; Indians were paying for this distant war both with bodies and with money. By 1917 nationalism was once more growing in India, and political discontent among soldiers fighting in

the war had the colonial authorities sufficiently worried that they carefully monitored the letters sent home to India by those fighting on the Western Front.

The protest movement known as *Satyagraha* (truth-force or soul-force) had begun to gather steam in 1917. *Satyagraha*'s dual intent was to demonstrate Indian fitness for self-rule and to show respect for the enemy. Its most famous advocate was, of course, Mohandas 'Mahatma' Gandhi, who had returned to India in 1915 after 20 years abroad. Between 1915 and 1917 Gandhi travelled extensively in India, disseminating the principles of non-violent resistance, passive civil disobedience, and a rejection of western values. Faced with growing unrest, the Secretary of State for India, Edwin Montagu, announced in 1917 that Britain intended to move towards responsible self-government for India, but the actions of the government did little to persuade Indian nationalists of the sincerity of this commitment. The INC had supported India's participation in the war, imagining that self-government would be the reward for participation. They were to be deeply disappointed by what Britain offered. The year 1919 in particular was a dark one for anti-colonial nationalism in India. The 'Rowlatt Acts'2 of that year kept in place emergency measures usually reserved for wartime, and which substantially curtailed ordinary civil liberties. Trial without jury and internment without trial were legitimated and led to widespread and serious protests in cities throughout British India. It was at one such protest that one of the most notorious events in twentieth-century colonial history occurred. In the Punjabi city of Amritsar, a large but peaceful crowd of protesters gathered in April of that year in an enclosed area, the Jallianwalla Bagh. Without warning, the local military commander, General Reginald Dyer, ordered his troops to disperse the crowd by gunfire. Dyer sustained the firing for ten minutes, killing some 380 Indians and wounding more than 1,100. The firing came at a tense moment, shortly after the murder of a number of Europeans in and near the city, and after the assault of a white woman missionary. Dyer had not only ordered public floggings in retribution but had issued the now-notorious 'crawling order' forcing Indians to crawl on their hands and knees at the site of the missionary woman's beating. Relations between the British authorities in Amritsar and the Indian community were thus particularly tense when the firing occurred, and not helped by the reputation of the local lieutenant governor, Michael O'Dwyer, who made no secret of his distaste for Indian political activism.

Out of this crisis came the 1935 Government of India Act, which sought to placate nationalists, maintain cordial relations with the Indian principalities, and sustain the support of the pro-imperialist wing within British politics. It failed on every count. In 1942, the widespread 'Quit India' campaign led to the swift banning of Congress and the jailing of its leaders. These tactics fanned nationalist anger and the Quit India campaign spread from the city of Bombay into the countryside and

across the vast expanse of British India, leading to violent riots and attacks on government property and on the police.

But the campaign was only one of the wartime nationalist crises Britain faced in the Indian context. Led by Subhash Chandra Bose, a contingent of Indian soldiers, aided by the Japanese, formed the Indian National Army in opposition to British colonial rule. By 1943 Bose had some 11,000 soldiers ready, and was training another 20,000. Although Bose's campaign petered out, the INA demonstrated quite clearly that nationalist desires now far outweighed loyalty to the British in many quarters. British efforts to court-martial some of the leaders stirred protest in India after the war, in much the same way that the execution of rebels after the Easter Rising in Dublin. The imperial government, it seems, learned few lessons when it came to relations with their nationalist opponents. None of their actions suggested a state anxious to divest itself of its colonial possessions and uninterested in its Empire. On the contrary, the reaction of British governments to nationalist protests suggests that neither Labour nor Conservative governments were ready to abandon the Empire. Among the most prominent of pro-imperialists was Winston Churchill, who had been vocal in his fears that the establishment of the Irish Free State and the prospect of a Dominion India would weaken Britain's hold on its Empire. Anti-colonial nationalism (in Ireland and in India especially) was, by this measure, successful: it forced the imperial centre to debate the very nature of its colonial enterprise.

Once Doris Lessing described the moment in 1956 when she could no longer see Britain in a sentimental light. She said "How very careless, how lazy, how indifferent the British Empire was, how lightly it took on vast countries and millions of people" (*Walking in the Shade. Volume Two of my Autobiography,* 209). Lessing's disappointment with what she saw as a cavalier and heartless Empire was unusual for a white African, but large numbers of black Africans shared her opinion. Colonized peoples could not but be aware of the growing gap between their own economic and political condition and those of the west; even during the years of the depression, when severe unemployment and considerable hardship struck many in Britain, the contrast between the developed and colonial world was still stark. In the West Indies, the suffrage was extended during the Second World War, and new constitutions granting limited self-governance were introduced, but the limitations on self-rule were palpable. Moreover, labour conditions prompted the growth of trade unions, and these proved fertile grounds for the growth of nationalist leaders such as the Barbadian nationalist Grantly Adams. In places such as Kenya where a wealthy white settler class lived in style while indigenous people found themselves on ever more marginal land, such contrasts yielded growing resentment of colonial rule. It was to protect African land rights that in 1928 Jomo Kenyatta (who would be the first president of Kenya after independence) and Harry Thuku launched an organized political

campaign among Africans in Kenya. Severe economic hardship in inter-war Africa helped anti-colonial sentiment gain a foothold, and the labour migration that saw thousands of men moving in search of work enlarged urban populations, which were the earliest and most successful home for nationalist recruiting.

Throughout the Middle East as well, the British faced significant opposition to their influence and rule. Nationalists watched with concern when Muslim lands were given, without consultation, to the European colonial powers as the Ottoman Empire was broken up after the war. This new consolidation of European colonialism in the Muslim Middle East revealed that the voices of colonized peoples were of little importance and that the era of European imperialism was far from over. Self-determination was more theory and vision than practice. In Egypt, the British colonial authorities ruthlessly suppressed nationalism, tightly controlling what the local press could publish. When riots broke out in 1919, the British offered minor concessions to the Egyptian nationalists. Despite bitter opposition from pro-imperial politicians such as Churchill, Britain declared Egypt independent in 1922, and yet maintained control of the Suez Canal and of foreign affairs. It was a situation guaranteed to raise ire among Egyptian nationalists, deprived of genuine control of Egyptian affairs. Britain also managed to upset the Dominion countries in that year, and along similar lines. There was no consultation with the Dominions over war with Turkey, yet Britain expected them to provide troops as they had in the 1914–18 war. The refusal of support by Canada and South Africa signalled a growing gulf between Britain and the Dominions. In the end, war with Turkey was averted but the 1922 crisis, known as the Chanak Crisis3, revealed that the strains within the Empire were varied and deep.

Another area where British failure helped kindle nationalism was in Palestine, whose administration Britain had formally acquired in 1920 but that had in practice become British in 1917 when military action forced the Turks out of the region. However, the British had also promised the Palestinians that their lands would not be compromised, and these promises were clearly incompatible despite a dividing of the territory at the River Jordan into Jewish and Arab zones.

Rioting and rebellion against British rule in Africa gathered steam throughout the early years of the century. Dissatisfaction over working conditions and economic inequality often helped fuel early nationalist sentiment. The years prior to the First World War saw violence in and beyond British Africa, including in British Guyana, Nigeria, Kenya, Natal and elsewhere in Southern Africa and, though not all of this protest was explicitly anti-colonial, the widespread unhappiness with imperial rule spurred the growth of nationalism. Another key imperial site where significant anti-colonial nationalism occupied British attention, and indeed personnel, was on the Malay peninsula where the nineteenth-century importation of non-native labour, and in particular the growth of a Straits Chinese community, had long divided the population.

In Burma, too, colonial actions helped structure the particular form that anti-colonial nationalism took there. Nationalist organizations in Burma did not share a common vision of what Burma's post-independence future should look like, but they did have in common a desire for political separation from India. Shortly after the First World War, the exclusion of Burma from the political changes applied in India (from where the colony was governed), which had given Indians a greater if still limited role in governance, precipitated riots among Burmese nationalists. Britain hastily extended the new system of dyarchy to Burma in 1921, but although Burmese nationalists shared an anti-colonial agenda the new system provoked markedly different readings of how nationalism should subsequently operate. Riots in the 1930s saw attacks on both Britons and Indians living in Burma. Thus, it can be said that anti-colonial nationalism played a major role in shaping decolonization and collapsing the effects of colonialism that irreversibly affected international relations and British life.

2.3 DECOLONISATION:

From the previous section on "The Crisis of Empire", we can chart out different factors that led to decolonisation. Yet some other factors need to be highlighted that are responsible for decolonisation. They are: (a) the enhancement of financial and military liability in the post-war period, (b) the emergence of the United States as a major power in international politics, which consequently changed the relations between Western nations, (c) the increased sense of self determination that resulted in resistance movements, (d) opinions that worked for granting independence to the colonies of Britain, and (e) the United Nations Declaration on Decolonisation (1960) and American endorsement of it.

Like colonialism, decolonization too was a global phenomenon. The bulk of decolonization took place in three distinctive periods: in the late 1940s, when colonies mostly in south Asia or governed from there became independent; from the late 1950s to the early 1960s, when much of Africa gained independence; and in the late 1960s and the 1970s, when Britain decamped from its remaining colonies east of Suez and elsewhere, mostly as a result of Britain's tenaciously weak economic position.

Decolonization is a term used mostly by colonizing nations, Britain among them, to signal both the process and the period whereby former colonies gained political independence and the right to choose their own forms of rule and leadership. The process is also often referred to, not surprisingly, by those in former colonies as liberation, rather than decolonization, a preference reflecting the freedom to which anti-colonial nationalists aspired.

Anti-colonial nationalism created the conditions in which decolonization occurred. The scale of discontent and of demands for self-direction clearly escalated after the Second World War. In 1954 Kwame Nkrumah4, who in 1949 had founded a nationalist party in the Gold Coast in West Africa, issued his 'Declaration to the Colonial Peoples of the World'. Imperialism, he claimed, was an exploitative system, and all peoples had the right to govern themselves. The Gold Coast subsequently became, in 1957, Ghana, the first African colony to gain independence from Britain. Nkrumah's defiant condemnation of the colonial system in 1954 was an important rallying call for anti-colonial nationalism in the region for, in profound ways, the post-1945 period was truly the coming of age of western notions of democracy. While the dispossessed in underdeveloped countries looked on, those in the western world experienced a bountiful economic democratization in which property and consumer goods became more affordable and available, even in economically depressed Britain. Denied in many instances even a say in policy affecting their livelihood, their culture, their practices and laws, colonial activists turned increasingly to demands for complete independence. The Gold Coast's path to independence in many ways reflects the complexities of decolonization. The colony had grown increasingly prosperous through cocoa production before the Second World War, and colonial officials approved of the moderate African politics that seemed to dominate the colony until the late 1940s. The Gold Coast became a far more radical environment under the growing influence of British-educated Nkrumah, whose socialist-inspired politics alarmed officials sufficiently for them to jail him in the 1950s.

Resentment of Britain by its colonies was also exacerbated by the conduct of Britain during and even before wartime. The Australians, for example, harboured a deep sense of betrayal over the Japanese invasions in the Pacific. Popular Australian sentiment blamed the British for favouring the western theatre of war, and leaving Australia vulnerable to attack.

When in 1951 Australia and the USA signed a pact to protect one another from hostilities in the Pacific, the British were conspicuously excluded. The Indian soldiers who fought with the Allies played a vital role in the war and, as had been the case in the First World War, many of them hoped that their efforts would be recognized by some further degree of Indian independence.

CHECK YOUR PROGRESS

Short questions:

1. How did the British Empire collapse?
2. Do you consider Nationalism as one of the strongest factors for the disintegration of the British Empire? If yes, state reasons.

3. What is Decolonisation?
4. What are the factors that led to Decolonisation and the disintegration of the British Empire?
5. State whether if British supremacy has survived the mechanics of Decolonisation and continues to operate till today.

2.4 LET US SUM UP:

In this unit, we have discussed at length the factors leading to the 'Crisis of British Empire' and Decolonisation. Nationalism, one of the strongest factors, already had a lengthy history by the time it began to appear among colonized peoples in the Empire. In the nineteenth century, significant changes in European boundaries created the modern countries of Italy and Germany, and the First World War redrew the map of central and Eastern Europe in significant ways. Much of this change was achieved as a result of military and imperial activity, but there was also a considerable groundswell of popular sentiment about consolidating national identities. Colonial versions of these nationalist leanings often differed quite radically from those seen in Europe, but they too emphasized a distinction between legitimate and illegitimate rule. In an era in which western imperial powers were embracing ever more democratic forms of government, the profound lack of indigenous representation in most of the colonies looked more and more out of step with the political tenor of the age. This is not to suggest that the forms of nationalism that took hold in British colonies were purely western imports. There were certainly western influences at work, but shrewd activists were also skilled at reinventing nationalist sentiments in an idiom more likely to appeal in their own populations. As a result, we see a lively variety of nationalist movements in different parts of the Empire: what linked them, for the most part, was that they increasingly challenged the validity of British colonial rule.

2.5 KEYWORDS:

[1] "It is curious . . . to the maintenance of the Empire": The quotation is from Jawaharlal Nehru's *Autobiography* (Oxford: Oxford University Press, 1985; first edition, Delhi, 1936), p. 420.

[2] Rowlatt Acts: The Anarchical and Revolutionary Crimes Act of 1919, popularly known as the Rowlatt Act and also known as Black Act, was a legislative act passed by the Imperial Legislative Council in Delhi on March 18, 1919.

[3] Chanak Crisis: The Chanak Crisis, also called the Chanak Affair, was a war scare in September 1922 between the United Kingdom and Turkey. The crisis was caused by Turkish efforts to push the Greek armies out of Turkey and restore Turkish rule in the allied occupied territories of Turkey.

[4] Kwame Nkrumah: Kwame Nkrumah was a Ghanaian politician and revolutionary. He was the first prime minister and president of Ghana, having led it to independence from Britain in 1957.

2.6 SUGGESTED READINGS:

(i) Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*.

(ii) Philippa Levine: *The British Empire: Sunrise to Sunset.*

(iii) Jawaharlal Nehru: *Autobiography.*

(iv) John Gallagher: *The Decline, Revival and Fall of the British Empire.*

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MODEL QUESTIONS:

1. Explain the different factors that were responsible for the cracks and collapse of the British Empire.
2. Critically explain how the germ of Decolonisation was responsible in the upsurge of nationalism in many of the colonies.
3. What were the different factors responsible for Decolonisation that challenged the nature of coloniser/colonised relation and contributed to the fall of the British Empire. Substantiate your answer with proper examples.

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UNIT 3 : THE RISE OF ENGLISH

CONTENTS:

3.0 OBJECTIVES:

After reading this unit, you will be able to achieve the following objectives. This unit will help you to

- Explain the nature of English studies from the eighteenth-century England to the present.
- Identify the Rise of English Literature as an ideological project.
- Analyse how the rise of English studies consolidated the colonising motives of the imperialists in the colonies.
- Describe the strengthening process of English studies that acquired immense importance in the wake of mechanisation in the first half of the twentieth century.

3.1 INTRODUCTION:

English as a formal discipline in the Universities of England does not have a long history. Inthe eighteenth century, most of this period's literature included the whole body of valued writing in society like philosophy, history, essays and letters.The

Eighteenth century was a time when the 'novel' as a distinct genre was also emerging.This popular form of narrative fiction was not considered to be worthy enough of being regarded as literature proper. It was, infact, only with what we generally term the Romantic period that our own definitions of literature underwent change. With the Romantic Movement, literature was specifically related to writings which were creative and imaginative. Prose, essays*et al*appeared to be dull and it did not have any effect upon the people.Then, the growth of English studies in the later part of the nineteenth century was attributed to the failure of religion to serve as a social cement. Thus, English became the new vehicle for transferring the moral law, which was no longer taken from religion.English became the subject used to cultivate the middle class and infuse them with some value of the leftover aristocracy. English became the new way to pacify the working and middle classes. Thus, English is constructed as a subject to carry this ideological burden from the Victorian period onwards.

3.2 THE RISE AND NATURE OF ENGLISH STUDIES THROUGHOUT THE AGES:

Very late in history, literature was conceived of as 'creative' and 'imaginative' writing. If we can remember the nature of literature in the Eighteenth century England, we can then identify how literature was confined and defined only in terms of societal values of the time. Literature was used as propaganda to spread tastes and values to the rest of the society as a means of uniting people. Literature was not limited to a text that was fictional; a text was literature, to use Terry Eagleton's words, if it conformed to certain standards of "polite letters"[1]. The criterion to call a piece of work as literature was completely ideological. The dominant idea wasthat everything that disseminated the interests of the dominant class would be termed as literature. Moreover, due to this, there was a lot of friction between the different social classes. Therefore,there was a need to restore the shaken social order of the Neo-Classical age and the neo-classical notions of reason, nature, order etc. Thus literature gained a new importance as it served the purpose of uniting different classes of people; and also it tried to incorporate the raw middle class with values so that they could match the cultural standards of the ruling aristocracy. Thus, in eighteenth century England, literature began to be easily available in the written form. The coffee-house culture was also emerging at that point of time. Therefore, the targets were always the middle class people and teaching them literature would enable them to inculcate the social manners, habits of correct taste and common cultural standards.

During the Romantic period, a new tendency in literature began to develop. There were three basic aspects of Romantic ideology—'felt experiences', 'personal responses', and 'imaginative uniqueness', which are

inseparable from the idea of 'literary'. But in eighteenth century, none of these features contributed to literature. Thus, literature began to be defined keeping in consideration the Romantic period where emphasis was given to the writings which were 'creative'as well as 'imaginative'.But the period was a time of revolution—both French Revolution and American Revolution were going on and insuch a political scenario, the Romantics used their creative imagination to create an imaginative realm which they thought would question the reason-centric world. So, the period in which Romantics were living was a period of revolution where people fought for the high ideals of liberty, equality and fraternity. However, the French Revolution could not redeem the society from its besetting ills. So it can be said that the visionary hopes and dynamic energies released by these revolutions enter into tragic contradictions with the harsh realities of the bourgeois regime. The bourgeois regime was too materialistic, and complemented by Utilitarianism, a pragmatic philosophy that was rapidly becoming the dominant ideology, it was instrumental in reducing human relations to market exchange and regarding literature as an unprofitable ornamentation.

Romantic poets are marked by their creative imagination and therefore they are most often associated with idle escapism. But it is their creative imagination which offers them the image of non-alienated labour. A literary work has its own organic unity which is in sharp contrast to the fragmented individualism of the capitalist marketplace. Moreover, a literary work is always 'creative' and 'spontaneous' rather than 'rationally calculated' and 'mechanical'. Thus, the Romantics used the poetic form to criticise rational thoughts. The Romantics attempted to go against the dominant ideology and created their own realm by subverting that ideology. So, it can be said that the stress was laid upon the sovereignty and autonomy of imagination during the Romantic period. Literature, therefore during this time, marked the rise of modern 'aesthetics' (in the works of the Romantic artists) with a claim that the work of art is an end in itself.

Literature is an ideology which has its association with the questions of power. This can be better understood when we talk about literature and the growth of English studies in the later part of the nineteenth century (caused by the failure of religion). Religion was a powerful ideology during the Victorian period that maintained social order. Religion operated at every social level and provided excellent social cement. Its ideological power lies in its capacity to materialise beliefs as practices. In a way, religion worked as a pacifying influence that fostered meekness, self-sacrifice and the contemplative inner life. But by the mid-Victorian period, this form of ideology was in deep trouble. Religion was no longer winning the hearts and minds of the masses under the impact of scientific discovery. This was something to worry about for the Victorian ruling classes as religion was an extremely effective form of ideological control at that time. Thus, English literature became the new way of pacifying the working and middle classes.

English literature, along with serving the functions of instructing and delighting, also had a third function: that of saving the souls and healing the state. George Gordon, early Professor of English literature at Oxford said that, "England is sick, and . . . English literature must save it". It implies that as religion ceased to provide the social cement, English was constructed as a subject to carry this ideological burden from the Victorian period onwards. In this context, Matthew Arnold is a key figure who seemed to be sensitive to the needs of his social class. The need to "Hellenize"[2] the middle class or cultivate the philistine middle class—a call emphatically given by Matthew Arnold in his *Culture and Anarchy*—was characteristic of the growing tendency to imbibe in the masses a sense of order that could only be brought about by a cultivated cultural orientation. This can be done by transfusing into them something of the traditional style of the aristocracy. Matthew Arnold was refreshingly unhypocritical as he held no pretensions with regard to the education of the working class. According to him, the education of the working class was to be conducted chiefly for their own benefit. Along with Arnold, many educationists agreed that in all sectors of education, the provision of practical knowledge had to be supplemented by a humane, moralising subject which could harmonise an otherwise anarchic profusion of 'dry facts'. English literature was an ideal candidate for this position, since it could be offered as a substitute for the Classics, acting as a liberal counterweight to technical learning without taking up so much time in basic linguistic drilling or in teaching resources.

Terry Eagleton in his *Literary Theory*posits in many ways how literature is a suitable candidate for ideological enterprise. For instance, literature as a liberal humanising pursuit can provide a potent antidote to political bigotry and ideological extremism. Moreover, it deals in universal human values and helps to promote sympathy and fellow-feeling among the classes. According to Eagleton, literature would rehearse the masses into the habits of pluralistic thought and feeling, persuading them to acknowledge that more than one viewpoint than theirs existed—namely, that of their masters. Moreover, the people needed political culture, instruction, that is to say, in what pertained to their relation to the State, to their duties as citizens, and this could be achieved only through teaching them the Classics. Thus, English literature was written in their own language, and so was conveniently made available to them.

It is significant that English as an academic subject was first institutionalised not in the Universities but in the Mechanics' Institutes and working men's colleges. Ideally, the Mechanics' Institutes were supposed to have the basic facilities suchas libraries, museums, and laboratories and they also served as a kind of testing ground for the appropriateness of the cultural programme foisted upon the pupils. It was equally important that the Mechanics' Institutes could be used to check out the viability of the supposed intellectual 'contest' between English and the Classics. The Classics had long served the cultural requirements of the English

and the propagation of an alternative constituted by a kind of national language and literature was not that easily achievable. Therefore, the movement towards the formation of an English studies programme was consciously designed to posit the importance of a nationalist need.

English began to be considered as the poor man's Classics—a way of providing a 'liberal' education for those beyond the charmed circles of public school and Oxbridge. For them, literature in a way served as a handmaiden of moral ideology. In case of the working class people, they were not the only oppressed layer of people of Victorian societyat whom English was specifically beamed. Infact the rise of English in England ran parallel to the gradual, grudging admission of women to the institutions of higher education; and since English was an untaxing sort of affair, concerned with the inner feelings rather than with the more virile topics of bona fide academic disciplines, it seemed a convenient sort of non-subject to palm off on the ladies, who were in any case excluded science and the professions. But it still took a long time for the study of English to be taken seriously. Yet English literature came into power mostly because of the wartime nationalism as it served as an alternative to the nightmare of history.

Various commissions and committees thus began to form to promote English as a necessary programme for the students in elementary and secondary education. By the early 1870s, a consensus was formed about the service provided by the English studies programme to the educational scene itself by drawing the weaker students who were unable to respond to Classical studies. So the movement of such an educational programme was simultaneously organised to serve the cultural need of the nation. It is also noteworthy that many institutions were also formed to carry forward the endeavour of the rise of English studies. For instance, F. D. Maurice Working Men's College (1854), then Queen's College for Women (1848) paved the way for many other similar institutes for the study of English as a discipline. Thus by the end of nineteenth century, English studies was recognised as one of the major constituents of the educational programme for the English student.

In the beginning of the twentieth century, Arthur Quiller-Couch, who was appointed the Edward VII Professor of English Literature at Cambridge in 1912, made an interesting comment reflecting the English literary heritage. Quiller-Couch wrote in his Preface to *On the Art of Writing*

> Literature is not a mere Science, to be studied; but an Art, to be practised. Great as is our own literature, we must consider it as a legacy to be improved. Any nation that potters with any glory of its past, as a thing dead and done for, is to that extent renegade. If that be granted, not all our pride in a Shakespeare can excuse the relaxation of an effort—however vain and hopeless—to better

> him, or some part of him. If, with all our native exemplars to give us courage, we persist in striving to write well, we can easily resign to other nations all the secondary fame to be picked up by commentators (107).

Quiller-couch's idea of organising English studies as a kind of cultural movement for the enhanced civilisational purposes of the English people runs parallel with Arnoldian dictum that sought to locate literature as a panacea for all socialills. Quiller-Couch was among the many intellectuals who made severe attacks on the German philological tradition in order to clear the ground for English studies. By 1921 when the Newbolt Report on *The Teaching of English in England* was presented, the idea of a national literature was gaining ground. The Newbolt Report stressed on both the political and cultural motives behind the idea of English literary studies. The World War I provided a great impetus to the idea of a separate English studies and this process continued after the war too, as the Newbolt Report testifies. A consequence of these developments was seen in the fostering of the idea f 'national education.' Institutions like the English Association of 1906 and figures such as George Gordon, Henry Newbolt, and George Sampson played an important role in this enterprise.

3.3 ARCHITECTS OF ENGLISH STUDIES:

In the earlier section, a detailed analysis of the different phases of the rise of English Studies has been brought to light. First of all, English was taken as the supremely civilising pursuit and as the spiritual essence of the social formation. English soon became an area in which the most fundamental questions of human existence—what it meant to be a person, to engage in significant relationship with others, to live from the vital centre of the most essential values—were highlighted. In this regard, F. R. Leavis and his wife Q. D. Leavis were among the important architects of English studies programme in the first half of the twentieth century. The role of the Leavises, however, in the consolidation of English studies in the early twentieth century acquires greater significance in the context of the challenges literary studies faced in the wake of growing mechanisation. In the words of David Macey in his *The Penguin Dictionary of Critical Theory* (2000):

> The influence of Leavis and his wife on the development of English as an academic discipline has been so great that it might be claimed that anyone who has studied English literature in Britain is an unwitting Leavisite without necessarily reading a word of their works. (225)

F. R. Leavis and Q. D. Leavis inaugurated a journal named *Scrutiny* in 1932 that devoted completely to the moral centrality of English studies. They through

Scrutiny stressed the centrality of rigorous critical analysis, a disciplined attention to the 'words on the page'. Moreover, *Scrutiny* provided a fresh platform for the new critics, especially those who emphasised upon rigorous critical analysis. Those who were adherents of the *Scrutiny* group were therefore nurtured through the study of literature to learn the kind of rich, complex, mature, discriminating, morally serious responses which would equip individuals to survive in a mechanised society of trashy romances, alienated labour, banal advertisements and vulgarising mass media.

The Leavises also tried to expound a cultural movement and organised a methodology for the teachers of English with a view to promote a particular brand of English above other circulating cultural challenges. They were also responsible for the promotion of the view that education was closely related to cultural conditions and only a proper programme and method could serve the interests of the English people. The Leavises, thus, continued a line of thinking that emanated from the nineteenth century cultural politics in which the association of social uplift and English education was seen as inevitable. F. R. Leavis aimed to show a path of critical inquiry that would uphold the ethical structures upon which society was supposed to stand and insisted upon the significance of 'high seriousness' that informed education, especially the study of English literature. Leavis appealed to the "minority"to respond to the theory and the art of literature, for it was the minority which held the key to the subsuming of the best in the English tradition. The association of 'minority culture' with the need for the inculcation of a morally-infused aesthetic order was behind Leavis's vision of the academy as the site of cultural learning. Minority culture, for Leavis, represented a potent social force, one which required a proper programme and mechanism and one that English studies could help realise. Leavis reacted against the onslaught of certain agencies of popular culture like advertising and his vision thus included a kind of sociological poetics through which he suggested that the teaching of English in schools ought to be connected to the cultural milieu. Leavis was responding to the authority of the establishment but his programme was not a Marxist[3] one, for he sought to dissociate the economics of social class conditions from the cultural imperatives that informed his vision of English education. To put it in the words of Terry Eagleton,

> English was not just onediscipline among many but the most central subject of all, immeasurably superior to law, science, politics, philosophy or history, these subjects, *Scrutiny* grudgingly conceded, had their place; but it was a place to be assessed by the touchstone of literature, which was less an academic subject than a spiritual exploration coterminous with the fate of civilisation itself. (28)

The early twentieth century insistence on the formulation of a programme of English was, infact, also visible in the works of critics like I. A. Richards. Richards' association with 'The Basic English project'[4] along with C. K. Ogden was manifested in his insistence on the importance of 'meaning' in English studies. This is more evident when I. A. Richards in his *Practical Criticism* (1991) writes: "Indeed, it is the oddest thing about language, whose history is full of odd things (and one of the oddest fact about human development) that so few people have ever sat down to reflect systematically about meaning" (334). Richards attended to the importance of mass education in a way that sought to maintain a chosen standard but his emphasis on the loss of 'meaning' through an inevitable stereotyping implied that mass consumption also constituted a threat to mass culture. Thus, from the first half of the twentieth century, English studies became a major area of scholarship.

3.4 THE RISE OF ENGLISH AND THE BRITISH EMPIRE:

The centrality of English as a language and the focus on the literature of England constitutes one of the major factors of the British enterprise, which was ideologically informed and culturally programmed. The spread of English studies formed an interesting part of the imperial agenda and often performed the task of promoting the civilisational needs of the British. Along with the imperial need to project the cultural significance of English as a subject, there was a renewed emphasis on the need to identify the national demand for furthering English studies. Thus, English became, in the age of Empire, a potent symbol of nationalism. It has been suggested that European nations used their own languages and literatures as ideological structures to reconstruct the histories of the colonies they possessed and dominated. Edward Said, in this context, made interesting observations. He said:

> When the local or native language was studied in the colonies it was always imprisoned within the perspective of a dead or classical language; what the untutored native spoke was a kitchen language, nothing more. Because of the educational system the bourgeoisie adopted English or French, with a good deal of self-conscious pride and also a sense of the distance that separated the class both from the colonial master and from the unfortunate peasant. (Said 2002: 30)

Another interesting point that can be made here is that the reason behind the rise and frequent circulation of English language was a political one. It is important to notice that while English was developed in England as an agency of consolidation,

it was used also for an entirely different purpose in the colonies, i.e., political subjugation. Thus, English was used as a language to assert hegemony[5] in the colonies. Again, to refer back to Said, he said:

> When you have English teachers teaching a lot of natives, one of the things they try to teach you is that you can acquire some of the knowledge of England and its poetry and language, but you can't ever be English . . . (Said 2002: 263).

Again, if we take the case of the emergence of English studies in India, we must admit that India provided an ideal setting for this political subjugation. This is evident in the excellent study called *The Masks of Conquest* (1989)made by Gauri Viswanathan where she referred to the politics of British domination. Gauri Viswanathan in her book provides a fascinating account of the ideological motivations behind the introduction of English literary education in British India. Viswanathan argues that British administrators introduced English literary study in India in the early nineteenth century to improve the moral standards of the Indians. Since Britain professed to a policy of religious neutrality, Christian teachings could not be used in India, unlike the situation in Britain. In order to resolve this dilemma, colonial officials prescribed English literature for government schools, infused with Christian imagery. Initially, Indians studied English literature using poetical devices such as rhyme, meter, alliteration etc. However, missionaries decried such secular practices and insisted upon a more religious reading of English literature. As a result, between 1830s and the mid 1850s, government schools in India used English literature to explain Christian teachings and emphasise the higher levels of historical progress and moral standards of the English society. By the end of 1850s, however, British administrators again changed their positions and advocated a secular reading of English literature to encourage commercial and trade literacy. This reversal of stance occurred as British officials realised that a religious reading of English literature did not provide Indians with the proper knowledge to join colonial administrative services. Thus,*The Masks of Conquest* gives us a detailed analysis of the institutions, practices, ideologies of English studies introduced in India under British colonial rule.

The Masks of Conquest demonstrates the manners in which English studies was fostered upon the Indians, and of the many imperatives one involved the ideological control over the colonised. Viswanathan also pointed out that the structure of Indian society, its multiple languages and multiple religions eliminated some of the chief difficulties encountered in England in the preservation of a pure national culture. For the differentiated education that the Indian social structure encouraged—vernaculars for the lower castes and the classical languages of Arabic, Sanskrit, and Persian for the upper classes of Hindus and Muslims—minimised the possibilities of one language ever achieving the status of a common

language for all the population. Linguistic stratification of classes permitted English high culture to be maintained in all its purity without the erosion that was occurring to polite literature in England.This strategy was essentially designed to further the imperialist structure as well as for the continuation of the political subjugation, mostly in colonies.

The rise of English studies, thus in many ways served the needs of British Empire as well. It is also interesting to note that English has served the needs of the writers in the erstwhile colonies, a situation that is as much ironic as it is political. The call for the abolishion of the English department, for instance, highlights this dilemma faced by the people who have been accustomed to a particular kind of literary programming. In an essay titled "On the Abolition of the English Department" (2001), Ngugi Wa Thiong'o, Taban Lo Liyong and Henry Owuor Anyumba made the following observation: "We have argued the case for the abolition of the present Department of English in the College, and the establishment of a Department of African Literature and Languages. This is not a change of names only. We want to establish the centrality of Africa in the department" (440). The resistance to the study of English literature in the colonies, even after they ceased to be under British rule, was not always articulated so vociferously. That English studies was facing a crisis in both England and other parts of the world where a scientific programme had been in place after the Second World War is undeniable. Apparently, the mode and nature of the call for revision of the English studies programme in the second half of the twentieth century have not been engaged with the same intensity throughout the English speaking world.

CHECK YOUR PROGRESS

1. State whether **True** or **False**:
   (i) In Eighteenth century England, literature was defined only in terms of societal values rather than as a 'creative' or 'imaginative' writing.
   (ii) The criterion of defining a piece of writing as literature has nothing to do with the class interests of the dominant class.
   (iii) The rise of English studies has its association with the questions of social power.
   (iv) English as an academic subject was first institutionalised not in the universities but in the Mechanics' institutes and working men's colleges.
   (v) English as a discipline was used as a tool to politically subjugate the colonies.
2. What were the three basic aspects of romantic ideology that were inseparable from the idea of 'literary' during the Romantic period?

3. Name the dominant form of ideology that was losing control during the Victorian period and later on replaced by literature.
4. Who was the cultural critic that emphasised upon the importance of 'Hellenism' or the need to 'hellenize' in his famous work *Culture and Anarchy*?
5. Who were the famous architects that advocated English studies programme in the first half of twentieth century?
6. Name the critical journal inaugurated by F. R. Leavis and Q. D. Leavis that provided a new platform for the growth of English studies and at the same time emphasised upon the rigorous critical analysis of the literary text.
7. Who were the two critics that collaborated together in The Basic English Project?

3.5 LET US SUM UP:

In this unit, we have discussed the rise of English studies and the nature of it from the beginning of the eighteenth century till the modern period. Earlier, English as a discipline was not there in schools and colleges, but towards the end of the Victorian period it gets institutionalised in universities. Again, the failure of religion became one of the reasons for the growth of English studies in the late nineteenth century. Thus, English literature became the new mode of pacifying the working and middle classes. Then, we have discussed the major architects who advocated the growth of English studies in the first half of the twentieth century. Both F. R. Leavis and Q. D. Leavis consolidated the cause of English studies through their critical journal *Scrutiny*launched in 1932. Finally, a section has been included focusing on how English as a language has served as a strong tool to hegemonise the colonies. It has also been highlighted how English was effectively used by the colonisers for the purpose of political subjugation in the colonies. Thus, it can be said that the rise of English studies was essentially a strategy to inculcate a sense of pride in the culture and literature of their own country, and at the same time, to imbibe the idea of an English tradition through literary studies.

3.6 KEYWORDS:

[1] Polite letters: These two terms were used by Terry Eagleton in his "The Rise of English" (*Literary Theory*) to indicate the social function of literature. He refers to the literature of eighteenth century where literature was not limited to a text that was fictional. Infact, a text was considered to be literature if it conformed to the standards of the society by propagating social values.

[2] Hellenize: Hellenize or Hellenizing implies giving considerations to art as a beautiful artefact. Here, Arnold used the term to disseminate a false consciousness among the middle class about the end of aesthetic pursuit being the achievement of beauty, which is the highest form of truth. Life's mundane realities should not get reflected in literature as it might make the middle class aware of the exploitation that the upper class renders unto them and to the lower classes.

[3] Marxist: Marxist is the one who supports the political and economic theories of Marxism propounded by Karl Marx and Friedrich Engels. Marxism is a form of socio-economic analysis that analyses class relations and societal conflict using a materialist interpretation of historical development and a dialectical view of social transformation.

[4] The Basic English Project: Basic English is an English-based controlled language created by linguist and philosopher Charles Kay Ogden as an international auxiliary language, and as an aid for teaching English as a second language. Ogden's associate I. A. Richards promoted its use in schools in China.

[5] Hegemony: Hegemony is the political, economic, or military predominance or control of one state over others. This term is mainly associated with Antonio Gramsci to indicate the idea that the ruling class can manipulate the values system and mores of the society, so that the view of the dominant class becomes the world view.

3.7 SUGGESTED READINGS:

(i) Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*

(ii) Edward Said: *Culture and Imperialism*

(iii) Edward Said: *Power, Politics and Culture: Interviews with Edward W. Said* (Edited by Gauri Viswanathan)

(iv) Gauri Viswanathan: *The Masks of Conquest*

(v) Andrew Sanders: *The Short Oxford History of English Literature*

(vi) Terry Eagleton: *Literary Theory: An Introduction*

Possible Answers to Check Your Progress questions

1. (i) True; (ii) False; (iii) True; (iv) True; (v) True
2. 'Felt emotions', 'personal responses' and 'imaginative uniqueness'.
3. Religion.

4. Matthew Arnold.
5. F. R. Leavis and Q. D. Leavis.
6. *Scrutiny.*
7. I. A. Richards and C. K. Ogden.

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MODEL QUESTIONS:

1. Enumerate the factors accountable for the rise of English studies from the eighteenth century onwards till the first half of the twentieth century.
2. Explain how literature can be conceived as an ideology in terms of the growth of English studies in mid-Victorian England.
3. Critically comment on the advocates of English studies and their role and contribution for the rise of English studies in the first half of the twentieth century.
4. Discuss critically how English studies served as a strong ideological tool over the colonised and as an agency of political subjugation in the colonies.

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UNIT 4 : THE POSTCOLONIAL PERSPECTIVE

CONTENTS:

4.0 OBJECTIVES

From your reading of the earlier Blocks, particularly the units – "The Beginnings of Colonialism", "Capitalism to Imperialism", and "The Crisis of Empire", you are already familiar with the ideas of colonialism, its beginnings, the rise and fall of Empire, and also the ideas of imperialism. Taken together, these ideas trace the history of colonialism. In this Unit you are going to read about another related idea – postcolonialism.

The objectives of this Unit are to:

- *Define* postcolonialism
- *Identify* various notions of postcolonialism
- *Enlist* some key postcolonialist thinkers
- *Contextualize* postcolonial studies in terms of cultural and historical studies

4.1 INTRODUCTION

As you have read, colonialism is a historical phenomenon that influenced almost all parts of the globe across different times. We may understand colonialism as a part of the progress made by human civilization, marked out by the desire of the powerful civilization torule over the less powerful one so as to enhance its economic and mechanical resources. In this unit, you are going to read about ideas related to colonialism, its aftermath and its influence in the present day discourse.As you read along, you should be able to relate how the urge for freedom from colonial rule across countries, the intense anti-colonial struggles in this regard and the heightened intellectual consciousness about the oppression and exploitation of the colonized people, took shape of the intellectual and literary movement – postcolonialism.

4.2 THE DISCOURSE OF COLONIALISM

As you know, from the fifteenth century onwards the voyages of exploration and discovery began. These voyages subsequently led to trade and commerce, and imperialism; and later took shape of colonialism at many places.The beginnings of colonialism dates back to the seventeenth century when some European powers like England, Belgium, France, Spain, Portugal and Netherlands, began to exercise sovereignty over vast territories of the world. By 1930, colonialism had swayed almost all parts of the world, except for parts of Arabia, Persia, Afghanistan, Mongolia, Tibet, China, Siam, and Japan. However, it didn't spread throughout the world at the same time and in the same process. Colonialism, which was primarily motivated by economic profit, functioned as a discourse. It brought in its trial significant sociological and psychological changes. It even distorted and disfigured the identity of the colonized, making him feel inferior and dependent. The discursive apparatuses of religion, education and other means of social control worked hand in hand to establish the myth of white superiority and to justify conquest and legitimatize the continuation of the colonial presence. The colonizers used different strategies and methods to rule over different colonized nations. What was common to all was the exploitation of natural and human resources of the weaker nation through oppression and aggression. Elleke Boehmer defines colonialism as the "settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitantsof occupied lands" (*Colonial and Postcolonial Literature*, 2).As you can see, this definition highlights the exploitation of resources in occupied lands as well as the unequal human power relationship.

We can witness acts of resistance against the colonizing power from the colonized people in each nation from its very inception. However, it took a considerable

time on the part of the colonized people to shape their resistance in the form of a revolt for independence. If we talk about the British colonies, the American states achieved their independence in the late eighteenth century; whereas British colonies like India (1947), Pakistan (1947), Ceylon (1948), Ghana (1957), Jamaica (1962) and Trinidad and Tobago (1962), achieved their independence only after the Second World War.The period of nineteenth and twentieth century has witnessed the greatest expansion of the colonial hegemony and also its decline. Towards the second part of the nineteenth century we can find that the process of decolonization and colonization have overlapped themselves. Because, by this period,most of the New World colonies had already acquired their independence whereas the scramble for Africa had just began!

The newly independent nations began their search for an independent identity, often by restructuring their past, their language, history and literature. This period called for a scrutiny of the colonial relationship. Colonial discourses explored the ways in which colonizers represented themselves and also the ways in which they perpetuated their ideology. The colonizers justified their right to rule over the colonized people by 'colonising their mind', that is, by making the colonized people internalize the idea that they are inferior to the colonizers, 'uncivilised' or even 'barbaric'. In short, the colonizers were taught a particular value system (the value system of the colonising power) and made to regard it as the best or truest world-view.Theories of colonial discourses try to analyze the role played by language in getting people to submit to a particular way of seeing the world. These theories also appraise how the success of colonialism rests on the mutually supportive relationship between their material practices and their representations. Thus, these theories have been hugely influential in the development of postcolonialism.

The postcolonial perspective involves a questioning of the colonialist ideology and its dismissal.However, it should be noted that postcolonialism necessarily does not exclusively imply the period after colonialism. As Leela Gandhi puts it:

> The colonial past is not simply a reservoir of 'raw' political experiences and practices to be theorized from the detached and enlightened perspective of the present. It is also the scene of intense discursive and conceptual activity, characterized by a profusion of thought and writing about the cultural and political identities of colonized subjects. Thus…postcolonialism needs to define itself as an area of study which is willing not only to make, but also to gain, theoretical sense out of the past. (*Postcolonial Theory*, 5)

The postcolonial perspective takes into account the experiences of the colonized from a rational standpoint and scrutinizes the experiences of rejection,

condemnation and resistance under the colonial system. Postcolonialism studies the culture and writings of these once colonized countries and mobilizes itfor the purpose of political liberation. Postcolonial critics also reads the literature produced during and after colonialism both by the colonizers and the colonized in the context of colonial discourses. They try to argue that literary texts are influenced by the historical context; that the attempts of the colonizers to spread their culture was solely guided by their motive of 'exploitation' and 'dispossession'; and that even after decolonization or independence, a form of colonialism still continues to rule the once colonized nations.The intellectual endeavor to understand colonial exploitation and a reading of literature by using colonial discourses has brought forth various issues that postcolonialism or postcolonial theory studies – language, representations, resistance, nationalism, gender, migrancy and diaspora.

STOP TO CONSIDER

'Post-colonial' and 'Postcolonial'

There has been a long debate over the terms 'Post-colonial' and 'Postcolonial', whether they can be used interchangeably and if they mean the same! The hyphenated term most often brings to mind a period after colonialism. Read in this sense, it can rekindle a vast array of 'post' (after) colonial experiences of many different cultural spaces. But, the branch of study which questions the colonialist ideology and rereads the cultural and political landscapes of the once-colonized nations is not limited to the period after colonialism. It revisits the colonial past in order to gain new knowledge of the past and at many times redefines the past as well. Many critics and scholars have found the term 'postcolonial' to be more suitable to describe this branch of study.

4.3 DEFINING POSTCOLONIALISM

From your reading of the previous section, you must have gained a fair idea of what postcolonialism is. We will try to identify the key ideas of postcolonialism and some major proponents of postcolonial theory in the next section. Here are a few definitions of postcolonialism by some of the well-known critics that would help you gather a clearer notion of postcolonialism.

Homi K. Bhaba, at a conference titled, 'Critical Fictions', in New York in May, 1991, asserted that "the term Post Colonial is increasingly used to describe that form of social criticism that bears witness to those unequal and uneven processes of representation by which the historical experience of the once-colonized Third World comes to be framed in the West."

Ashcroft, Griffiths and Tiffin uses the term postcolonial in a comprehensive sense, "to cover all the culture affected by the imperial process from the moment of colonization to the present day," on account of the "continuity of preoccupations" between the colonial and postcolonial periods. (*The Empire Writes Back*, 2)

Elleke Boehmer defines postcolonialism as, "a name for a critical theoretical approach in literary and cultural studies, but it also, as importantly, designates a politics of transformational resistance to unjust and unequal forms of political and cultural authority which extends back across the twentieth century, and beyond". ("Postcolonialism" (340), Waugh, Patricia. *Literary Theory and Criticism*, 2006)

Robert Young is of the opinion that, "postcolonialism began with the deconstruction of ethnocentric assumptions in western knowledge…after political decolonization of the old empire, it was now a question of "decolonizing the mind….Postcolonialism, therefore, begins from its own counter-knowledges and from the diversity of its cultural experiences, and starts from the premise that those in the West, particularly, both within and outside the academy, should relinquish their monopoly on knowledge, and take other knowledges, other perspectives, as seriously as those of the West." ("What is the Postcolonial?", 15)

In *The Bedford Glossary of Critical and Literary Terms*, Ross Murfin and Supriya M. Ray defines: "*Postcolonial literature* refers to a body of literature written by authors with roots in countries that were once colonies established by European nations, whereas *postcolonial theory* refers to a field of intellectual inquiry that explores and interrogates the situation of colonized peoples both during and after colonization." (336)

From the definitions quoted above you can comprehend the following key points about postcolonialism:

- that it is related to the condition of the once-colonized countries.
- that it questions the history or story of colonizers written under influence of colonial ideology.This brings into purview awide range of subjects– all forms of discourses produced by both the colonizers and the colonized and in both the colonial and post-colonial condition.
- that it tries to determine the economic, political and cultural impact of colonialism on both the colonized and the colonizing power.
- that it tries to contribute to the process of articulation of political and cultural identities of the once colonized nation.

With this idea of postcolonialism, let us now explore the diverse notions of postcolonialism advanced by some of the leading critics in this field.

CHECK YOUR PROGRESS

1. What is Colonialism?

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2. What is Colonial discourse?

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3. Attempt a definition of Postcolonialism.

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4.4 MAJOR POSTCOLONIAL THINKERS/CRITICS AND THEIR KEY NOTIONS

4.4.1 Frantz Fanon and his idea of Self/Other

Frantz Fanon (1925-1961), a well-known psychiatrist, philosopher and writer from the French colony of Martinique, is considered to be one of the earliest theorizers of anti-colonialism.Fanon talked about three progressive stages of anti-colonial struggle, a 'panorama on three levels', involving colonial assimilation, the reconstitution of identity through reclamation of local cultural traditions and fighting back to retrieve a self-hood that was damaged by colonial subjugation. A psychologist by profession, Fanon, in his works mostly talked about the psychological effects of colonialism. He was himself a victim of the psychological trauma caused by discrimination based on his skin colour, pointed out by derogatory phrases like 'dirty nigger!' or 'look, a Negro!'. Two of his well-known works – *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) – express his condemnation of the mechanics of colonialism.

In *Black Skin, White Masks*, Fanon analyses the psychological effects of colonial domination and disempowerment. He tries toexplain the consequences of identity formation for the colonized subject who is forced into the internalization of the self as an 'other'. Being a victim himself, he realises how the 'Negro' is deemed

to epitomize everything that the colonising French are not. The colonizers are civilized, rational, intelligent: the Negro remains 'other' to all these qualities against which colonising peoples derive their sense of superiority and normality. In this book, he depicts those colonized by French imperialism doomed to hold a traumatic belief in their own inferiority. Fanon writes that one way of escaping from this inferiority complex is by trying to adopt the 'civilised' ideals of the French – their education, values and language. But, Fanon observes that even after acquiring all these, a native is not accepted on equal terms. 'The white world', writes Fanon, 'the only honourable one, barred me from all participation. A man was expected to behave like a man. I was expected to behave like a black man' (114). That imaginative distinction that differentiates between 'man' (self) with 'black man' (other) is an important, devastating part of the armoury of colonial domination, one that imprisons the mind as securely as chains imprison the body. For Fanon, the end of colonialism meant not just political and economic change, but psychological change too. He believed that colonialism is destroyed only once this way of thinking about identity is successfully challenged.

Written in the context of the Algerian struggle for independence from France, *The Wretched of the Earth*, is severe denunciation of the European mind: "When I search for Man in the technique and the style of Europe, I see only a succession of negations of man and an avalanche of murderers". He spoke for the cultural regeneration of the native people and put the stress on the need to "insult" and "vomit up" the white man's values. Fanon's ideas on postcolonial resistance evoked in this book has inspired and influences many similar movements, like, the African American Black Power led by Malcom X in 1960 or NgugiwaThiongio's revolutionary Marxism in Kenya in the 1970s. Fanon considered national cultures, including national literatures, as important instruments in the struggle for political independence.

4.4.2 Edward Said and his idea of the binary construct (Orient/Occident)

Edward W. Said (1935-2003), a literary and cultural theorist from Palestine,is considered a pioneer in the realm of postcolonial studies. His celebrated book, *Orientalism* (1978), is considered to mark the beginning of postcolonial studies in institutional terms. In this book, he highlights the ways in which the colonising imperialists generate stereotyped images and falsifying myths about the colonized world. In his works, he tries to examine the historical production and motivations of Western discourses about the East or the Orient. In *The Question of Palestine* (1979) and *Covering Islam* (1981), he makes an attempt to study the Western discourse in context of Islam in particular. Here, he tries to justify the Palestinian struggle for freedom. Ever since their publication, Said's works have been

extensively read, discussed, and even criticized. In his later work, *Culture and Imperialism* (1993), Said takes on these criticisms as well as continues to forward his ideas on cultural production of the West and the construction of native resistance. In this book, Said explore empire and the expansion of European culture throughout the world. He brings in a series of accounts of how the Western culture is implicated in the European imperial project to rule over distant lands and people.

In *Orientalism*, Said studies how the Western colonial powers of Britain and France represented North African and Middle Eastern lands in the late nineteenth and early twentieth centuries. In the very beginning of the book, Said observes: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). This statement carries Said's thesis of this work that the Orient or the East is actually a production of Western discourse by which the Occident (or those Westerners who compiled the 'knowledge' of the Orient) tries to define itself as well as affirm its own superiority. As he says, "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (1-2). According to orientalism, the East and the West are positioned through construction of binary opposites. Said observes that this is an unequal dichotomy as the West is always positioned as superior to the East or the 'other' or the 'underground self'. In this binary construct, the West is marked by values like knowledge and learning; as opposed to the ignorance or barbarism of the East!

Said argues that orientalism is a Western fantasy. He unmasks the ideological disguises of imperialism and claims that the Western project of studying, researching and writing about the Orient is inextricable form the Western motivation of dominating and restructuring the Orient. According to his analysis, the Western views on the Oriental lands are a construction of their dreams, fantasies and assumptions about the Orient rather than what they actually observe there. Said says that "Orient" and "Occident" are 'man-made' and it does not reflect in reality what the Orient truly is. Said's analysis of the situation highlights the fact that cultural texts like art, literature, philology, lexicography or ethnography, play a vital role in the construction of the Orient.

Said's *Orientalism* has at times been criticized for upholding a generalized view of all empires or for his assertion that the colonized people were silenced by being made into the object of Western knowledge system and hence "could be…submitted to being-made Oriental". Yet, what is more remarkable about this work is that it has triggered a host of studies on colonialism and colonized people that develop, refine and expand aspects of Said's philosophy.

CHECK YOUR PROGRESS

1. According to Fanon, how does colonialism effect the identity formation of the colonized people?

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2. When was Orientalism published? What are its major arguments?

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4.4.3 Gayatri Chakravorty Spivak and her idea of 'subaltern'

Gayatri Chakravorty Spivak (b. 1942) is an Indian-born scholar and critic, and a Professor at the Columbia University. She gained recognition from her translation of Jacques Derrida's *Of Grammatology*. She is well-known for her influential essay, "Can the Subaltern Speak?" (1988), later expanded in her book, *ACritique of Postcolonial Reason* (1999). Her ideas are influenced by the deconstructive ideas of her mentor, Jacques Derrida. To a large extent, she is concerned with advancing deconstructive theory into the areas of feminism, Marxism and postcolonial studies.

Spivak deals with the structures of colonialism. Influence by Derrida's deconstructive ideas, she focuses on the idea of 'margins' and how the idea of the 'outside' can unsettle hegemonic discourse. Talking about the postcolonial subject, Spivak tries to argue for the heterogeneity of colonial oppression. Her notions of postcolonial subject positions are also influenced by her interactions with the Subaltern Studies scholars, which include people like Ranajit Guha and Dipesh Chakrabarty.Subalterns are those who are repressed or marginalized. But for Spivak, subaltern can be understood in the postcolonial sense only. She expanded the idea of subaltern to include people who didn't earlier figure in the social scale, like, the tribals, the unscheduled castes, untouchables and women.

STOP TO CONSIDER

SUBALTERN

The term 'subaltern' is borrowed from the work of Italian Marxist critic, Antonio Gramsci. Gramsci used the term 'subaltern classes' to designate the many different peoples who did not comprise the colonial elite.

SUBALTERN STUDIES GROUP

The Subaltern Studies Group is a group of scholars comprising of people like Ranajit Guha, Dipesh Chakraborty and Gayatri Spivak. These scholars were influenced by the works of Karl Marx, Antonio Gramsci and Michel Foucault. They explore the ways in which representations of Indian nationalism either ignore the contributions made to anti-colonial struggles by the masses, or explain their activities in such a way that the particular and local forms of 'subaltern consciousness' are not represented adequately.

In her writings, Spivak tries to reflect upon the ways the West and western intellectuals perceive the subaltern as the 'other' and to the position of women in these relationships. In her essay, "Can the Subaltern Speak?", she argues that in the western representations, the subalterns have no voice; they can neither 'know or speak itself'. And Spivak argues that if the subaltern male is effaced, the subaltern women is 'doubly effaced'. She calls women as the 'gendered subaltern'. Talking about the conspicuous absence of the 'third-world woman' in the liberal feminist discourses, she even talks about the disappearance of the 'gendered subaltern' in essays like "Three women's texts and a critique of imperialism" (1985).

Throughout her works, Spivak is concerned with rethinking and radicalizing the concept of postcolonialism. Her insistence has been on the concept that colonialism is a discursive product and postcolonialism interventions should attempt at resolving these situations of unjust dominations and inequality. Postcolonial criticisms should influence the construction, rewriting and silencing of the subaltern, especially women. Spivak wants postcolonialism to be a strategy of emancipation rather than being institutionalized.

4.4.4 Homi K. Bhabha and his ideas of 'ambivalence', 'mimicry' and 'hybridity'

Homi K. Bhabha (b. 1949) is an Indian-born theorist, who along with Gayatri Spivak and Edward Said, has contributed significantly to the field of postcolonial theory and criticism. He is influenced by the works of Derrida, Mikhail Bakhtin and Frantz Fanon; and uses some of the tenets of poststructuralism to extend his

views on colonialism, nationalism and culture. Bhabha is well-known for his work, *The Location of Culture* (1994), a collection of his essays that bring forward his key theoretical concepts of ambivalence, mimicry and hybridity.

Bhabha is interested in identifying the gaps, splits or contradictions that exist within colonial texts and colonial discourses. According to him, colonial discourse is incapable of offering a fixed and stereotypical knowledge of the colonial Orient. He tries to argue that even in the most confident colonial text, there are moments where it is possible to discern that the arguments are contradictory. As such, he says that ambivalence operates within the colonial system itself. For instance, he finds the division of the colonizers and the colonial subject as ambivalent. A colonial subject's attempt to 'mimic' the colonising master so as to make himself a recognizable 'other', lessens the distance between these two divides. Because such attempts to imitate the master possesses inadvertent threat to the colonial order as the colonial subject begins to resemble his master! Bhabha's theory of mimicry is thus crucial to understanding his idea of ambivalence of colonial discourse. For him, mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite' (1994, 86). He considers this attempt to imitate the colonizing culture, behaviour, manners and values by the colonized as both mockery and a 'menace'.

Bhabha challenges the notion of fixed identity and binary opposites and emphasizes on the role played by language and discourse in colonial power relations. In *The Location of Culture*, he advocates the new identity born from 'the great history of the languages and landscapes of migration and diaspora' (235). He contests the identity or subjectivity emerging from the binary colonial system, such as self/other, master/slave or centre/margins. Bhabha talks about the possibilities of imaginative crossings as well as physical crossing of borders (migration) which disrupts the fixed binary opposites. In the narratives of development of a nation, Bhabha locates moments or processes which articulates cultural differences and challenges the notions of identity, culture and nation as coherent and unified entities. These 'in-between' spaces, according to Bhabha, provides the grounds for developing the new identity. He calls it the hybrid identity. Hybridity expresses the state of 'in-betweeness", as of a person standing between two cultures. A migrant is torn between his past tradition received from his homeland and the new tradition received from the land he migrates to. For a migrant individual, this hybridization demolishes forever the idea of subjectivity as stable or single. According to Bhabha, a hybrid identity is never complete in itself as it is open to adaptations and alterations.

CHECK YOUR PROGRESS

1. Explain Spivak's idea of the 'subaltern'.

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2. Why has Bhabha called the colonial discourse as 'ambivalent'? Explain.

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3. What is hybridity according to Bhabha?

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4.5 POSTCOLONIALISM AND LITERATURE

In literature, the colonial ideology and its discourses has been variously articulated. Some literary texts uphold the colonial ideologies and justify them; whereas there are many others which try to offer a resistance model.During the 1960s and 1970s,in most of the once-colonized or colonized nations, writers came up with literary texts that reflected the desire for cultural self-determination: Wilson Harris (Guyana), YamboOuologuem (Mali – a former French colony), Chinua Achebe (Nigeria), Wole Soyinka (Nigeria), Derek Walcott (Saint Lucia), etc. The works of such writers not only responded to the immediate socio-cultural environment but also signaled the emergence of a new national literatures.

Reading literary texts produced during and after colonialism, and written both by people of the colonizing or colonized nation, has helped a lot in understanding the theoretical concepts like orientalism, subalternity or hybridity. Bhabha suggests that literature concerning 'migrants, the colonized or political refugees' (1994, 12) could help in revisiting the received ideas of identity, nation or culture and discover new identities, in-between spaces or hybrid positions. His idea of mimicry

or borderline transitional spaces can be better understood if one reads the works of V.S. Naipaul or Wilson Harris. Edward Said, in *Orientalism*, has pointed out how the language of literature produced by the colonizers were replete with terms that downcast the colonized and upheld the colonizer's imperial ideology; like 'inferior', 'subject-races', 'subordinate peoples', 'dependency', 'authority', etc. Re-reading such texts which are loaded with a particular ideology can dismantle and realign colonial systems of meaning.

Some of the literary texts in your syllabus can be read from the postcolonial perspective. For instance, Joseph Conrad's *Heart of Darkness* (1899) can be read as an imperialist thesis. Conrad's novel depicts colonialism in Africa. Talking about it, in 1975, Chinua Achebe has called Conrad a thoroughgoing racist for his derogatory and dehumanizing representation of Africa and Africans. According to Achebe, Conrad has depicted the image of Africa as ""the other world", the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality" (Achebe, "An Image of Africa: Racism in Conrad's *Heart of Darkness*"). Chinua Achebe examines the changes and problems caused by colonialism in African society. In his work, *Things Fall Apart* (1958), he analyses these problems, particularly the question of identity and cultural practices affected by colonialism.

Raja Rao's *Kanthapura* (1938), is describes a story set in colonial India. This text addresses the issues of colonial India critically. It is written in a language and structure which is more Indian than English – a *Sthalapurana*. Here one can find the cultivation and propagation of a national identity formed as a result of the Gandhian principles and the anti-colonial struggles challenging and questioning the colonial position.

Salman Rushdie's *Midnight's Children* (1981), is another remarkable postcolonial text. The narrator and protagonist of the novel is about a boy, Saleem Sinai, who is born on independent India's first midnight. Through a narrative of Saleem's life, Rushdie has probed into many problems of independent India, like, nationalism, cultural and social identity, historical representation, etc. This novel also exposes the problematics involved in certain politically defined notions of 'India' and 'Indian Nationalism'.

From the literary examples hinted in this section, you can get an idea of how postcolonial studies has redefined reading literary texts produced about or by the once-colonized nations. You can use the ideas on postcolonialism in this Unit to critically examine many of the texts prescribed in your syllabus, like, Shakespeare's *The Tempest*or E.M. Foster's *The Passage to India* or Amitav Ghosh's *The Shadow Lines*.

4.6 LET US SUM UP

After reading this Unit you must have had a fair idea of what postcolonialism is. Beginning around the 1980s, postcolonial studies has come to designate a vast field of literary, cultural, political and historical enquiry about the once-colonized and colonising nations. Apart from familiarizing you with the major contentions of Postcolonialism, the Unit also introduces you to some key postcolonial thinkers and critics. By now you must be in a position to discuss the impact of Postcolonial theory on literature. This Unit should encourage you to read more on postcolonialism in the present day context.

SUGGESTED READINGS

1. Edward Said, *Orientalism* (1978)
2. Homi K. Bhabha (ed.), *Nation and Narration* (1990)
3. Elleke Boehmer, *Colonial and Postcolonial Literature* (1995)
4. Ania Loomba, *Colonialism/Postcolonialism* (1998)

MODEL QUESTIONS

1. What is Postcolonialism? What are the central concern of postcolonial thinking?
2. What are the major arguments of Edward Said's *Orientalism*?
3. Discuss the importance of the works of Edward said and Homi K. Bhabha in discussions of colonialism and postcolonialism.
4. Explain 'hybridity' as a concept that challenges the legacy of colonial discourse.
5. How does Bhabha define 'mimicry' and 'ambiguity'? What is their importance in the colonial context?
6. Discuss Spivak's notion of the 'subaltern'.
7. What are the psychological effects of colonialism, according to Fanon? Explain his idea of individual identity.
8. Discuss how postcolonial theory effects the reading of literary texts. Explain with examples.

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UNIT 5 : FEMINIST MOVEMENT

CONTENTS:

5.0 OBJECTIVE:

After going through this unit you will be able to;

- Get an idea about feminism and different feminist movements.
- Conceptualize the major trends of feminist theory.
- Analyze how the feminist discourse is dominant in certain socio-cultural and theoretical schools.

5.1 INTRODUCTION:

This unit deals with the basic ideas of feminism and feminist movement. Feminism is one of the central discourses in contemporary politics and thought. Feminism basically advocates the idea that the relationship between the sexes is one of inequality and oppression. The discourse, however, has taken many different forms and all such forms seek to explore the causes of that inequality. Thus several movements and ideologies have developed over the years and represent various viewpoints. A close reading of the subject shows that there is no one unitary concept which we can perceive as feminism. It is, therefore, a hazardous occupation to define feminism in one particular way as so many propositions and ideas are central to the term. It will be convenient, therefore, to explore the features of different 'feminisms' and feminist movements.

The term feminism is relatively a modern one although there are debates over when and where it was first used. Some critics consider that it was coined by Charles Fourier in 1837; while some other opine that the term seems to have first been used in 1871 in a French medical text. The term was also used by the French writer Alexandre Dumas in a pamphlet published in 1872. Dumas, interestingly, used the term to describe women behaving in a masculine way. It is important to note that feminist was not at first an adjective used by women to describe themselves or their activities. There were certain incidents, which we would today call 'feminist', long before the term itself was unanimously adopted. For example, in the 1840s the women's rights movement emerged in the United States and Britain. Women wrote about inequalities and injustices that women had faced in society even before any organized suffrage movements. The vivid example is Mary Wollstonecraft, who in her *A Vindication of the Rights of Women* (1792) argues that women ought to have education and women are also human beings who deserve same fundamental rights as men.

Feminism today, however, is construed as a multidisciplinary system of critical interrogation, theory and social action in which issues dealing with the political, economic, social, cultural, spiritual, intellectual, artistic, racial, sexual and institutionalized inequality of women are addressed. In other words, it is a

systematic protest against various forms and manifestations of oppressions and inequalities that women experience. Also, Feminism is now a broad-based philosophical perspective that comprises several approaches such as liberal, Marxist, radical, psychoanalytic, socialist, existential, and postmodern. Feminist theory which emerged from feminist movements started examining gender inequality by focusing women's social roles and experience. Significantly, though movements for women's rights initially started in the West, these increasingly began appearing in different parts of the world.

- Points to remember:
  1. Feminism denotes organized movements for women's rights and interests.
  2. Feminism comprises of theories of political, cultural, economic, and social equality of the sexes.

CHECK YOUR PROGRESS

1. When the term 'feminism' was first coined?
2. Who had first used the term?
3. What does feminism basically denote?

5.2 FEMINISM: VARIOUS WAVES:

The history of feminism is divided into three 'waves'. But, as the entire discourse of feminism in a way is grounded on issues such as equality and difference, and all the feminist movements had dealt with it, the classification of it into waves is not always flat. The question of inequality in a 'patriarchal' society leads all feminists to argue over the existence of women's social and biological differences from men and about the best strategies for ending women's subordinate position in society. So in some cases, such divisions are made just for convenience for discussion. Any talk on feminism generally reflects that historically a natural difference between men and women was assumed. Feminists argue that women have been given an inferior or secondary status in societies because of this assumed natural sexual difference. Such differences make women to be seen as 'closer to nature'; men have been perceived as 'closer to culture'. For this reason, women have been relegated to a secondary status in society, often confined to roles in home rather than to access to powerful public spaces. Let us look into the major waves of feminism in a few words.

5.2.1 The First Wave:

The first wave of feminism includes women's suffrage movements of the nineteenth and early twentieth century, promoting women's right to vote. This phase is marked by, apart from the organized movements, certain texts such as Wollstonecraft's *A Vindication of the Rights of Woman*, Margaret Fuller's *Woman in the Nineteenth Century* (1845), and John Stuart Mill's *The Subjection of Women* (1869). The Women's Right and Women's Suffrage movements were the crucial factors in shaping the phase. During this wave, emphasis was given basically on social, political and economic reform of the status of women. Similarly Virginia Woolf's writings, particularly her *A Room of One's Own* (1929) pointed out how a patriarchal society had prevented women from realizing their productive and creative possibilities. The movement in England and America focused on the promotion of equal contract, marriage, parenting and property rights for women. By the end of the 19th century, a number of important steps had been made with the passing of legislation such as the UK Custody of Infant Act 1839 and the Married Women's Property Act 1870 which paved new paths for women's liberation and set models for similar legislation in other parts of the world. Simon de Beauvoir's *The Second Sex* (1949) had rendered a new impetus to the overall discourse of feminism.

CHECK YOUR PROGRESS

4. Mention five major texts which gave new momentum to the feminist movement.

5.2.2 The Second Wave:

The second wave of feminism broadly refers to the resurgence of feminist activity in the late 1960s and 1970s. It first begun in America and steadily reached the Western world and lasted up to 1980s. It emerged as a powerful movement in certain Asian countries like Israel and Turkey. Second-wave feminism is very much a product of the liberationist movements of the mid-to-late 1960s. Although the second wave of feminism continues to share the first wave's fight for women's rights, its focal emphasis shifts to the politics of reproduction, to workplace, to sexuality and to sexual difference. Feminists of the phase encouraged women to understand aspects of their personal lives as deeply politicized in a sexist power structure.

CHECK YOUR PROGRESS

5. What is the main focus of the second wave feminism?

5.2.3 The Third Wave:

The third wave is a continuation of, and a reaction to, the perceived failures of second-wave feminism, which began in the 1990s and has been continuing to the present. It links women with various identities recognizing their race, ethnicity, nationality, religion and culture. It also encompasses wide range of concepts like queer and lesbian theory. Unlike the apparent opposition of second-wave feminists to women in pornography, sex work and prostitution, third-wave feminists were divided about such issues.

CHECK YOUR PROGRESS

6. What are the basic identity concerns of the third wave feminism?

5.3 Feminist Theories:

Let us discuss some major areas and concerns of feminist theory.

Western feminist theory can be viewed as a systematic protest against various forms of violence suffered by women under patriarchy. Feminism addresses the oppressed status of women in society and mobilizes a combination of socio-political movements that campaign on issues such as reproductive rights, domestic violence, equal pay, sexual harassment, gender-based discrimination and sexual violence. It also constitutes a critical discourse that explores the arena of objectification, stereotyping, dehumanization and victimization of women and highlights that gender-based violence may not be primarily physical; it can have other dimensions including discursive violence. Feminism, therefore, is a cultivated sensibility towards the oppression of women. Despite being centered on the issues of women, feminist theory has also invited frequent critique by contemporary women writers and social activists.

Contemporary feminist theory is, to an extent, a reaction against the traditional and initial waves of feminism which propagated the idea that women of the world are linked through sisterhood because they all live in a patriarchal society. Many Third World writers and activists, like Kamala Das and Shashi Deshpande, rejected the label of 'feminist' in an attempt to show their disagreement with the Western feminist academia. They opined that traditional feminist thought restricts itself to Western bourgeois women's concerns and issues, imposes these

generalizations on every woman and, thus, fails to articulate the suffering of woman in all corners of the world. The notion of a universal patriarchy is, according to contemporary feminist thought and Third-World feminism, responsible for Western feminism's deliberate disregard for a woman's specific nationality, culture, religion, community and history. Patriarchy, according to Western feminists, hands over the power to men who ensure that the relationship of domination and subordination between the two sexes is maintained. Here men are perceived to be the main culprits for the sufferings of women. Kate Millett in her *Sexual Politics* (1969) observes that "the military, industry, technology, universities, science, political office, and finance – in short, every avenue of power within the society, including the coercive force of the police, is entirely in male hands". But patriarchy always intersects with an individual's specific caste, class, race, religion and culture. Hence the perpetrators of violence against women may be individual men, patriarchy, the existing caste system, the predominant beliefs, customs and traditions of the community, the class divisions in society, or even women. Western feminists gradually attempt to understand it by forming their theories around those of male thinkers for other purposes. For instance, Simone De Beauvoir's entire work is inconceivable outside Jean-Paul Sartre's existential philosophy as well his views on socialism.

CHECK YOUR PROGRESS

7. Which Indian authors rejected the tag of feminist?
8. Who wrote *Sexual Politics*?

5.3.1 Liberal Feminist Theory:

Liberal feminist theory has evolved out of the school of political thought known as liberalism which holds reason-based rationality to be the key to self fulfillment and asserts that society will develop only when individuals are provided with the right to act freely and rationally. Liberal feminists campaign for women's civil rights like the right to vote, freedom of speech and expression, equal rights to inherit property, freedom to practice one's own religion etc. Some feminists are quite liberal in their outlook, such as Mary Wollstonecraft, John Stuart Mill, Harriet Taylor, and Betty Friedan. These feminists view the liberal school of thought as a human paradigm rather than a male paradigm. Wollstonecraft's *A Vindication of the Rights of Women* lays bare the stark reality of the barren life led by almost all the eighteenth century affluently married, bourgeois women. Women, according to her, strike the low end of the bargain by choosing to accept their husband's offer of power, prestige and pleasure over their own right to liberty, health, and virtue. Wollstonecraft disagrees with Jean-Jacques Rousseau's

perspective that every girl needs to indulge in such delicate pursuits as music, art, poetry and fiction in order to be the perfect role-model as a wife. She believes that only proper education can develop a woman's rationality and moral capability, thereby enabling her to perform her duties to her husband and children in a perfect manner. John Stuart Mill and Harriet Taylor Mill want women to exercise their right for education. They also state that women should receive those civil liberties and economic opportunities that are readily available to men. Harriet Mill says that an educated and working woman is truly on the path of her own liberation. However, she believes that a woman can successfully manage her career along with the maintenance of her home only if her career is somehow related to her domestic life. She suggests that a woman needs to remain unmarried or she should marry but remain childless because only then she will able to achieve her goals. Like Wollstonecraft, Harriet Mill's views are restricted to elite married woman who are able to hire domestic help, providing her the opportunity to work and be economically independent from her husband.

John Stuart Mill, on the other hand, in *The Subjection of Women,* does not favour the idea of a working woman. He views woman's financial equality to have an adverse effect on the economy as it lowers the wages of both men and women. He is persistent in his viewpoint that if the marriage laws are redefined in favour of women even the most liberated woman will choose marriage over her career. In *The Feminine Mystique* (1963), Betty Friedan criticizes the white, suburban, middleclass, heterosexual married women for adopting the role of a wife and mother as a full-time career. In her view, professional experts like doctors, gynecologists, obstetricians, counselors, psychiatrists, pediatricians, etc. convince women to attain self-fulfillment by acquiring competent homemaking skills. Moreover, Friedan believes that the housewife's obsessive love for her children is harmful and thus detrimental in their growth as an active, mature and independent adult. Friedan, however, considers marriage and motherhood to be of utmost importance in every woman's life. The role of 'wife' and 'mother,' she argues, is a sign of woman's normalcy, and signifies the fulfillment of her moral obligations. Freidan demands equal job opportunities for every woman, equal wages but more flexible work schedule as she needs to fulfill her domestic obligations. Hence liberal feminism assumes to be the voice of all women and upholds masculine values as the key to achievement of a happy medium, and the realization of the complete self.

CHECK YOUR PROGRESS

9. Name a few major liberal feminists.

5.3.2 Radical Feminist Theory :

Radical feminism focuses on the theory of patriarchy as a system of power that organizes society into complex relationships causing domination and oppression of women by men. Radical feminists' aim is to challenge and overthrow patriarchy by opposing standard gender roles, and call for a radical reformulation of society. The radical feminist perspective views patriarchy as the primary form of oppression. They claim that men manipulate social systems to bring about the suppression of both men and women. According to radical feminists, the elimination of patriarchy shall accomplish the removal of other systems of control which perpetuate the domination of one group over another. Radical feminists, in fact, claim to be the torch-bearers of feminism. They claim to have brought the issue of sexual politics to the fore. They attribute the legalization of abortion to their advertising of pregnancy as a form of violence inflicted upon women. A leading figure in radical feminism, Shulamith Firestone in *The Dialectic of Sex* (1970) says that the cause of women's victimization is situated in the biological inequality of the sexes, and the differing reproductive roles carried out by them. She considers biological motherhood to be the root of all evil for it promotes feelings of jealousy, possessiveness, and hatred among individuals. She demands the woman to seize control over the means of reproduction as it will eliminate the sexual class system. Radical feminism thus proclaims to liberate women from the domination of men in their lives as well as men who hold power in society. This school of feminism has often been termed as militant feminism due to its forceful attack on patriarchy and a fervent belief that men are the enemies of women.

CHECK YOUR PROGRESS

10. What is the alternative name given to the radical feminism?

5.3.3 Marxist Feminist Theory:

Marxist feminists hold that a comprehensive understanding of the oppression of women requires an analysis of the links between a woman's self-image and her work-status. Marxists view capitalism as a system of exploitative power relationships where workers are employed by force by the employer or due to their own need for survival. Marxist feminists opine that women's domestic responsibility is never viewed as labour in any class they belong to. Maria Dalla Costa attempts to locate and analyze the "Woman question" in the "female role" created by capitalist division of labour. In her view, the role played by woman in both the public and private sphere determines her awareness of one's self. Costa views domestic work as productive work and want it to be considered as "waged

housework." Barbara Bergmann disagrees with this perspective. She feels that waged housework would isolate woman in her own home. Marxist feminism seeks to understand the operation of gender and its association with the processes of production and reproduction. They try to link gender oppression to class oppression. They view the subordination of woman as a form of class oppression which serves the interests of ruling capitalist class. Friedrick Engels's *The Origin of the Family, Private Property, and the State* (1884) sheds light on the effect of material conditions on the family life to which every woman is confined. He says that the relationship between husband and wife in a bourgeois family always deteriorates into prostitution where the woman sells her body permanently in lieu of the man's name, wealth, and protection. This school of feminism demands the socialization of domestic labour where women may step outside their homes to earn wages for domestic duties like cooking and cleaning. Contemporary Marxist feminists, on the other hand, consider the idea of paying wages to housewives for housework to be unfeasible. Marxist feminist Nancy Holmstrom says that it is wrong to constitute women into a specific class as some of them may not be as oppressed as others. They want women's work to be valued in the same capacity as that of men and adequate wages should be paid to everyone without considering their gender, sex, race, class and ethnicity. Marxist feminism, however, seems fall short in its analysis of the economic oppression of women in society because it references woman in relation to her housework. It never considers the fact that she is competent enough to perform duties outside the realm of domesticity.

CHECK YOUR PROGRESS

11. Where does Marxist feminism fall short?

5.3.4 Socialist Feminist Theory:

Socialist feminism is a reaction against the Marxist tendency viewing woman's oppression as being less important than workers' oppression. Feminists belonging to this school of thought consider all capitalist societies as patriarchal. But a complete erasure of patriarchy can, in their view, occur only when the existent ideology is altered. Hence social feminists call for a connection between Marxism and Freudian psychoanalysis claiming that it will help in woman's search for liberation. Socialist feminists refer to the work of Juliet Mitchell who considers a woman's status and function in society to be determined by her sexuality, and her role in production and reproduction. She in *Psychoanalysis and Feminism* (1974) insists that the position and role of woman is same in every society regardless of her race, class, and ethnicity. A scholar of feminist social theory, Iris Young disagrees with Juliet Mitchell's ideological accounts of patriarchy. She

considers it incorrect to assume patriarchy without the racial, cultural, and class biases because the women living in different societies can not share similar experience. Young also dwells on the issue of gender discrimination with reference to the division-of-labour. In her view, capitalism has always been and will remain fundamentally a patriarchy. The basic character of this patriarchy-driven capitalism is that men are considered to be the primary work-force whereas women are marginalized. Another Socialist feminist named Alison Jagger focuses on the alienation experienced by a woman in her quest for achieving wholeness as a person. Similar to the Marxist belief of a worker's alienation from modes of production in a capitalistic society, Jagger also insists that woman is also alienated from her body which she shapes and adorns to gain social acceptance. Woman's body is never under her control once it becomes an object of the male gaze and is used for sexual fulfillment or child-birth. Jaggar considers marriage and motherhood to be an alienating experience.

CHECK YOUR PROGRESS

12. How does Iris Young view patriarchy?

5.3.5 Psychoanalytic Feminist Theory:

The premise of psychoanalytic feminism lies in the challenge issued by feminists against the innovative as well as oppressive ideas of Freud on female sexuality. Freud's theory of penis envy, rejection of "mother" as a prerequisite for normal behaviour among women, and the notion that lack of penis is responsible for women's moral inferiority has raised the ire of many feminists. They believe that Freud's ideas have been fashioned keeping in mind the ideology of Victorian patriarchal culture where lack of penis in women was seen as a defection. Feminists state that Freud misconstrued the penis as an object of every woman's, and overlooked the mechanism of power is characterized by the "phallic." In fact, Kate Millett terms the relationship between the two sexes as sexual politics where "politics" refers to the power-structured arrangements where an individual is controlled by another sex. She criticizes Freud's emphasis on the concept of biological determinism of both sexes. Millett states that Freud's perspective on female sexuality is merely an extension of male egocentricism to undermine the act of childbirth. Feminists have been largely influenced by the ideas of psychologists like Alfred Adler, Karen Horney and Clara Thompson whose works posed a challenge to Freud's biological determinism of sexuality. These psychoanalysts say that women desire to become like men not because they are captivated by the penis. Instead they want to attain the same power and privileges enjoyed by them. Psychoanalytical feminism also concentrates on the reproductive role of

women and the prejudiced view of moral development in women. Feminist sociologist and psychoanalyst named Nancy Chodorow opposes the patriarchal perspective of the innateness of motherhood in every woman's psyche. In her view, motherhood is not a conscious choice for a woman. In fact, motherhood is a socially constructed identity for a woman. She also says that a woman's unfulfilled desire to be loved by her parents and her husband forces her to become an obsessive and indulgent mother. Psychoanalytic feminism does provide an insight into the ideology that determines the sexuality and gender of a person but it overlooks the manner in which social institutions shape the psyche of every individual and make phallus the symbol of power.

5.3.6 Existential Feminist Theory:

The basis of existential feminism is Simone de Beauvoir's philosophical magnum opus *The Second Sex*. It speaks of the existential violence that plagues women because of their situation. According to de Beauvoir, patriarchy deflects woman from her existential destiny, immures her in 'otherness', and convinces her that her proclivity ought to be towards a certain notion of femininity and its pursuits. Man, in de Beauvoir's view, assumes the role of the 'self' in society and relegates woman to position of the 'other'. She gives a biological, psychological and ontological explanation for woman's existence as the 'other' in every relationship. Biologically, its limitations of a woman's body are accounted as an explanation of her inferior status. Psychologically, man attains 'self' because he possesses the phallus which ensures that he has the right to enjoy all the privileges accorded to him by the society. Here woman becomes the 'other' because she lacks the power that is associated with the phallus. According to de Beauvoir, men have succeeded in confining women to the sphere of otherness by constructing myths about her. Myth is, in her opinion, a prison that dehumanizes a person. De Beauvoir states that the myth of the eternal feminine has become a yardstick that measures the femininity of a woman. She comments that matrimony and motherhood are major impediments in woman's search for freedom. For her, marriage is an instrument of control over female sexuality for the purpose of controlled reproduction. She also says that woman's immanence is the result of the absence of economic freedom, and woman's minimal interaction with the outer world. De Beauvoir has been criticized by some communists for her distrust of the female body. Although de Beauvoir's ideas about femininity are profound, nonetheless, they impose their own brand of violence because she herself unintentionally treats woman as the 'other' in her analysis.

CHECK YOUR PROGRESS

13. Name two major theorists of psychoanalytic feminism.

14. Why De Beauvoir has been criticized by the communists?

5.3.7 Postmodern/ Poststructural Feminist Theory:

French feminism, sometimes also referred to as postmodern or poststructuralist feminism, seeks to understand the concept of 'otherness' to highlight its positive aspect with reference to women. French feminists have been greatly influenced by Jacques Derrida's concept of deconstruction. Helene Cixous, Luce Irigaray and Julia Kristeva are feminist deconstructionists who have deviated from the traditional feminist thought regarding the marginalization of women. Their aim is to show the manner in which woman's relegation to the periphery of the cultural order works. In their view, the position of the 'other' provides women with the opportunity to stand back, analyze, and challenge the patriarchal norms, values, and practices. Postmodern feminist theory is built on Jacques Lacan's concept of the 'symbolic order' and Jacques Derrida's theory of *differance.* The symbolic order, according to Lacan, comprises those interrelated signs, roles and rituals that are necessary for the functioning of every society. A person can only enter the symbolic order through language which Derrida has termed as 'phallogocentric'. The term is a combination of the words "phallus" (which is the primary signifier of power) and logos (which refers to the authority of the father). Every child, according to Lacan, goes through three orders, namely real, imaginary and symbolic. The first phase involves a child being completely unaware of the boundaries that separate it from the '(m) other'. In the imaginary phase, the child is able to recognize itself as a 'self' by making the 'other' to be its own reflection. A child enters the symbolic order only through a division from the mother and submission to the "Name-of-the-Father". Derrida's concept of *differance* emphasizes that there is no permanent transcendental reality, that is, a single truth or essence. In his view, the deconstruction of the 'symbolic order' is possible only if one seeks to find an alternative meaning of the common interpretations of any given 'word'. The binary opposition always places the first term as superior to the second term such as speech is considered superior to writing, or man is stated to be superior to woman. It is a myth, in Derrida's view, to perceive the first term as self-evident, but this error has not been remedied because language is trapped. He states that one needs to challenge language that privileges meaning and presumes the superiority of the spoken word. Julia Kristeva, who is more often considered to be an avant-garde philosopher rather than a feminist, derives her entire theory from Lacan's concept of the three orders. In her view, language comprises the *semiotic* and the *symbolic* where the former is a non-linguistic

force that has the power to transform the landscape of language and culture but that also remains repressed by the *symbolic*. Language, in Kristeva's view, is a system of differences and discriminations. She goes on to say that all literary texts in the existing cultural order are phallogocentric which means primacy of a single theme and also privileging of the phallic signifier as well as the "meaning" of the word. Kristeva doubts that women will ever be able to revolutionize language because men are the sole subjects of the symbolic order, thus making them the sole agents of revolutionary transformation. Helene Cixous uses Derrida's concept of deconstruction to demonstrate how all Western 'metaphysics' motivates the perception of reality. Here the relationship between the two terms of the binary is always unequal, thus constituting also the basis of patriarchy. The first term in a binary is always privileged in the sense of being self-evident and self-sufficient; however, the second term is considered to be inferior and derivative. Man and woman are situated in a binary where the former assumes the position of the 'subject' which needs no qualifications from the 'other'. Cixous says that patriarchy is never uniform and pure. Both Cixous and Irigaray claim that a woman writes her body and sexuality into her feminist work. Cixous views the body as a Lacanian idea of the 'real' where the self is identified with the repressed body of the mother. However, Irigaray tries to liberate the feminine from the male philosophical thought including that of Lacan and Derrida. According to Lacan, girls are always trapped in the 'imaginary' phase where the reflection of the other is perceived as one's own image. Irigaray says that literature, theory, and philosophy show women to be the reflection or the mirror image of man. She cites the example of Sigmund Freud's reference to girls as 'little men' without penis. In her view, woman's exploration of the lesbian and autoerotic practices will prove to be a huge blow to the primacy of the phallus.

Postmodern feminism also addresses the issue of gender by rejecting the notion of a fixed female identity. It criticizes the various schools of feminist thought for their refusal to accept the patriarchal definitions of femininity and masculinity but simultaneously constructing and imposing their own fixed meaning of woman. A leading American post-structuralist feminist philosopher, Judith Butler lays bare the manner in which the approach to different possibilities for a gendered life is foreclosed by certain "habitual and violent presumptions". She considers that policing of gender into masculine and feminine identities takes place mainly to secure heterosexuality among individuals. Butler understands gender to be an identity that takes shape through a regulated process of stylized repetition of acts. She also distinguishes between sex and gender by stating that gender is always culturally constructed and that it is an interpretation of sex. In her view, the sexed nature is a neutral surface on which culture acts and produces gender. Theorists like Kristeva demand that woman should be viewed as a political category. In other words, she needs to be seen as a subject for whom political

representation is a goal to be pursued. Judith Butler challenges this link between feminist theory and politics by stating that a 'subject' itself is moulded, defined and reproduced according to the power-invested structures of society. By referring to woman as the 'subject' of feminism thus Western feminists trap her in the same political, judicial and discursive power play from which she has to escape, and achieve emancipation.

5.3. 8 Western Feminist Theory and Limitations:

Analysis of Western feminism by Judith Butler reveals certain limitations that render feminist theory incomplete in its analysis of the marginalization and victimization of woman. Butler criticizes Western feminists for indulging in identity politics which is evident in their refusal to view gender in the light of racial, class, cultural, sexual and regional identities. The first misconception of Western feminism is its assumption that patriarchal violence is a pure and sole universal factor that targets women. But Patriarchy never operates in a vacuum; it always intersects with other factors like an individual's specific race, class, caste, and religion and perpetrates multidimensional violence on people. Furthermore, a good deal of Western feminism has a tendency to demonize men and show them to be woman's main enemy and a major impediment to her emancipation. Feminists have a distorted view of men as the main perpetrators of violence against them. Both men and women are, in fact, victims of patriarchal violence because even men are forced to conform to the established image of masculinity. They too face the risk of ostracism if they do not meet the patriarchal expectations of masculinity. Women, on the other hand, can also be the tallest flag-bearers of patriarchy with all its oppressive notions. Furthermore, an elitist and classist attitude seems to prevail in the Western feminist theory. Feminists protest against creation of binaries that promote the sense of inferiority in women; however, they frequently indulge in fashioning their theories according to the prevailing class divisions and suggesting solutions to overcome patriarchal oppression only in so far as it affects upper class women. There is also a sense of Eurocentrism in their attitudes towards women from Third World countries. In their analysis of the situation of women in society, Western feminism overlooks the fact that women belonging to nations having a history of colonialism may have different experiences of violence.

CHECK YOUR PROGRESS

15. Name the major postmodern feminist theorists.
16. Do you think that Western Feminism contains certain limitations? If yes, why?

5.4 NEW DEVELOPMENTS:

5.4.1 Gynocriticism:

The term gynocriticism was coined by American critic Elaine Showalter in her *A Literature of Their Own* (1977) to describe the sustained investigation of women's writing. She makes a distinction between feminist criticism and gynocriticism. According to Showalter feminist criticism tends to concentrate on the ideological assumptions of both literature and literary criticism and their representation of women. On the other hand gynocritics seeks to construct a female framework by studying the writings by women.

5.4.2 Awareness for Equality:

As per certain recent census covering 15 developed nations 53 percent of respondents considered themselves feminists and 87 percent wanted quality for women in all spheres of life. Moreover purposeful feminist tendencies are employed in visual arts, literature, music, cinema and so on expressing the nuances of women's freedom in different aspects of life. Though feminists look at sexuality from a variety of positions, several significant women recognized lesbian and bisexual women as part of feminism. Sexual autonomy of women has gained new dimension in the present socio-political context.

5.5 LET US SUM UP:

Feminism is one of the important discourses in contemporary politics and thought. Feminism basically advocates the common idea that the relationship between the sexes is one of inequality and oppression. The history of feminism is divided into three 'waves'. Feminism also constitutes a critical discourse that explores the arena of objectification, stereotyping, dehumanization and victimization of women which is generally marginalized by patriarchy under the mask of normalcy. This critical discourse, known as feminist theory, consists of various theoretical standpoints such as radical, liberal, Marxist, postmodern and so on. Ideas such as gynocriticsm and lesbianism have also entered into discourse of feminism.

5.6. KEYWORDS

feminism, discourse, patriarchy, stereotyping, gender, sex, sexuality, self, other, binary, gynocriticism

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5.8 POSSIBLE ANSWERS:

1. In 1837
2. Charles Fourier
3. Feminism basically denotes organized movements for women's rights and interest. Also, it comprises of theories of political, cultural, social and economic equality of sexes.
4. *A Vindication of the Rights of Woman*, *Woman in the Nineteenth Century*, *The Subjection of Women*, *A Room of One's Own*, *The Second Sex*
5. The major focal points are politics of reproduction, sexuality, sexual difference and work place.
6. Race, ethnicity, nationality, religion and culture.
7. Kamala Das and Shashi Deshpande
8. Kate Millett
9. Mary Wollstonecraft, John Stuart Mill, Harriet Taylor, Betty Friedan
10. Militant feminism
11. Marxist feminism falls short in its analysis of the economic oppression of women in society.
12. Iris Young considers it incorrect to assume patriarchy without the racial, cultural and class biases.
13. Shulamith Firestone, Kate Millett

14. De Beauvoir has been criticized by communists for her distrust of the female body.

15. Helen Cixous, Luce Irigary, Julia Kristeva, Judith Butler

16. Yes. Because it considers patriarchal violence as a pure and sole universal factor that targets women. Also, it has a tendency to demonize man and show them to be woman's main enemy.

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5.10 MODEL QUESTIONS

1. What is feminism? Write a note on the crucial dimensions of feminism.
2. Discuss the waves of feminism.
3. Critically examine the theoretical schools of feminist theory including the Marxist school and Postmodern school.
4. Analyze the new ideas associated with feminism.
5. Examine the historical background of the feminist movement.

——xxx——

UNIT 6 : POPULAR CULTURE

CONTENTS:

6.0 OBJECTIVES

This unit will be quite interesting because it brings a practically happening process in written word. By the end of the unit, you shall be able to

- Define the idea of "culture" and "popular"
- Examine that the idea of "popular culture" evolves according to the context and the person defining it

- Comprehend the interplay of the terms "culture" and "popular" in producing the meaning of "Popular Culture"
- Trace the origin and development of the concept of popular culture
- Identify the various sources and analyze their role in the creation of Popular Culture.

6.1 INTRODUCTION

You have already read about the emerging trends of Post-Modern era in the previous units. This unit which deals with Popular Culture is also another aspect of this period. If we introspect into our everyday life, we shall notice the role played by the popular trends. These items allure the people, leave a heavy impression on the minds, and mould our set of attributes. It puts a large impact on the society. In other words, it brings a change in the society and culture. Internet has brought a vast social transformation. Online Marketing has become popular among the consumers. So that is popular culture. It is a general conception that trends become popular because majority folks like it, admire it and follow it. But that is not enough. Various sources have their own contributing hands in making the cultural products popular. In this case, Internet is one of the many sources which has made online markets popular. These secrets will only be known when we study the following chapter on Popular Culture. So, you need to study it well.

6.2 POPULAR CULTURE: A REFLECTIVE MIRROR

Contemporary Bollywood Music cannot deny the influential presence of the singer Honey Singh. It is being reported once by Asian News International(ANI) that when Justin Beiber entoured India, he came to interact with small kids who took the name of the popular face "Yo Yo Honey Singh" in front of such an international iconic figure. Such an incident reveals that this singer has successfully occupied a soft corner in Indian hearts. It is also in the air that Honey Singh's name is sometimes used synonymously to pop music in Indian Territory. Again, I got to read in a work on Popular Culture by Marcel Danesi, about another interesting episode that happened in America in 1923. An event of a Broadway Musical, Running Wild, spread a sexually expressive dance form, called the Charleston throughout the nation. Remarkably, it became a fascinating craze for the young minds and the 1920s began to be known as the Roaring Twenties. These two incidents depict the yearning of the souls for a new and a carefree, carnivalesque, and expressive form of society where there would be less restrictions. They depict the revolutionary spirit of the contemporary times. These episodes clarifies

that the present generation is in a mood to go out of the track and form their own codes of living life. Such cultural items spread out in such a manner that they began to challenge the existing social, moral values and the gravity of the traditional mores. Thus, Popular Culture is a mirror reflecting the ongoing social evolution worldwide. You must keep it in your mind that the idea of Popular Culture is such so that it cannot be conveyed in a specific and single definition. It should be studied not only in itself but also in contrast to other different approaches as well, for which we must understand other relative concepts as well.

STOP TO CONSIDER:

Justin Beiber is a Canadian Singer and WriterHoney Singh is a Pop singer and actor. He was born in Punjab in 1983. He is famous by his stage name 'Yo Yo Honey SinghCharleston was the most scandalous dance form which originated in the Broadway theatrical performances. Running Wild is a popular song of 1922

6.2.1 Understanding Culture

At the outset, let us begin with the term "Culture". I suppose, this is a very familiar term in our day to day life. We define it as a way of life in a very brief manner but, in reality, there are some complex processes too that go to comprise culture. Culture is a broad system that includes a community's variant modes of behavioural, intellectual and social patterns like beliefs, customs, lifestyle, food habits, garments, language, artistic and other expressive forms and so on. Do you know that food items like 'hot dogs', 'potato chips', 'macaroni and cheese', festive occasion like the 'Thanksgiving Day', sports such as 'football', 'baseball' etc. are commonly associated with the American Culture?

Raymond Williams puts forward three broad explanations for the term "Culture". At first, he suggests that culture refers to a "general process of intellectual, spiritual and aesthetic development". Another definition suggests its usage to refer to "a particular way of life, whether of a people, a period or a group". A third use of the term suggests the inclusion of "the works and practices of intellectual and especially artistic activity" (Williams, pg 90). The first meaning would definitely include the preachings and written words of philosophers which help in the intellectual and religious evolution. The second meaning would encompass different festivals, food and lifestyle patterns, while the final definition would refer to the different expressive artistic forms like pop music, theatrical performances, dance styles etc. which also help in producing different meanings about their way of life.

Try this

Choose few aspects of Indian Culture from the list below:

Burger	Jeans	Kathak	French
Chow	Kurta	Bharatnatyam	Hindi
Idli	Saree	Salsa	

6.2.2 Understanding Popular

Again, the term "Popular" is also required to be understood before going to the concept of Popular Culture. This time too, I take the words of Raymond Williams. He extends four definitions of the term "Popular". Firstly, it might mean "well liked by many people". Again, it may suggest "inferior kinds of work". Another sense may be to mean "work deliberately setting out to win favour with the people". Finally, it may suggest "culture actually made by the people for themselves" (Williams, pg. 237).

Apparently, the term "popular" did not have a fixed meaning as such, and can suggest different categories in it. Instances can be cited of the Harry Potter Series which became favorites of many and protectively stored in the shelves and hence accord to the first definition. The publicization of schemes and policies of the administrative advocates can be examples of the third definition which definitely make a way to the minds of the people but which are undoubtedly, strategies to win the hearts of the people. The fourth definition may include the different fusions in the cultural practices which are added by the people themselves.

Now, the interplay of different meanings of the term "culture" and the term "popular" cannot be denied. It has been attempted to define the term "Popular Culture" in various ways which are obviously consequence of the engagement of critical theories that have intermingled with these two terms "culture" and "popular" and have got diverse explanations as the historical and social contexts changed.

We have already come across the meanings of "Popular" and "Culture". The play between both their meanings, of course, occurs which is exquisitely dealt by John Storey in his book *Cultural Theory and Popular Culture: An Introduction*. In this work, he delineates six different definitions of the term "Popular Culture". We shall come to John Storey's definitions in the sub-section 6.3.2

CHECK YOUR PROGRESS-1:

1. What is meant by Culture? (write within 100 words)

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2. What is meant by the term Popular? (write within 100 words)

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6.3 CONCEPTUALIZING POPULAR CULTURE

The term "Popular Culture" is an embodiment of various cultural forms or items which are available for consumption in a society. But not everything that is easily accessible or available is popular culture. Sometimes, it so happens, that the songs that are easily available in stores and repeatedly played in radio and television are not appealing. The Cultural products which comprise popular culture must be mass appealing. Moreover, it must be equally available to all. "It is culture by the people and for the people" (Danesi, pg. 4). Popular Culture assures the commoners that culture should not be limited to the elitist class only. It rejects any intellectualist tendencies and hence it becomes pleasing so that everyone can enjoy it.

Popular Culture is unpredictable and therefore, cultural materials can be turned over by other artifacts and expressive items. The forms easily become old-fashioned. Cultural items come and go. It is due to the presence of creativity and artistic talents, that popular culture lacks such predictability. Roland Barthes (1915-1980) opined in *The Pleasure of the Text* that pop culture is a "bastard form of mass culture" occupied by "humiliated repetition" which new books, new programs, new films, news items carry but always refer to the same kinds of meaning". Clearly, if we look into the social and cultural history, we shall definitely observe that the essence of the cultural items gets repeated after a gap of period with a tinge of creativity. Take, for example, the fashion industry sees new popular trends now and then but when compared to the earlier items, they will have some kind of similarity with the earlier ones.

Some gain permanency and become great works. Cultural elements become popular trends specifically because of the young generation. Therefore the term youth culture is often used as a synonym for popular culture. Older generation

usually consider any modern innovations to be vulgar and corrupt but these popular trends eventually dig their way to their hearts as they have certain emotional appeal. When young people grow old they carry the trends of their youth and keep them in their hearts even in their adulthood. So these trends become elements of cultural nostalgia. Popular Culture is a broader concept because it has intrinsic appeal not only to the young but also to the old.

STOP TO CONSIDER:

Roland Barthes was a French literary theorist, philosopher, linguist,critic and semiotician.

6.3.1 Origin and Development

The concept of popular culture is not very new. Tracing the origins and spread of contemporary popular culture is not an easy task to do. Popular Culture has always existed in the society amidst folk culture. Since time immemorial common masses have always produced music, stories, dramatic activities for their own recreation and leisure moments. These creative activities were popular kinds of engagement for the common folk.

The idea surfaced with different kinds of interpretations and extended meanings through the passage of time and ages. During the ancient period, varied cultural forms were differentiated on the grounds of their consumption by different classes. Popular culture came to refer to all those tastes that were opposed to the elitist and pompous cultural forms, designated by the term "high culture". Such gradation or heirarchization in the society put the popular kind in the inferior position. Roy Wagner asserted that every culture is equivalent to each other and no method has been discovered to grade different cultures. Nevertheless, there were classifications, placing the popular culture on a low level variety which continued in the critical discources till the early part of the twentieth century. Interestingly, Popular Culture rejects this tradition of stratification within itself.

In the pre-industrialised society, there were two cultures: a common culture shared by all and an elitist culture determined and consumed by the dominant and authoritative class. Industrialization and Urbanisation brought a change within the social and cultural relations in England. Towns and Cities were being established. Relations between employers and employees changed. Innovations took place. Popular culture as a culture emerged after such vast social change. The post industrialization era produced a cultural space where popular culture was no longer under the control of the dominant classes. This of course makes Britain the first country to produce popular culture defined in this historically restricted way.

It is claimed by Richard Maltby : "If popular culture in its modern form was invented in any one place, it was . . . in the great cities of the United States, and above all in New York" (qtd. In Storey, pg. 7). The concept was institutionalized and the term appeared in the scene of theoretical discourses during 1950s in the United States "when this non-categorical culture had become a widespread social reality. Pop culture's rise in that era was due, in large part, to post-war affluence and a subsequent baby boom, which gave people, regardless of class or educational background, considerable buying power, thus propelling them into the unprecedented position of shaping trends in fashion, music, and lifestyle through such power. By the end of the decade a full-blown pop culture, promoted by an increasingly affluent population, had materialized" (Danesi, pg. 2). Subsequently, popular culture has ever been playing a fundamental role in moulding a modern society.

Modern-day popular culture differs from the older varieties of folk cultural expressions in the sense that the popular varieties attempts to present the everyday modern experiences. The trend of branded garments, fast food items, music videos, celebrity artists, sports, innovations in literary works etc. come under the category of popular culture. The pop artists represent all of these expressive and material artefacts. Infact, popular culture is a movement against expressionism, an obscure and abstract art style of the 1940s and 1950s. It has become a wide-spread experience because of the mass media which has globalized the world.

Culture was divided in the pre-industrialised society. High level culture was considered to possess superior values, and was highly elitist, refined and superficial. It was regarded to be socially and aesthetically fine. Low level culture refers to popular culture and all negative terms were being associated with it. Low culture often referred to all that was vulgar, escapist, sensual, obscene, trivial and course. These stratifications and categorizations were characteristics of early societies and the Romantic Era saw paradigm shift. In the Romantic Movement of the 18th century, artists viewed that low culture or folk culture was the only true form of culture, since they believed in simplicity and lucidity. They rejected superficiality and celebrated spontaneity that touches the hearts which popular culture actually does. It is the culture of common folk. It is this period, after which popular culture enunciated the annihilation of any remnants of cultural distinctions. Despite the efforts of Romantic artists and the dissemination of popular culture and its wide acceptance, the sense of acknowledging the presence of certain higher forms of culture has not completely disappeared from the minds of the modern man. Therefore, it is paradoxical that although many theorists assert popular culture as a non-categorical culture, yet there may be a reference to an implicit heirarchization within popular culture itself. People still study the values of cultural varieties and evaluate to rank them.

Table of Levels of Culture

This table appeared in the work *An Introduction to Theories of popular Culture* by Dominic Strinati.

Level	Examples Perceived to Occur at Each Level
High	Shakespeare, James Joyce, Emily Dickinson, Bach, Mozart, opera, symphonies, art galleries, Time magazine, Frontline
Mid	newspapers, National Public Radio, Harry Potter, Oprah, CNN, PBS, Public museums, jazz, Bob Dylan
Low	tabloids, jerry Springer, American Idol, Howard Stern, infomercials, Budweizer

6.3.2 John Storey's Definitions

John Storey is a Professor of Cultural Studies and he has proposed six major definitions in the first chapter itself. Let's go through these definitions which also gets defined because of its connection with other approaches.

As the term "popular" in Popular Culture already clarifies that the trends would be popular, so comes the first definition. Popular Culture would refer to all those forms which are "well-liked" and "widely-favoured" by a huge number of people. This is certainly one of the simplest definitions of the term but not the sole one. A quantitative index would fit in order to assess the approval of people. Examination of number of sold copies of literary works, CDs, DVDs, magazines, analysis of television ratings to find out the popularity of certain programmes, scrutiny of attendance records at theatres, festivals and other kinds of events are ways of concluding in ranks of popularity. Such a quantitative dimension will also include the "official" or "high" culture because this will, of course, be popular and thus "justifiably claim to be popular".

John Storey extends his second definition of Popular Culture that "it is the culture that is left over after we have decided what is high culture." By this, he means to say that popular culture is in contrary to high culture and accommodates all the texts, activities and practices that are not refined and hence, fail to fulfill the requisites of high culture. Popular Culture is opined to harbor all the inferior tastes. High Culture sheltered the sophisticated and complicated practices which were unattractive for the simple and common mass, thereby only accessible by the educated class. The audience has its exclusivity in case of high culture. It is not innumerable like the audience of popular culture. Education is the process which has helped the audience in selectively grading and producing such binary oppositions. The dichotomy of high and popular culture projects class distinctions too.

On another hand, Popular Culture highly influences everyday lives and undergoes manipulation because of Mass Media. It is not only a reflection of individual psyche but also has the power to affect attitudes and personality. John Storey also adds that "This definition of popular culture is often supported by claims that popular culture is mass-produced commercial culture, whereas high culture is the result of an individual act of creation. The latter, therefore, deserves only a moral and aesthetic response; the former requires only a fleeting sociological inspection to unlock what little it has to offer". It is generally assumed that this division is clear cut. But in real sense, the distinction between high and popular culture is really very fluid. Some texts which belong to the high culture also belong to the popular culture. Shakespeare's works are not only cultural forms of high culture, but also became popular theatrical performances. So, Popular culture is defined by John Storey as "mass culture". This definition wants to establish a point that popular culture is commercially influenced culture which is mass produced for mass consumption. John Storey records within this explanation that "It is a culture that is consumed with brain numbed and brain-numbing passivity". But total passivity on the part of consumers will be a misconception since many cultural products go flop even after much commercial publicity.

In the fourth sense, Popular culture is a phrase which is used to represent "folk culture: a culture of the people for the people". Popular Culture is formed by the people themselves. Here, the question arises of who qualifies the prerequisites of popular culture makers among a large mob. No doubt, people are the makers, but the fact remains the same that people do not spontaneously produce culture from raw materials of their own making. Whatever popular culture is, what is certain is that its raw materials are those which are commercially provided.

Another definition of popular culture is based on Antonio Gramsci's concept of hegemony. Gramsci uses the term 'hegemony' to refer to the way in which dominant groups in society, through a process of "intellectual and moral leadership", seek to win the consent of subordinate groups in society. Those using this approach see popular culture as a site of struggle between the 'resistance' of subordinate groups and the forces of 'incorporation' operating in the interests of dominant groups. Popular culture in this usage is not the imposed culture of the mass culture theorists, nor is it an emerging from below, spontaneously oppositional culture of 'the people' – it is a terrain of exchange and negotiation between the two: a terrain, as already stated, marked by resistance and incorporation. The texts and practices of popular culture move within what Gramsci calls 'compromise equilibrium'.

A sixth definition of popular culture is one informed by recent thinking around the debate on postmodernism. The main point to insist here is the claim that postmodern culture is a culture that no longer recognizes the distinction between

high and popular culture. As we shall see, for some this is a reason to celebrate an end to an elitism constructed on arbitrary distinctions of culture; for others it is a reason to despair at the final victory of commerce over culture. An example of the supposed interpenetration of commerce and culture (the postmodern blurring of the distinction between 'authentic' and 'commercial' culture) can be found in the relationship between television commercials and pop music. This is also problematic since implicit dinstinctions within popular culture could not be resisted completely.

CHECK YOUR PROGRESS-2

1. How did Industrialisation help in the emergence of Popular Culture? (100 words)

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2. How is "High Culture" defined? (100 words)

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3. What is meant by cultural nostalgia? (100 words)

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6.4 EXAMPLES AND SOURCES OF POPULAR CULTURE

Dear Learners, in this section you will be able to get more examples of Popular Culture. You will also come to learn about the different sources which plays primary role in making Popular Culture.

6.4.1 Examples of popular culture

Popular Culture engulfs 'a set of generally available artefacts: films, records, clothes, TV programmes, modes of transport, etc.' (qtd. In Strinati, pg. xiv). Sports is enjoyed and accessible to all classes of the society. Olympics, World

Cup, Commonwealth Games etc. have mass consumption and appeal. People show favouritism and support to their own selected teams which represent their respective culture. Television is globally accessible and is watched by numerous non-discriminating consumers. It telecasts advertisements, fashion shows, films, videos of songs and so on which have a high power to influence and shape the society. American Idol, CNN, Vampire movies are popular cultural products consumed by the audience. Festive occasions like Christmas Eve, New Year parties are also instances that are a part of Popular Culture. Fashion trends and fusions have also become a feature of Popular Culture.

TIME TO THINK

Can you think of some examples of TV shows, novels and other cultural trends which you can consider to be Popular Culture?

6.4.2. Sources of popular culture

Popular Culture includes cultural products such as literature, music, art, fashion, sports, videos, movies, dance performances and other recreational activities which are perpetuated by television, radio, Internet, CDs, DVDs, publishing industry. The items are made accessible through these agencies.

In a few words, the electronic media have contributed for a socio-cultural evolution. Television and Radio belong to the category of electronic media and they can immensely help in the formation of popular culture. Britney Spears is a good example. Her songs were played in the Radio so frequently that the audience too began to like her songs. Her publicity in the mass media made her a celebrity and she became popular for millions of admirers. Her attitudes, fashion sense, and the songs became models for her admirers to follow. This is the strong contribution of Mass Media. Television is another source of Popular Culture. It is has become a necessity in the house. It keeps the people informed about the social incidents and events around the World. It keeps the viewers updated about the new trends ushering. It plays a very strong role in making popular culture. The brands are popularized by the repeated playing of commercials.

The Publishing industry is another fundamental source which create and manipulate trends. The Pubishing Industry is the one that brings to the market literary works and other related items. Newspapers, New Year Cards, Valentine Day Cards, Various magazines, Novels etc. are the ones that circulate the images and can make images dominate. It depends on how the Publishing Industry is Circulating the items and to what extent because not only images but also easy availability can sometimes turn fate.

Internet is a modern day source of popular culture. Internet connects the people globally and is a powerful source for creating popular culture. The online shopping sites show fashion trends of other countries as well and it can be made popular in a remote area. Google, Bing and other search engines project lakhs of advertisements, make available various novels in pdf etc. Therefore Internet is a source that can pave way for easy accessibility of many cultural products.

The study of popular culture as a critical engagement began "with the study of films, television soaps, and popular music in England intensely with the efforts of scholars like Raymond Williams and Stuart Hall" (Choudhury, pg. 346). Birmingham Centre for Studies was responsible for the study of popular forms. Critics like Nancy Armstrong, Catherine Belsey, Tony Bennet and many others are involved in the analysis of the conditions and processes engaged in these cultural products.

Besides all of the above, there were theorists who extended a different perception on Popular Culture. It can be regarded to be more like a critique. Theorists like Theodor Adorno and Max Horkheimer examined in the work Dialectic of Enlightenment that popular culture is equivalent to a factory where a number of cultural goods such as films, daily commercials etc. are produced to manipulate mass society. They have termed this process as "Culture Industry". Popular Culture, hence, makes the mass passive which, according to the two philosophers, is dangerous. It only makes people believe that psychological needs can be satisfied by the products of capitalism. These members of The Frankfurt School pronounced that through industrially produced culture homogenizes everything and creativity as well as diversity is lost. But again, critics negate such views and observe that mass media can also enlighten.

CHECK YOUR PROGRESS-3

1. Mention examples of Popular Culture.

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2. Who coined the term "Culture Industry"?

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6.5. LET'S SUM UP

Thus, Popular Culture is a term used to refer to cultural artifacts which are easily accessible to all strata of people and are consumed by people, irrespective of class, race, religion etc. The audience cannot be discriminated and they are the ones along with an ample contribution from mass media which leads to the formation of mass media. Popular Culture at first emerged in England, following Industrialisation and Urbanisation but the term originated in the United States and was more widely spread by America. Many critics and theorists tried to shatter any kind of demarcation within popular culture which turned into fiasco. Popular shows like Tom and Jerry, American Idol, Harry Potter series, Mythological recreations in the form of novels and movies are popular products which have become a part of popular culture in the modern times. Popular Culture needs to be analyzed because it has many prospects which can throw light on the psyche of a society.

6.6. KEYWORDS

Culture: attributes that constitute a way of life in a particular community or society.

Industrialisation: transformation from an agricultural to an industrial society that occurred in entire Europe. It started in Great Britain or England in mid-18th to early 19th century

Artefacts: objects

Elitism: attitudes of elitist or sophisticated class of the society.

Mass media: includes print media as well as electronic media for a huge audience.

Consumption: the process of using commodities

Social evolution: change in the society

High Culture: elitist culture which have intellectual and refined tastes.

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POSSIBLE ANSWERS TO CYP IN BRIEF

CYP-1

Q.1. Answer to this question is there in the subsection 6.2.1

Q.2 Answer to the second question has been given in the subsection 6.2.2

CYP-2

Q.1 Industrialisation led to urbanization and the emergence of middle class. In the post-industrialised society many innovations in technology took place which brough social and cultural changes.

Q.2 High Culture refers to all the elitist and sophisticated cultural items accessible only to the higher class of the society. You shall get the details in the Sub-section 6.3.1.

Q.3 When the old people carry their trends of their youth age, it is called cultural nostalgia.

CYP-3

Q.1 Popular Culture includes many artefacts like novels, films, garments, sports, vocational recreations, television shows, music etc.

Q.2. Theodor Adorno and Max Horkheimer.

MODEL QUESTIONS

Q.1. Provide your insight on the interplay of the terms "Popular" and "Culture" in defining "Popular Culture".

Q.2. Explain the concept of Popular Culture.

Q.3. Analyze the process for the creation of Popular Culture.

Q.4. How did the concept of Popular Culture originate? Examine.

Q.5. Discuss the differences between High and Popular Culture.

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UNIT 7 : GOLBALIZATION

CONTENTS:

7.0 OBJECTIVE:

In this unit you should be able to have a comprehensive understanding of the following points:

- Globalization and its development since its inception.
- Different dimensions of globalization.
- Impacts of globalization in human social dynamics.
- Situate the phenomenon of globalization in terms of postcolonial context.

7. 1 INTRODUCTION:

In the previous unit you have come across the concept of Popular Culture which is one of the important dimensions of the greater paradigm of globalization. We can relate the idea of popular culture with the cultural dimension of globalization or cultural globalization which is one of the three major dimensions of globalization. In this unit you will be given a fair idea of globalization as a worldwide phenomenon that has captured all the areas of human world surpassing the physical, psychological and ideological boundaries culminating in the creation of a global village. This unit will also lay its focus on the impacts of globalization and other subsequent developments in human society caused by its impacts.

7.2 GLOBALLIZATION:

Globalization is an all encompassing worldwide phenomenon that has engulfed the whole world within its grip regardless of any area. Its effects as well as affects are far more distinctly visible in the second decade of twenty first century. The term Globalizationcomes from the word Globalize that means an international network driven by economic system. To globalize means to make a local product available to the whole world with the help of advanced communication system. It is a phenomenon that integrates local market with an interconnected and inter-dependent global marketthrough free movement of capital, goods, people, information, technology and services across national boundaries. Globalization refers to the phenomenon that is bringing the whole world closer to each other

with the help of advanced communication system and has turned the world into a global village where hassle free economic exchanges can take place in a swifter and comfortable manner. Its impact is so far reaching that we cannot think of staying untouched by it because from the time we wake up in the morning till we go to bed in the night we are constantly and unconsciously under its influence. The products that we buy from the market and use in our daily routine life are all at our hand because of massive globalization of commercial items. The T.V. channels that we subscribe and watch on every day basis are also being aired as a result of globalized telecast system.

Our life is no more personal due to the massive growth in the communication sector with the introduction and free accessibility of internet facility. Anything exciting or controversial gets viral with a single touch on the mobile screen within a few minutes and made available for the whole world. Therefore, it must be taken into consideration at the very beginning before we start our main topic that globalization owes a lot to the communication system and especially to internet facility for its fast growth. Faster communication system is the principal force behind the growth and success of globalization.

Online banking and online marketing system are the new trends in the contemporary world. By virtue of this system, any product from any part of the world is easily sellable as well as buyable without directly going to the market. It is the economic demand and easy accessibility that guide us to explore our desired products in the internet websites and therefore it is also desirable to accept it that it is trade and commerce at the first place which has helped in the significant growth of globalization.

The word Globalization was first coined by the American economist Theodore Levitt in an Article entitled "Globalization of Market" in 1983. However, many argue that the term was in use since the 1980s much before the publication of the article. Therefore, it would be more appropriate to say that Theodore Levitt's article added an impetus in popularizing the term. Though globalization is primarily concerned with economic expansion, its area can be divided broadly in three dimensions such as economic, political and cultural.Free economic ventures also lead to the exchanges or dissemination of power structure and cultural habits around the world.Political globalization is the result of a global platform built on economic system that determines the economy and political decisions of the member nations. The increasing role played by WTO, G8, International Criminal Court etc. in the area of international policy makingis an example of how globalization in political spheres operate.

Cultural globalization refers to the exchange of cultural habits among people from different ethnic backgrounds. It transmits ideas, belief systems, knowledge and values leaning on the back of economic expansion across the national boundaries

all around the world and give rise to a multicultural society. In this process culture is reduced to a mere object of consumption at the behest of economic demand in global market and sometimes cultural practices of certain ethnic group undergo a massive transformation in order to cater to the demand of the fast changing global market. The young generation of contemporary times all round the world has already been dissociated from the originality of their respective cultural practices due to the fusion of culture which is again the product of cultural globalization.Social media like facebook, twitter and skype have made the communication between different ethnic groups possible and as such consumption or commercialization of cultural practices is also taking place simultaneously. Youtube has opened a new market for cultural enthusiasts as it provides a platform for marketing cultural practices reducing it to the level of commodity.

However, with growing importance and due to its multifaceted impact in human society, of late other new dimensions have also emerged such as ideological, ecological, sociological, environmental etc. In a very flatword, Globalization can be defined as a gift of advanced communication system to human society all around the world as it promotes free exchange of goods, ideas, cultural practices and worldviews among different countries and thereby strengthening the base of international relationship. But at the same time, critical interpretation of this very phenomenon shows an opposite pictureimplying a gradual change in the world order that would help benefiting the already benefited section and further weakening the weaker section resultantly leading to a greater class divide in the long run. Globalization is also said to be a new form of colonialism or Neocolonialism as in an indirect manner it is a practice that is helping the advanced countries in establishing their foothold in the economy and gradually in the political spheres of the less developed nations. It is a phenomenon that allows power exercise by the economically strong nations in order to form a hegemonic world where the weaker section cannot survive without submitting to the strong ones in the global market oriented archetype. Some define globalization as a blessing for human society on the one hand while on the other hand some criticize it for its draconian approach in draining away the resources and wealth from the under developed countries. Therefore it would be more appropriate to define it as a new form of capitalism which is being run with a holistic slogan as the main base of globalization is economic expansion.

CHECK YOUR PROGRESS – 1

1. What is the etymology of the word Globalization?
2. Who coined the term globalization and when was it used for the first time?
3. What are the major three dimensions of globalization?

7.2.1 History of Globalization:

Globalization is considered to be a very recent development in the world economy that spread its wings in all other aspects of human society within a very short period. Since its inception it has become an inevitable part of the international relations and as such it has made its impact felt in politics, cultural practice, society, ideology etc. The boom in the communication system with the introduction of internet, social media and electronic media have provided tremendous boost in the expansion of the idea of globalization. With internet facility taking control of the communication system, consumable items from all corners of the world have become easily accessible and as such nothing has remained personal but global.Therefore, the phenomenon of globalization can be loosely seen as a twentieth century phenomenon that has given a new shape to the global economy and international brotherhood with the advancement of communication system as because the term globalization was used in large scale from 1980s onwards. However, the history of globalization can be traced back in the ancient period as well when trade and commerce flourished in certain parts of Asia, Middle East and Europe. The history of globalization can be divided into three main categories such as archaic, early modern and modern globalization.

7.2.2 Archaic globalization:

Archaic globalization is the term that refers to the emergence of trade and commerce in the ancient period starting from the Indus Valley civilization to roughly 1600s. Ancient human society did not have faster communication system like our contemporary time but economic demand for raw materials as well as exploration of new areas in the inland neighborhood encouraged one civilization to reach another and establish a network of economic exchange.

Globalization is believed to exist even in the early Vedic period when geographically detachedcommercial urban centers came into contact between Mesopotamia and Indus Valley Civilization in the third millennium B.C. The trade connection between Indus Valley and Mesopotamia was not limited merely to the exchange of commercial items but also initiated the exchange of culture and ideas. The seed of the contemporary form of cultural globalization was already sown with the cultural and ideological exchanges taking place simultaneously along with commercial exchange. Archaic globalization also existed in the Hellenistic age when Greek civilization reached its peak and established trade connections from India to Spain. Trade in ancient Greece was not restricted with high taxation on import and export except state's control over the supply of food grains. Greek economy was highly free and as such it could attract commercial exchanges from different countries which can also be said to be the ancient model of free economy

adopted by many countries in the recent period promoting massive globalization. The origin of the concept of Political Globalization canbe traced back in the Roman Empire as it expanded its economic and governing systems through significant areas of the ancient world for centuries. Unlike the other empirical powers, Roman Empire did not necessarily exert its dominance in its subordinate countries but tried to absorb other cultural values under its wings and thereby continue the allegiance of the subordinates. Similarly, the trade and commerce that continued through the Silk Route between China and Europe via Central Asia and Middle East represent the concept of Globalization in a rather distinct manner. The trade and commerce of Silk Route was not simply grounded on economic exchange but also on the exchanges of ideas and cultural values. Trade on Silk Route contributed a lot in the development of civilizations of China, India, Persia, Europe and Arabia by making political and economic interaction possible among these civilizations. The principal item of trade in Silk Route was the silk produce of China but along with silk many other goods were also traded and as a result religious beliefs, philosophical understandings, various technologies and even diseases also travelled along the silk route. It also disseminated the people of different origins in the form of refugees, slaves, artists, craftsmen, robbers, envoys and missionaries along its network of operation that resulted in the exchange of art, language, race and technologies. Massive migration of people which is one of the core areas of globalization took place since the times of silk route.

7.2.3 Early modern globalization:

The years between 1600 A.D. and 1800 A.D. witnessed the rise of early modern globalization or proto globalization when several European empires such as Portuguese, Spanish, Dutch and British empires started their successful expansion of overseas trade and commerce. The expansion of European Empire mainly in Asia and Africa in terms of trade at the first place and secondly in terms of political control during this period in the principal force that gave rise to early modern globalization. Proto globalization is also known for the massive slave trade and plantation economy that flourished by virtue of the colonial occupation in the non-European countries. Large scale migration in the form of slaves took place especially from the African nations to Europe and America which consequently resulted in migration of culture. Commercially important plants such as sugarcane, cocoa, coffee, rubber, tea and Indigo were associated with the plantation economy. In many colonies such plants were not indigenous but due to their economic importance such plants were planted in the colonies which resulted in the ecological globalization.

The formation of Dutch East India Company and British East India Company in the early 17th century resulted in the massive development of world trade. British

East India Company strengthened its foothold in India during the early decades of 17th century with an agenda of establishing a network of trade but later went on to establish territorial occupation by 18th century and almost the whole of Indian subcontinent was under the rule of British empire. British occupation in India was indeed a colonial practice based on master and slave dichotomy but during the British Raj, along with trade, cultural, ideological and political exchanges also took place on a larger scale between India and England. English education was introduced in India during the British occupation and thus European knowledge made its inroads into Indian pedagogic system. Indian youths got access to western philosophy through English education and that knowledge was one of the causes for the awakening of independent thought among the Indians which further led to freedom movement in India and decolonization of British occupation. On political spheres, Indian polity and even the constitution of the state was also constructed in British model. Similarly, Indian philosophy and cultural values traveled to European countries with the British nationals who happened to come and serve in India during their colonial occupation. Therefore, though on political level it was totally a colonially oppressive occupation, on cultural and sociological level it was a give and take relation that existed between the two countries which can be seen as a process of globalization of value system.

7.2.4 Modern globalization:

With the rise in industrialization in the European countriesduring the 19th centurycame in the modern globalization after the early modern or proto globalization. Industrial revolution was a successful venture as with the increasing population worldwide demand for industrial products was on a constant rise. In the 19th century, introduction of steam engine was a great help in overseas expansion of goods as transportation became cheaper and production cost went further low. Rail roads also added a new impetus to trade and commerce as with it inland transportation of goods became much cheaper. With the availability of industrial products at a much cheaper rate in the global market, more countries embraced international trade and thus the phenomenon of globalization started growing further. Modern globalization was mainly marked by the imperialism in Africa and Asia when the empirical exercise of power in these two continents also paved a way for intermingling of cultural values and ideas across the geographical barriers. However, during the two World Wars the activities associated with globalization came to a halt due to the unstable international relation. Fall of the empire with the process of decolonization in the colonial countries was also one of the reasons behind the sudden brake in the process of economic globalization. After the World War II politicians of majordeveloped countries came to a common agreement with a view to re-establish international

trade relations in the world.Initially General Agreement on Tariffs and Trade (GATT) and later its successor World Trade Organization (WTO) provided solutions to international disputes on trade and commerce and also called for relaxation of trade barriers for the development of world economy. The rise in the area of international trade and commerce also created job opportunities in the service sectors which resulted in the migration of workers from the underdeveloped countries to the developed countries. Gradually several countries opted for free economy policy in order to encourage foreign investors and Multi National Companies to set up production plants in their country and it gave the whole manufacturing sector a new shape.

During this period student exchange programmes saw a considerable rise with students from different countries going abroad for studies. This phenomenon took the dissemination of ideas and cultural values to a certain height. For instance many Indian students went to pursue higher studies in the Westerns countries and eventually settled down there with better job opportunities and better life style which resultantly caused the emergence of a new group of Indian families abroad better known as the NRIs. Those Indian settlers in abroad did not merely go there and work but simultaneously carried on with their religious and cultural values and also influenced Western culture to a large extent. Similarly top universities in India also attracted students from other countries and gave spontaneous thrust to cultural globalization.

After the 1990s,with the introduction of internet based network of communication, globalization reached another milestone by making it easier and cheaper to reach any corner of the world within seconds. With this fast paced communication system everything consumable became available in the global market and the process of globalization took its present shape on its own accord.

CHECK YOUR PROGRESS – 2

1. What are the three major categories of history of globalization?
2. What are the two major commercial areas that came into contact in the early Vedic period?
3. The present model of free economy can be traced back in which ancient economic setup?
4. What is the international organization that was formed for strengthening international relations after the W.W.II?

7.3 AREAS OF GLOBALIZATION:

Globalization is such a vast area that it is quite impossible to define it in a nutshell. It is indeed considered to be a phenomenon driven and propagated by international economic system as the main driving force behind the growth and acceptance of the idea of globalization is trade and commerce. However, a thorough study shows that along with economy there are other major areas as well that holds equal share in the field of globalization. In the contemporary times it would be more appropriate to say that globalization has influenced all the aspects of human society such as politics, culture, environment, ideology, knowledge, life style, fashion and the list goes on. For our convenience in this unit, let us divide globalization broadly in three categories such as economic, political and cultural globalization

7.3.1 Economic globalization:

Economic globalization refers to the worldwide phenomenon that promotes trans-national movement of trade and commerce across the national boundaries. When we say trade and commerce, it refers to only selling and buying of goods and services but the area of economic globalization covers more dimensions in the present context. It also refers to the movement and investment of capital across the national boundarieswhich took place from 1980s onwards with the global consensus for relaxation of tariff on global investment. With transnational movement of capital backed by unrestricted state policy on trade and commerce, national boundaries got reduced to mere political and imagined demarcation of geographical areas. The role of nations in controlling the activities of the transnational corporations became smaller and weaker with economic globalization in the area of investment of capital. A transnational corporation operates its investment in several countries irrespective of its nationality and national boundaries and as such they are not accountable to the laws of any of the countries of its operation. For example, the famous "Fresh Del Monte" is thought to be an old U.S. company. However, it grows its produce in twelve different countries, processes the food stuffs in eight other countries, and is owned by a Middle Eastern businessman who does not live in the U.S. So what is the nationality of such corporations and which country's law it should show allegiance to? Transnational corporations are gradually and increasingly becoming stateless as their operation is spread all over the world as a result of economic globalization.Economic globalization has turned the whole world into a small capitalistic global village where none of the nation holds control over the market.

Economic globalization also refers to the economic relation and interdependency of different nations. Here the word interdependency refers to the mutual

dependence of different nations in terms of investment and manufacturing sector. For example, a car manufacturing corporation may have its head office in Korea but it is not necessary that it has its manufacturing plant in Korea itself. It would establish its manufacturing plant in a country where labour cost is cheap. Again it might not sell its manufactured vehicles in Koreabut choose a country that has high demand for Korean car.Eventually, all the three countries get benefitted by such interdependent connection for the parent country (here Korea) gets profit from its investment, manufacturing country gets employment opportunities and the country that receives the final product gets its demand fulfilled.

Economic globalization has created huge employment opportunitiesand caused growth of urbanization in the under developed countries with the establishment of industrial areas by the transnational corporations which eventually generated major boost in the economy of many economically backward nations. Economic development in these countries has uplifted the social condition but it can be hazardous at the same time as it comes at the cost of large scale migration, ecological damage, environmental pollution, spread of disease, displacement of people and loss of ethnic identity.

7.3.2 Political globalization:

The term political globalization refers to the expansion of a global political system and inter-state transaction on political decisions regardless of the national boundaries. It is a phenomenon that came into prominence after the World War II thatalmost nullifies the concept of nation state and national boundaries. Political globalization calls for the formation of a common voice with the acceptance that the whole world is a single community with a common interest working for a common cause. The importance of intergovernmental organizations like IMF (International Monetary Fund), WTO (World Trade Organisation) and UN (United Nations) has grown tremendously with political globalization gaining strong foothold in human society. It is a movement towards the dependence on an international nongovernmental organization like the United Nations that plays the role of a watchdog on the maintenance of world peace and international harmony. The role of the UN is increasing everyday with constant rise in international disputes and its importance and acceptance by the whole world lies in its function of playing the role of negotiator between disputing nations. The UN plays the role of a global state apparatus in the global village created by globalization.

Political globalization also refers to the increasing importance of global governance with the increase in the power of global institutions like the IMF, World Bank and WTO. Any matter related to international importance is taken up by these organizations with a motto of establishing a global civil society. These organizations

also play vital roles in the making of decision on internal matters of certain states and as such the autonomy of the state has come down to a certain level due to political globalization.

Political globalization can also be seen as a movement towards the formation of a globally democratized society that negates the individual identity and differences of nation state. It therefore poses a question on the future of nation state and its political boundary.Supranational unions such as the European Union, International Criminal Court, G8 etc. have remarkablyreduced the function of the nation states in making decisions at international level.

7.3.3 Cultural globalization:

Cultural globalization refers to the phenomenon that mixes or assimilates different cultural values and gives formation to a new standardized cultural practice that is identifiable by all. Its nature is identifiable by different cultural values around the globe because the standardized or global culture is an all inclusive cultural formation. Cultural globalization gives formation to a shared cultural experience and knowledge with which people of different origins can associate. It intensifies international social relation by transmitting different ideas, cultural meanings, worldviews and value systems across the national boundaries. Tremendous technological advancement in the field of communication, especially with the availability of internet facility, the whole world became accessible from any corner of the world and this boon in communication further increased the pace of cultural globalization.

Popularity and consumption of food items served by American food and beverage outlets like McDonald's and Starbucks around the world are often cited as an example of cultural globalization. Their popularity signifies not merely material expansion of trade but also expansion of food habits, fashion and life style. Besides this, ethnic food habits belonging to different ethnicities are gaining popularity in the world cuisine. For example it is not so surprising to see some restaurants serving American Pizza with toppings of Indian Tandoor Chicken or Mexican chili being paired with Chinese noodles. Cultural globalization is the fusion of different cultural practices that eventually takes the formation of a new set of cultural expression that can be associated with all such individual cultural practices involved in the fusion process.

A person from the western countries does not have to travel to India in order to learn and avail the benefits of Yoga. Popularity and high demand of Yoga in the western countries is an example of how one culture can travel across the country and create a niche for itself. Similarly, Musical expressions of different individual culture have undergone a massive change due to constant interaction with the

musical expressions of global culture. For example Assamese traditional music and Bihu songs have witnessed a tremendous transformation in the recent few decades. New generation artists are experimenting with newer versions of Bihu and mixing Assamese music with western music. The new generation fusion music is an expression of globalized culture as in such expressions a global set of culture is represented, though it is very often criticized for distorting the originality of the individual culture.

Cultural globalization can also be seen in the fashion industry as many designers now a daysare opting for ethnic tribal designs in their shows. In fashion industry it is again the same formula of fusion of the west and the East. This phenomenon is also known as the popular culture that means a global cultural paradigm that caters to the consumption of the mass irrespective of the social class and racial divide. Expansion of pop culture or popular culture owes a lot to the social media propelled by internet connection around the world. Youtube is one such example where anything exciting, whether ordinary or exceptional, gets popular and allows the larger audience to access its content.

Cultural globalization is also analogous to the phenomenon called multiculturalism that refers to a cultural condition where different cultural practices come into contact and undergoes a process of amalgamation keeping their individual identity intact and as such it also claims of preserving the originality of cultural identity. However, of late it has witnessed criticism on different ethical issues on the ground that globalization of culture is hazardous to individual cultural identity. The essence of globalization lies in the fact that it does not show adherence to any law or ethical issues apart from the economic dynamics and as such even in cultural spheres it does not have any system for ascertaining equal space to all the individual cultural practices in the vortex of cultural globalization. The critics of cultural globalization condemn that it would further create a hegemonic global culture where the cultural practices of the economically developed nations would eventually suck in the best parts from the cultural practices of economically less developed nationsand represent them as their own.

7.3.4 Other areas of globalization:

As you have already found in the earlier discussion that globalization is a phenomenon that encompass everything related to human society, it also refers to other areas of human society apart from economic, political and cultural aspects. Other key areas of globalization include environmental globalization, industrial globalization and informational globalization.

Environmental globalization refers to the dissemination of the awareness and mass campaign for the conservation of nature all over the world. It is an approach to

stop the environmental pollution caused by massive industrialization and destruction of forest areas in the name of development. It is a holistic approach started by the developed countries, especially in the West, towards the conservation of the forest areas on earth and sustainable consumption of natural resources. However, this approach is being countered by the under developed and developing countries on the ground that such hindrance in the consumption of natural resources would stop the development process in their countries.

Industrial globalization refers to the globalization of industrial areas across national boundaries. Industrial areas are disseminated all across the world with the dissemination of capital that you have found in your understanding of economic globalization. Industrial globalization has generated job opportunities for the unemployed section of the society and developed the economy of several under developed countries. It has also transformed the life style of the general public with establishment of many urban areas. However, it has also caused large scale migration from the rural areas to the urban areas and therefore responsible for the emergence of slums in the suburban areas. Rapid increase in population in the urban areas has resultantly increased the rate of crime, boredom, psychological anxiety, pollution and desertification of arable land.Massive industrialization has also given rise to the spread of disease and posed a threat to the health issues of many under developed countries due to the lack of management of the industrial waste.

Informational globalization refers to the trans-national dissemination of information or knowledge with tremendous rise in information technology. Faster communication network propelled by internet facility and electronic media has enabled us to access any type of information within seconds from any part of the world. Any information that is aired in the communication network gets global audience and as such it is the fastest growing sector which can also be considered as the principal force behind the growth of globalization. It has indeed helped a lot in the dissemination of knowledge and ideas making learning new things cheaper and easier. However, it also poses threat to the private space of individual human life as any information is easily accessible by the third party by virtue of the technological advancement. Our life has become full of stress and highly fragile due to the vulnerability of private space. Information leakage, hacking, cyber crime etc. are some of themajor threats to human life that has been introduced to human society by the phenomenon of informational globalization.

CHECK YOUR PROGRESS – 3

1. Why economic globalization is hazardous for the less developed countries?
2. What does political globalization call for?
3. Why does the third world countries oppose environmental globalization?

7.4 Impact of economic globalization:

The impact of economic globalization on world economy is so overwhelming and far-reaching that any economic decision taken by a single country can affect the economy of many other countries. Economic globalization got its thrust due to the relaxation of state control on the movement of capital, goods and services across national boundaries. Its success depends on the common consensus adopted by different countries on trade policy. As a result of such common agreement anything local is made available in the global market for a set of global consumers. For example you do not have to locate China on the world map and be physically present in China in order to have a taste of Chinese dishes. Instead you can google in the internet and search a Chinese restaurant that serves your desired Chinese dishes in your locality. This example of Chinese dish can be analyzed in multiple dimensions. For instance, on the first place, it is a straight example of cultural globalization, as Chinese culinary is taking a grasp of your taste buds and imagination. Secondly, the Chinese restaurant is providing employment opportunities for local youths as in order to reduce the cost of services it will hire people from the local areas. Thirdly, for the raw materials required in cooking the dishes the restaurant will depend on the local market. At the same time you must also be concerned about whether the local restaurants run by local people with local culinary are surviving in the competitive market or losing its customers due to lower standard of services they provide in comparison to the Chinese restaurant. Economic globalization is indeed a boon as far as we talk about the economy of the developed countries but once we change our viewpoint towards the economy of the under developed countries it shows a bleaker picture.

7.4.1 Impact of economic globalization on the economy of advanced countries:

Globalization, as a worldwide phenomenon, has proved to be a positive sign for the economy of already developed countries as they could continue their economic enterprises without much difficulty with the adoption of common agreement for unrestricted expansion of goods, services and capital in the area of their interest. The international organizations like IMF, World Bank and WTO that control the area of world trade were formed at the behest of the developed nations with a view to safeguard the interest of those nations.The decisions taken up by these organizations expectantly and usually always support and promote the intensions of their parent nations.

The economy of the advanced countries has further witnessed growth with the introduction of Foreign Direct Investment (FDI) as they could invest directly in other developing and under developed nations and establish industrial plants.

Industrial plants in the under developed countries generate more profit for the investors as the manufacturing cost comes down remarkably due to cheap labour and cheap transportation. It is also beneficial for the developed nations from the ecological perspective as they do not have to bother about the management of the industrial waste, environmental pollution and ecological damage.

7.4.2 Impact of economic globalization on the economy of under developed countries

Globalization has also left its impact in the economy of the under developed and developing nations to a large extent. Economic globalization has benefitted the third world countries with the investment of capital by the foreign MNCs. Economic globalization also made it possible for many nations to get rid of the external debts with financial aids from the World Bank. Investment by the MNCs has created job opportunities in the third world countries giving a direct boost in the service sector that were so far suffering from unemployment problem. Massive industrialization in such nations is followed by increasing urbanization and improvement in the standard of life style with provisions for better communication, better healthcare and better education.

However, it is also noteworthy to mention here that massive industrialization has improved the life standard of very limited group of people who are associated with the industrial set up. It is not an all inclusive index that reflects the overall development of the national population. Instead, massive industrialization has proved to be a curse for many third world countries due to lack of proper management of industrial waste and as a result environmental pollution is on an unprecedented rise. There are many instances in India where establishment of industrial area caused displacement of local indigenous people. Such mass displacement is equivalent to mass killing of the indigenous people as they are uprooted not only from their settlement but also from their cultural values. Industrial establishment also requires felling of trees and clearing of forest lands that causes a major damage to the ecological balance in such nations. Economic globalization helps the third world countries in making financial and infrastructural development but such development causes a lot of harm to the ecological balance of those nations.

Another impact of economic globalization of the third world countries is that economic decisions made by the global organizations is not so much in favor of their interest. In most of the cases the decisions are either against the interest of the third world or designed to exert pressure on these countries albeit in a softer manner. And as such economic globalization can also be viewed as a new form of colonialism.

CHECK YOUR PROGRESS – 4

1. Why does industrial plant in third world countries reduce the manufacturing cost?
2. Is the improvement in the living standard of the third world countries due to industrialization all inclusive one?

7.5 IMPACT OF POLITICAL GLOBALIZATION

Political globalization is one of the key areas of globalization and it has made its impact felt in international relations among different countries. Political globalization came into existence prominently after the W.W.II when the major developed nations came into a common consensus with a view to develop a platform for keeping watch on the hostile activitiesat international level. The United Nations (UN) is the best example of political globalization as it acts as the vigilant watchdog of international peace and understanding.

7.5.1 Impact of political globalization on the politics of advanced countries

Political globalization has again proved to be beneficial for the advanced nations. Political globalization has weakened the concept of nation state by reducing the national boundaries into mere geographical demarcation and as such the political barriers have almost become meaningless. It has enabled free access of the internal political happenings in the third world countries for the developed nations as they can keep a watch on their political activities. First world countries can take active part in giving shape to the decisions made by the third world countries about their state policy through the U.N. Therefore, we can come to the conclusion that political globalization negates the national boundaries and helps the first world nations in continuing their colonial model of supremacy even in the modern days.

Section 5.2 Impact of political globalization on the politics of under developed countries:

The political scenario of third world countries have become the target of exploitation with political globalization. The international organizations like UN, IMF, World Bank and WTO have been acting as the agents of the advanced countries and controlling the political scenario in the third world countries. Organizations like UN directly influence the political decisions of the under developed countries and design the policy making in such a way so that they can intervene in the political activity when necessary. Developed countries like the U.S.A. and France do not agree with the decisions made by the UN on many

occasions if it does not favor their interest while other under developed countries do not have any voice in the conferences held by those organizations. Political globalization is aimed at promoting a democratic global civil society but this mission has miserably failed as under the cover of the holistic and democratic approach there is a tacit meticulous intention for maintaining the colonial dominance by the imperial nations. Therefore some countries like the North Korea has developed a policy of remaining secluded from such international organizations and put extensive restrictions on the crossing the national boundary.

7. 6 IMPACT OF CULTURAL GLOBALIZATION:

Cultural globalization has situated the local cultural practices at the global front irrespective of any national identity and caused the emergence of a global culture which is partly identifiable by all. It has resulted in the assimilation of cultural identity across the national boundary with faster communication system making it easier and cheaper for exchange of cultural practices. Cultural globalization has opened up a new platform for the interchange of food habits, life style, fashion, hobbies and every other aspects of human life. Apart from the faster communication system like the social media and electronic media, travelling and tourism industry are also equally responsible for the development of the cultural globalization. Tourism industry brings people with different cultural background closer to each other and makes interaction as well as exchange of ideas and viewpoints possible. Movement of people in large scale from one geographical area to the other in search of employment opportunities is another key reason of cultural globalization that results in the mixing of culture with new settlement in new area. Thorough analysis of the phenomenon of cultural globalization shows that it has both positive and negative effects on human society. On most of the occasions cultural exchange end up distorting the originality of an individual cultural values and the originality fades away in due course which is a very sensitive and serious issue as far as preservation of cultural heritage is concerned. As we have already found that globalization as a whole is a new form of capitalist colonialism, it can also be said that the cultural practices of the developed society remain influential over the cultural practices of the under developed nations resulting in the extinction of the latter's cultural identity.

7.6.1 Impact of cultural globalization on the cultural practices of advanced countries:

Globalization of culture has helped tremendously in the dissemination and preservation of cultural identity of the developed nations in the sense that with the global cultural display they have created a hegemonic cultural regime in the world.

For example, the contemporary young generation of India is more drawn to the western music rather than their own musical tradition. The whole world is concerned about the result of American Idol or the score in the NBA championship. This phenomenon explains itself how influential western culture, especially American culture, has grown with the expansion of social media and electronic media. Western cultural values have become the new trend in the global platform with a large scale follower from all over the world. The impact of cultural globalization is not limited only to the western music but even in the areas like food, fashion, life style, fashion, knowledge, technology and formation of ideas.

7.6.2 Impact of cultural globalization on the cultural practices of under developed countries:

Cultural globalization directly poses threat to the cultural heritage of the under developed nations as the new generation in these countries are under the enormous influence of western culture. The main threat is the distortion of local individual culture due to the mixing of culture. The people of under developed nations have a general tendency to imitate the culture of developed nations. India is not an exception in this regard as Indian youths are more drawn to the western way of living style. For example you feel satisfied if you celebrate a birthday party in a McDonald's eating joint and you feel good when you receive a Levi's garment as a gift.

Cultural globalization has many positive sides as well but from the perspective of third world countries it is hazardous for the retention of the original identity of cultural heritage. Mixing or fusion of culture distorts and reduces the cultural identity of a particular community which in the long run causes loss of individual identity and give formation to a hybridized cultural identity. For example our life is already undergoing a gradual and spontaneous transformation due to the excessive western influence generated by the mass media. We have already left our tradition of living in a joint family in the long past and adopted the western model of living in nuclear family structure. We have not only smashed our long preserved traditional value by doing this but also deprived our young generations from getting the family attention and the feeling of togetherness. Similarly, marriage values, social values, food habits, clothing and local dialects etc. are also under serious threat due to the influence of cultural globalization in India.

7. 7 CRITICISM OF GLOBALIZATION:

Globalization is eulogized for bringing the entire world closer and transforming it into a global village making it easier for trans-national interchange of economic,

political and cultural values. However, it is not beyond criticism in spite of its manifold positive sides. Criticism of globalization started with postcolonial studies as the postcolonial scholars view it as a new form of colonialism. At economic sphere globalization is viewed as a mechanism for the economic exploitation of the under developed nations by the developed ones. Foreign investment in the under developed countries by the developed nations is explained as a holistic approach for improving the economic condition but it is also seen as anunscrupulous attempt by the developed nation to take control of the economy of the country where it operates its economic activity. A stable economy signifies a stable government, but if the economy itself is controlled by other entity, it signifies that the country's government is also being controlled by others.

Critics of globalization also question the role of international organizations like the IMF, UN and WTO and their interest of operations as they are quite visibly centeredon certain area. UN and World Bank exert intervention in the policy making of certain nations which implies the probability of their operation being oriented by the interest of certain powerful nations. The possibilities of certain negative intentions behind the propagandist campaign for the promotion of global civil governance by these organizations cannot be totally negated. Their activities are self explanatory on most of the occasions as in some international disputes U.S.A. does not show full allegiance to the instructions given by the U.N. for which many allege U.N. as the agent of U.S.A.

The movement of capital across national boundaries gives open access to the lands and services of the third world countries with adoption of free economy policy. Such economic operations undoubtedly generate employment opportunities for the mass and state revenue for the country but at the same time it causes extensive damage of ecological balance and environmental pollution. Industrial waste management has become one of the most important areas of concern in the contemporary industrialized world. Critics are of the opinion that establishment of the industrial areas in the third world countries earn profit for the first world countries and at the same time they do not have to take the headache of proper management of the industrial waste. They further opine that the first world capitalist countries are using the third world countries as the dumping zone of their industrial waste.

The process of globalization is viewed as an unethical means of continuing the colonial oppression albeit in a tacit manner because globalization does not show any adherence to the barriers of national boundary which is a direct negation of the sovereignty of certain nation state. In such a free world, the powerful capitalist nations can easily exploit the resources of the less powerful nations. The unprecedented interest and military aggression of the U.S.A. in the Middle East countries has only one reason which is that they want to take control of the oil

reserve in that part of the world. They justify their military aggression in thispart of the world by stating that they are doing it for ending Islamic terrorism and rescuing the world but the critics of globalization define it as an attempt by the U.S.A. to display their military might and terrorize the whole world and declare themselves as the most powerful nation in the world.

CHECK YOUR PROGRESS – 5

1. Why is foreign investment by the developed nations an unscrupulous method?
2. Why is globalization seen as a direct negation of the sovereignty of certain nation?

7.8 LETS SUM UP:

Globalization has a long history of development as a global phenomenon though it is considered as a new wave of transnational economic interchange that came into prominence since the 1980s onwards. The impact of globalization is not only limited to world economy alone as it is a phenomenon that is spread in all the aspects of human society. It covers a wider area including politics, culture, environment, idea and environment around the globe. Globalization has opened a new chapter in the area of international relation primarily relying on the economic exchange of goods and services and improved the condition of human life to a new level with faster communication system as its major thrust. Political and cultural globalization has proved instrumental in strengthening the international ties between nations and disseminating cultural mores across national boundaries. However, it has faced criticism in the recent interpretation of its mode of operation as it has created a huge class divide depending on the economic condition of nations across the world. It is further contested for propagating the device of new form of colonialism and reviving the imperial power structure of domination of the economically poor countries by the rich. Globalization is also condemned for the dissemination of market oriented consumerist culture which is unethical on ideological ground as you can see that material profit becomes the primary concern of such paradigm.

7.9 GLOSSARY:

Multiculturalism: Amalgamation of multiple cultural identities within a unified society where every individual culture have a shared experience of their respective identity.

Popular culture: cultural activity that caters to the taste of general masses of people irrespective of social class.

Nation state: A sovereign state inhabited by people with common national feeling.

Sovereignty: The condition of a state having freedom and supreme authority.

Neocolonialism: The policy of a strong nation taking political and economic control of a weaker nation without necessarily subduing the sovereignty of the subordinate nation.

Decolonization: End of colonial rule and granting of freedom to the colony.

Post colonialism: The ideology that seeks to analyze the global condition after the process of decolonization.

Imperialism: Extension of political and economic occupation or authority of an empire over foreign nation.

Hybridity: A post colonial condition that involves mixture of cultural and racial identity in a globalized world.

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MODEL QUESTIONS:

1. Make an historical overview of the phenomenon of globalization since its inception.
2. Discuss the major dimensions of globalization.
3. Discuss globalization at the backdrop of post colonialism.
4. 'Globalization is a new form of colonialism'-discuss.
5. Discuss whether globalization is a boon or a bane for the third world countries.

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