

## DO NOT GO GENTLE INTO THAT GOODNIGHT.

1. what should old age rage against?

Death.

2. Who does the speaker address in the poem?

His father.

1. What is the speaker's plea to the addressee?

To fight against death.

2. What do wise men know?

They have not yet achieved immortal through their words.

3. How does the poet want his father to bless him in 'Do not go gentle into that good night'?

- II. 1. What does the poet mean by the expression "rage against the dying of the light"?

Struggle with fiery intensity.

what do good men do when they sense approaching death?

As they approach death, these men shout out how great their action would be if they would have been allowed to live longer.

4. How does the Grave men face death in 'Do not go gentle into that good night'?

5. How does the poet want his father to fight death in 'Do not go gentle into that good night'?

6. III. Does Dylan Thomas encourage his father to cling to life passionately by defying death in 'Do not go gentle into that good night'?

7. Is the poem 'Do not go gentle into that good night' a protest against the idea of accepting death quietly? Discuss.

8. What is the significance of the title of the poem 'Do not go gentle into that good night'?

9. How does Dylan Thomas discuss the various ways to approach death in old age?

### DO NOT GO GENTLE INTO THAT GOODNIGHT

---Dylan Thomas

The poem "Do not go gentle into that goodnight" was written by Dylan Thomas, a famous Welsh poet, in 1945 when his father D.J. Thomas (was an English Professor and often recited Shakespeare to Thomas) was /seriously ill/ battling against cancer. It was published in 'In Country Sleep', a poetry collection, after his father's death and thus is autobiographical in nature. The poem is a personal plea to fight the inevitable death/ through the poem he appeals to his father to hold back death and live for as long as possible and suggests that one must leave the world protesting and fighting. the poem is about fighting against death. Many people die every day with a sense of defeat. They reach a point in their lives where they feel it is useless to fight against a force that is destined to claim them. The strength of their youth disappears leaving them weak. Those who accept death too early die spiritually before they die physically. 'The way we approach Death defines the way we Live life'. Life is one of the most valuable things in nature, but most people are too quick to give up. It relates to the shortness of life and inevitability of death that should not be easily accepted.

(It is quite a phenomenon that when we lose something, only then we realise the worth of it. It is so with life and death.). 4 of the 6 stanzas in the poem address different types of men who are close to death. **Wise men**---because wise men have not completed everything in life that they wish to, they will not submit to death without fight. **Good men**----like wise men, they have not lived their life to the fullest and still have things to accomplish-good men now at the end of life, should finally behave passionately and finally be noticed. **Thomas believes that the good men's actions have failed to stand out. He thinks that they should do something to be seen by the world instead of dying without being known.** **wild men** ---different from the other two., have lived their life to the fullest unlike their counterparts- without any reserve in their lifestyle, but what they do not realise is they will soon age and die. They do not blink an eye at death because they have done everything that they wanted to do in their lives. **Grave men**---grave men, although they are blind, see that death is near better than men with sight. They should be happy even though what is going to happen to them.... father- to fight it till his last breath. ...all that matters is the eternal movement

behind it, the vast undercurrent of human grief, folly, pretension, exaltation or ignorance, however lofty the intension of the poem.

== is a deep poem that goes against the familiar theme of accepting death..yah .. when we fall ill, we undergo , operation.. however painful it might be in order to continue to live. So don't you think at every step of life we fight and do not accept death. What all we do ..making property, getting education etc – all we do with a fore sight. In spite of knowing that death will be our fate some day. If we are ready to die, then we would not have done anything, is n't it? Good night here refers to death

Many people get to the end of their lives and only then they realise what they have missed. They realise that there is something that they just did not do in life and try to do that before their life ends./Thomas realises it is human nature to take life for granted, until death approaches. He wrote this poem for his father to tell him that there is so much more for him to do, living here...

One of his best works' Do not go gentle into that Good Night' by Dylan Thomas, is a famous example of the poetic form called villanelle. Enriched with a raw emotional power, Thomas uses this poem to address his dying father and encourages him to defy his fate and cling onto his life as long as he can. As a result, the poem shifts from an unclear yet universal audience to the poet's own dying father.

The poem "Do not go gentle into that goodnight" is based around five types of people/ the author classifies men into 4 different categories(4 diff perspectives) to persuade his dying father to realise that no matter the life choices, consequences or personalities, there is a reason to live: a wise man, a good man, a wild man, a grave man. It is possible that Thomas uses these categories to give his father no excuses, regardless of what he did in life. The poet asserts that one should not die silently/ quit life so easily, instead should fight for their life till the end. Though all four men lived unlike lives, at the end of their lives, they come to the same conclusions...

Thomas implicates that he desires his father to emulate them; to press on toward anything that may at least give him some purpose besides waiting complacently for death to lower its scythe upon him.

# Riders to the Sea

- J M Synge

## Summary

The play, set on an island off the coast of Ireland, begins with [Nora](#) bringing in a small bundle with her and telling [Cathleen](#) that these may be the clothes of their brother Michael. The young priest told her a body of a drowned man was found at Donegal, and the body might be Michael's. The sisters are scared to open the bundle of clothes because they do not want their mother, [Maurya](#), to know: Michael has been missing for a week and the family had already lost five men to the sea. They hide the bundle in the turf loft of the cottage.

Maurya is prepared for the funeral for Michael, with whiteboards for his coffin ready at the cottage. She enters the kitchen; she is a woman who is seen lamenting all the time and worrying that her sons will never come back from the sea. Maurya, Nora, and Cathleen discuss the last son, [Bartley](#), who is also planning to go the sea to sell the family horses so they could get some money. Nora and Cathleen are convinced that Bartley should go to the fair at Galway to sell the animals, while Maurya is still hoping that the Priest will not allow him to go in such dangerous tides.

Bartley enters the cottage looking for a new piece of rope. Maurya tries to stop him, but he says he wants to make a halter for the horses; clearly Bartley plans to go to the sea. Maurya again tries to dissuade him by showing him the whiteboards for Michael. Paying no heed, Bartley changes his clothes, asks his sisters to take care of the sheep, and leaves without receiving any blessings from his mother. It is a tradition in Ireland that the son receives the blessings of his mother before going anywhere, but Maurya breaks this fashion.

Bartley leaves with a red mare and a grey pony tied behind. Cathleen then notices that he has not taken any food and tells Maurya to walk down to the well to give Bartley his food and the blessings. Maurya leaves using a stick that Michael brought, lamenting over how in her family, the old ones never leave anything behind for their heirs, despite that being the general custom.

Once Maurya is gone, the girls retrieve the bundle of clothes from the loft to check if they are Michael's. Nora realizes that the stockings are truly Michael's, because she recognizes her

own stitching on them. They count the number of stitches and arrive at the conclusion that Michael was dead and buried.

The sisters hide the clothes again because they think that Maurya will be returning in a good mood since she got the chance to bless Bartley; however, Maurya comes back more distressed than ever. She tells her daughters that she saw Michael on the grey pony; she could not bless Bartley due to the shock. To calm her down, Nora and Cathleen show Maurya the clothes and tell her that Michael has had a clean burial. Maurya's laments are interrupted when islanders bring the body of Bartley into the cottage and tell the women that the grey pony knocked Bartley into the sea, where he drowned.

Maurya gets on her knees near Bartley's body and sprinkles holy water on him. She finally resigns herself to her fate as she claims that she will finally sleep at night because she no longer has anyone to worry about: all the men of her family have died to the sea. The whiteboards that were supposed to be used for Michael's coffin will now be used to bury Bartley. Maurya prays that the souls of her husband, her husband's father, and four sons may rest in peace, and the curtains are drawn.

## **Short notes**

### **1. Symbolism of Sea/ Significance of the sea in the title of the play –**

The Sea is functional in the play. It plays the role of a giver of life and bringer of death. It has a dual role. The whole existence of the Aran Islanders depends on the sea, as the natives main preoccupation is fishing as well as selling horses. The sea provides support to life for the natives. The very setting of the islanders as “oilskins” and “nets” convey their occupation. On the other hand, the reference of “some new boards standing by the wall” at once strike that death can come anytime to the people who look for their lives towards the sea. When Maurya, the women tortured by the sea already, tries her best to stop Bartley but the son ignores mother's warning and goes in the lap of sea. What the sea has done to Maurya, is informed in the end: “I've had a husband, and a husband's father, and six sons in this house- six fine men, though it was a hard birth I had with every one of them and they coming to the world-and some of them were found and some of them were not found, but they're gone now the lot of them...” these lines of Maurya suggest how all of the sons of Maurya went into the mouth of monster. The sea assumes an image of a character in the beginning and so much so later that becomes the central character as the lives of the natives depend on the sea and its

mercy. At the end the sea proved that, which offers a livelihood, and helps to develop admirable qualities, brings also suffering and death.

## **2. Bartley –**

Bartley, the last son of Maurya is a character with a few dialogues only which can give idea to estimate his personality. He represents the class of heroic youth which is willing to live the life at its full with all the adventures. He might have been a character of few words, but his role is significant and indispensable. He is the last survivor, with strong determination to lead the same path chosen by his father and brothers. It is a matter of dignity for him to attend the Galway fair and to bring a huge amount of money for the family. He is precious for Maurya who cannot bear his departure at any cost. She quotes some unforgettable speeches to divert his path like “If you would had hundred or a thousand horses and the profit is much than expected, even then it cannot be compared with the value of a son who is the only hope of a mother.” But Bartley does not pay any attention to her mother and keeps busy making arrangements for the journey and he leaves saying, “I must go now quickly. I’ll ride down on the red mare and the grey pony will run behind me....The blessing of God on you.” He is very sure of his returning as is evident in his declaration, “You’ll see me coming again in two days or in three days or may be in four days if the wind is bad.” Instead of coming back he vanishes in the vast sea. This is the human tragedy “Man proposes God disposes.”

## **3. Cathleen -**

Cathleen is the elder daughter of Maurya, in *Riders to the Sea*. She is only twenty years girl but she manages the house because her mother is broken hearted due to the constant deaths in the house and disappearance of Michael makes the situation worse. The very opening scene of the play reveals that Cathleen is busy kneading the flour for the cake and thereafter, spinning on her wheel. She is a sharp-minded girl, who has great presence of mind even in the critical situations. Cathleen’s first dialogue awares how much pain-staking she is as Nora is curious to know about her mother she tells “She is lying down, God help her and may be sleeping, if she’s able”. Her deep love for her brother is noteworthy which reflects that only the idea of Michael’s death makes her wail and moan. It is Cathleen’s distinguished feature to face the predicament lonely and keeping the death of Michael as a confidential so as not to cause worry to Maurya. She attains that intelligence which enables her to make a proper speech at a proper time. For example she discloses the drowning of Michael when the circumstances demand it. When the mother is sad enough ignoring her responsibility it is

Cathleen who makes arrangement for the last journey of her two brother's Bartley and Michael. Cathleen is an ideal girl who takes the life practically and adjusts herself what the time demands.

#### **4. Nora –**

Nora the younger daughter of Maurya is quite innocent to decide anything without the help of Cathleen. She plays a more important role than Cathleen, if we take it from the functional point of view. Nora comes again and again on the scene to give urgent information to the various characters indirectly to the spectators. She comes with the bundle containing clothes, which later reveal the drowning of Michael. She gives every minute detail of the movements of character as her few lines suggest:

He's coming now, and he is in a hurry.

She is moving about on the bed. She'll be coming in a minute.

They're carrying a thing among them and there's water dripping out it.....

Her capacity to keep remembering the past is suggestive by her remarks while investigating the bundle's belongings is that "it is the second one of the third pair I knitted and I put up three score. Stitches and I dropped four of them". She has a soft corner for the family members like her elder sister. She has a best elucidate her sensitive mind and her deep concern for the family members.

#### **5. Circumstances of Bartley's death in the drama –**

Bartley is the only remaining male member of Maurya's family among her six children. Other four children had already died before the play begins. It is a matter of dignity for him to attend the Galway fair and to bring a huge amount of money for the family. Bartley rides the red mare with grey pony behind him. Maurya's vision of Michael's ghost on the grey pony stands for Riders to the Sea, not expected to come back. Nora points out that some men of that island carried something from which water is dropping Cathleen makes herself sure that it is Bartley's body and after investigation she is informed that grey pony knocked him down and he was drowned. He was washed out where there is great surf on the white rocks. Maurya utters a prayer for the peace of Bartley's soul and other sons.

#### **6. The tragedy of woman of Aran Island –**

Synge's description of the life of the people on Island tells that, "the men were in constant danger of being destroyed by the sea and thus of leaving the women to suffer the loss of the

bread winner.” Women on these lands who ‘live only for their children’ are the passive sufferers. Synge says, “The maternal feeling is so powerful on these islands that it gives a life of torment to the women. Their sons grow up to be banished as soon as they are of age, or to live here in continual danger on the sea; their daughters go away also, or are worn out in their youth with bearing children that grow up to hands them in their own then a little later.” So, how much piteous the situation is where the females when, are child, lose their fathers and brothers and when youth comes and they get married they left alone by husbands and later children. On the island, this is the continuous drama of female’s tragedy, isolation, which is hallmark in Synge’s Riders to the sea.

### **7. Major theme of the play Riders to the Sea -**

The major theme of the play is human suffering and death, evoked by not only Michael and Bartley, but all the male members of the family, who left for the sea quite hopefully but do not come back, thus leaving the mother utterly destitute of sons. Life of the Islands begins from the sea, flourishes on the waves of the sea, and vanishes on the sea bed. Thus, the circle completes. In the introduction of the play where the white boards are hanging on the wall, in Maruya’s kitchen indicates the people of that land are living under the fear of death. She has already lost her four sons and waiting to recover the dead body of the fifth one, who has been missing for nine days. She has been left with her last son Bartley but it seems as if fate is no more sympathetic with poor Maurya and Bartley is also determined to go into the merciless sea. Even God, whose existence is never forgotten by the Islander He seems to be helpless and indifferent to the people.

### **8. Identification of the Clothe of deceased Michael –**

In the beginning of the play, Nora takes out a bundle given to her by the priest to confirm whether the belongings in it are of their brother Michael’s who is reported missing for nine days. In Maurya’s absence, both of the sisters open the bundle, which would decide their fate. Nora tells her sister that the two men found the body, when they were rowing and oar of one of them stroke in it. They cut the bundle with a knife as of the strings were damaged due to the salt water. They compare the shirt with a shirt sleeve already in the house, they investigated that both of the shirts are made of same flannel. But only this cannot confirm the death of Michael as the shirt of the same flannel could have been worn by any other sailor who was a failure in fighting with the sea-calamities. On counting the stitches of stocking by

Nora, proved that the dead body was of Michael because she finds that the stocking is the same which she herself had knitted.

### **9. Paganism Vs Catholicism -**

The play is steeped in traditional Irish Catholicism: there are priests, blessings, Holy Water, etc. However, traditional Catholicism rests, somewhat uneasily, side-by-side with more pagan religious elements. Maurya doesn't heed the priest's empty, naive platitudes so much as she looks to the stars and other natural phenomena for warnings and signs. She knows more about the island than he does; she is skeptical of his outsider status and he is never even seen within the boundaries of the cottage. She heeds the power of the sea much more than she heeds God. It is only at the end of the text when her battle with the sea is over that she can peacefully submerge herself back into the rituals and rites of her Catholic faith.

### **10. The Power of the Sea**

The power of the sea is the central theme of the text. The Sea is right outside the cottage door, volatile, unpredictable, and implacable. It has taken almost all of Maurya's male family members and is poised to take the rest of them as well. It defies rationality and even God; the Holy Water is a pitiful reflection of it. Different characters relate to the sea in different ways. For Nora and Cathleen, the sea only matters in terms of losing family members; for Maurya, it is the great enemy; for the young priest, it is of little importance; for Bartley, it is dangerous but is a way of life. The potency of the sea in this play is Synge's meditation on the power of nature and of suffering.

### **11. Maurya's warning to Bartley not to go to sea on that day –**

Maurya is informed by Cathleen that Bartley is sure to go to the Mainland in spite of the unfavorable weather. Bartley arrives on scene with searching eyes and demands a rope, which was bought in Connemara. He tells them that he will be riding on the red mare and the grey pony will chase him. Maurya, is grief stricken at the thought of his risky journey and puts all her efforts to divert his path, which may lead him towards doom. So, she makes different excuses to stop him and on one occasion, she says that he should drop the idea because she needs his help in making a coffin for her dead son Michael who would be washed ashore some day and secondly because the weather is furious and dangerous. Her

statement to stop Bartley has universal appeal, “If it was a hundred horses or a thousand horses you had itself what is the price of a thousand horses against a son.” Like this she warns him not to go to sea.

## **12. Wooden/White boards stood in front of the cottage -**

The white boards that Maurya bought to build Michael’s coffin are onstage for the entirety of the play, and their presence is an omen of death that implies that another fatality will occur before the play’s close. Maurya refers to these boards often, which makes clear that death weighs constantly on the minds of the characters. Furthermore, the ambiguity of whose body will go in the coffin underscores the notion that death on the Aran island is common and encroaching. Though the boards are meant for Michael, his body has not yet washed ashore, which means that the coffin can hold someone else. While Maurya suggests that the boards could be for her, since she won’t live after all her sons are gone, Bartley’s body is the first to be returned to the house. Despite the implication that the coffin is Bartley’s, the boards remain onstage, unbuilt, until the close of the play, since Maurya has inexplicably forgotten to buy the nails needed to build the coffin. Thus, even as the curtain drops, the boards still lean ominously against the wall, implying more death to come. They are a potent image of death and the concomitant return to the earth.

## **13. Maurya’s acceptance of death of her children –**

In the last scene after Bartley’s death Maurya uplifts from all the torments of the universe and a transformation occurs due to the feeling of isolation and dejection. In the beginning Maurya is quite panic-struck and a night owl who prays for the safety of her son. But in the end the lady is quite on audacious enough to bear the intolerable loss i.e. the death Bartley even without shedding tears and weeping bitterly. She is afraid of as long as, Bartley is alive and she tries her best to alter his destiny but of no use. When the dead body of Bartley is taken to the home, she converts into a fearless lady who challenges the sea, “They’re all gone now and there isn’t anything more than the sea can do to me....” The final loss is over and now she has reached to the level of deity, bearing the sufferings. Her acceptance is not pessimistic or submissive instead she is victorious and proves herself protagonist through her following remarks: “No man at all can be living for ever and we must be satisfied.”

## **14. Role of Superstition in the play Riders to the Sea –**

Maurya remains praying and caring for her sons till the midnight, from the very beginning of the play leaves an impression that she has some intuitions of the death prevailing her surroundings. These intuitions are caused by the various superstitions and blind faiths of the old lady. There is a reference of this in her various speeches and the most illustrious is, “Bartley came first on the red mare, and I tried to say, ‘God speed you’, but something choked the words in my throat...” when she returns from the spring well, declares Bartley’s death because she had seen the red mare. It is not that her superstitions are mere blind beliefs nothing to do with the reality. Later it indicates that her superstitions prove prediction of Bartley’s death.

#### **15. Maurya’s primary concern about her children –**

“ In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old.”

When Maurya leaves to meet Bartley, the two sisters open the bundle. They identify the stockings of Michael. Cathleen cries out that he was not mourned by anybody except the dark spirits of the sea. The ominous nature of the sea is brought out effectively in this touching scene. Later on in the play, Maurya beholds his ghost riding the grey pony behind Bartley. Maurya's hallucination that forebodes the death of Bartley clearly brings out the all-encompassing power of death. Maurya still believes that the body that was found floating could be of some young man. Then Cathleen hands the clothes of Michael. Meanwhile, Bartley's body is brought in to the cottage. Maurya exhibits lot of courage and stability. She sprinkles holy water on the clothes of Michael. She hopes that God will have mercy on the souls of Michael and Bartley. Thus Michael from the beginning till the end of the play exists as the shadow of death.

#### BARTLEY

Bartley is the last son of Maurya. He is a young man with a strong will. Though he appears on the stage for a brief period of time, he makes his presence felt with his robust will and practical approach to life. He has no hope of getting the body of Michael. He resists Maurya by saying that it is impossible for the body to be washed up when the wind keeps on changing its directions.

He is keen on riding to the sea. He intends to go to Connemara to sell the horses and get some money. It seems that he has accepted Michael's death as he had accepted the death of his father and brothers. He is bent up on making a halter for the horses. He asks for the rope that is required for the burial of Michael. Maurya gets upset on this. She has a premonition that he too will be lost to the sea. She struggles desperately to keep him from the sea. She wants Bartley's presence in the cottage to make the coffin for Michael. But Bartley as a typical young man with practical considerations hurries on. Paying no heed to his mother's words, Bartley prepares to go. He gives directions to his sisters as to their domestic duties and walks on to the inevitable doom. Maurya does not bless him when he leaves for the sea. She is certain that he will join his father and brothers in the sea. But the daughters Cathleen and Nora want their mother to bless Bartley so that the haunting spirit of death and fate may be kept away.

He leaves with red mare and a grey pony. Cathleen asks Maurya to go down and give him some food and her blessings. Maurya encounters a hallucination in which she beholds Michael following Bartley on the grey pony. It does not take long for her premonition to come true. Bartley's body is brought in. One of the women informs that “the grey pony knocked him over into the sea, and he was washed out where there is a great surf on the white rocks.” Maurya resigns to her fate and sprinkles holy water on his body. The images of Bartley and Michael merge in her mind.

#### CATHLEEN AND NORA

Cathleen and Nora play a significant role in the play. Synge unfolds the fears and a sense of uncertainty of the peasants through them. At the beginning, they provide a strong exposition to the plot of the play. They resist accepting Michael's death until they examine the paltry remnants recovered from the ocean. They have received a bundle that contains Michael's belongings from the young priest. They are concerned about Maurya's reactions towards the revelation of Michael's death. They hide the bundle out of Maurya's sight. They help the audience know about the sorrowing mother. They rouse sympathy and compassion towards Maurya in our hearts.

They fear the destructive forces of nature. Their present fear is about Bartley who is bent upon crossing the sea. They know that no one, not even the young priest, will be able to stop him. They are the mute spectators of fate and the forces of nature.

Cathleen expresses a strong sense of understanding. Her voice is the voice of a youth. She believes that "it is the life of a young man to be going on the sea." She shows incredible strength. She asks Maurya to go down and give Bartley a piece of bread and blessings. She seems to have understood the complexities of man's relation to the sea. She is moved by the sight of Michael's clothes. But she realizes her responsibilities and prepares herself to face her disturbed mother.

The two sisters are not presented as helpless, passive sufferers or puppets. Through them Synge offers a clear glimpse into the realities of a rural family. When Maurya reveals her horrible vision, Cathleen tries to pacify her by revealing the fact that Michael is dead and has got a clean burial. Nora hopes against Maurya's premonition. Cathleen does not give in when Bartley's body is brought in to the cottage. She does not forget to extend a sign of hospitality towards the old man who is making the coffin. She defends Maurya saying, "It's getting old she is, and broken."

We see them as hope personified. They are endowed with a sensibility that stands in contrast with the forces of nature. This is evident in their appeal to Maurya to bless Bartley so that the haunting spirit of death and fate may be kept away.

#### THEMES OF THE PLAY

Riders to the Sea is a great little immortal play in which Synge has shown the heroic suffering of a mother who has lost all her six sons in the sea. Her words strike the key note of the play. She says, "They are all gone now, and there isn't anything more to sea can do to me....I'll have no call now to be up crying and praying when wind breaks from the south....." These words express the terrible loneliness, helplessness and sorrow of a mother. She knows only one thing—quiet suffering and acceptance of the mystery of death as an inevitable part of human life.

The play is a miniature tragedy. Its theme is the conflict between man and nature. The conflict is presented in terms of human situation which is at once local and universal. It is set in an island off the west coast of Ireland. The play begins with Nora who comes in with a bundle given by the young priest. The bundle contains the clothes of Michael, who was reported drowned in the sea. The two sisters resist accepting Michael's death until they see

his clothes. They are concerned about their mother who has lost five men to the sea. They hide the bundle. They are virtually shaken by Bartley's decision of going to Connemara. One of the important themes of the play—Sea, emerges as a live character. It dominates the play as an indomitable rival to man. The conflict between man and the forces of nature is effectively brought out at the beginning of the play. The stage direction reads, "The door which Nora half closed is blown open by a gust of wind." Man is pitted against the destructive forces of nature. Throughout the play, sea emerges as the implacable force of nature. It pervades the lives of all characters. The whole play revolves around fears concerning the sea. The Riders to the sea are vanquished by it.

The sea, tide, wind recur again and again in the play reminding everyone about the impending tragedy. Maurya who has lost five men to the sea, is frightened when Bartley reveals his plan to cross the sea. She has a premonition that he too will be lost to the sea. She tries to dissuade him. She hopes that the young priest will stop him. She struggles desperately to keep him from the sea.

The sea turns out to be a formidable rival. The maternal feeling of Maurya begins to manifest itself. Synge writes in 'Aran Islands', "The maternal feeling is so powerful on these islands that it gives a life of torment to the women. Their sons grow up to be banished as soon as they are of age, or live here in a continual danger on the sea."

Bartley is determined to go to Galway fair to sell the horses. He asks for a bit of rope to make a halter for the horses. Maurya wants him to stay to make a coffin for Michael. She had kept the boards ready. The rope and the board work as emblems of death. They effectively drive home the theme of death.

Bartley is Benton going to the fair. But for the mother the son is more valuable. She asks helplessly, "If it was a hundred or a thousand horses you had instead, what is the price of a thousand horses against a son where there is one son only?" The conversation between Maurya and Cathleen is very significant. Maurya asks, "Isn't it a hard cruel man won't hear a word from an old woman, and she holding him from the sea?" Her voice is the voice of experience. But Cathleen who is young, has a different point of view. She contradicts her mother, "It's the life of a young man to be going on the sea." Their words reflect on the complexity of life and the people who are trapped in it. Bartley ignores Maurya's words and walks into inevitable fate. Before leaving, he gives instructions to his sisters on their domestic work.

It is a custom among the peasants to get the blessings of their mothers while leaving on an errand. But Bartley does not get his mother's blessings. This strange incident causes worry on part of the two sisters. Soon after Bartley leaves, Cathleen implores Maurya to go down and give him food and her blessings. Maurya leaves and the two sisters take out the bundle. They examine the clothes. Michael's death is confirmed. Michael's shirt, now worn by Bartley, forebodes Bartley's impending death. The two sisters are worried about the effect of Michael's death on their sorrowing mother. The pathos of Michael's death broods over the scene.

Maurya comes back and announces that she had a terrible vision. She narrates that she saw Michael sitting on the grey pony that followed Bartley's horse. Omen and foreboding form one of the themes of the play. Maurya believes in omens. She has had the vision of her dead son and the premonition of Bartley's death. The red mare, grey pony, and the deadly vision contribute to the element of mystery in the play.

Maurya recalls all the tragic experiences of her life. She alludes to the deaths of her husband and husband's father and six sons. Here the play gains a universal significance. Maurya emerges as everybody's mother. The news of Bartley's death comes to her not as a shock but as something she has already expected. She emerges as a tragic figure. With the help of Maurya, Synge provides the play with tragic dignity that elevates it from a seemingly melodramatic presentation.

## ESSAY WRITING

The word essay is originated from Latin word 'essai' in late 15th century, meaning 'attempt'. Michel de Montaigne chose the name 'essai' to emphasise that his compositions were "attempts" to express his thoughts and experiences.

The essay is a long piece of composition on a theme or subject. It is self-contained, that is, it has a beginning, a middle and an end. The beginning usually introduces the subject in general terms. The middle of the essay develops the theme and presents the writer's thoughts on it. Then the essay is brought to a close in a suitable concluding passage.

There are three types of essays

1. Descriptive essays - that describe some object or place or person.
2. Narrative essays - narrate or report an event. The arrangement is by the order in which the events occurred.
3. Expository essays -explains a subject/ concept/term. Its aim is to inform the reader.
4. Discursive or argumentative essays – it aims at convincing the reader that the position you have taken on a subject is right, whether it is positive or negative.

Organisation of an essay

Three parts:

- Introduction
- Body
- Conclusion

The order should be

1. Introduction
2. Background /history related
3. Main concept/ theory/what the subject is about.
4. Current scenario related to it.
5. Advantages
6. Disadvantages/obstacles
7. Remedies / effects
8. Conclusion

## Six honest servants

1. Why
2. What
3. Where
4. How
5. Who
6. When

## Steps to be followed

- ❖ Select a topic in which you have an in-depth knowledge
- ❖ Brainstorm
- ❖ Use quotes, facts, examples and short sentences.
- ❖ Be clear, make paragraphs
- ❖ Be balanced, retain the unity

unity

effects of Globalisation

road safety

menace of terrorism

Environmental degradation. Hints: definition of 'development'- development and expansion of industry- industrial expansion and exploitation of nature- instances of industrial expansion

Floods in Kerala

Floods in Kodagu

G S T

Deforestation

Woman Empowerment

Topic – De monetisation.

The evening of 8<sup>th</sup> November 2016 witnessed an historical event in the economy of India. Prime Minister Narendra Modi made an unprecedented speech on National Television and announced demonetisation of 500 and 1000 rupee notes. It came to effect from the midnight of 8<sup>th</sup> November itself. This was like a bolt from the blue sky as it was least expected.

Demonetisation of currency means discontinuity of the particular currency from circulation and replacing it with a new currency. In the current context, it is the banning of the 500 and 1000 denomination currency notes as a legal tender.

The government's main objective behind demonetisation is to curb black money, to curb corruption; to stop funds flowing into illegal activities; to control escalating price rise and to make people accountable for every rupee they possess and pay income tax returns; ultimately aim at cashless society and create Digital India.

Many countries like Nigeria, Russia, North Korea, Australia, Britain have witnessed demonetisation, resulting in failure except Australia

As a background to this decision, govt. had urged people to create bank accounts and do their transaction through bank; gave a deadline for the declaration of income (Oct 30) which showed/ brought/ helped to trace huge amount of undeclared income. However, there were still many who still hoard the black money.

The demonetisation policy is being seen as a financial reform in the country but this decision is fraught with its own merits and demerits.

Merits of Demonetisation.

The demonetisation policy will help India to become corruption-free. Those indulging in taking bribe will refrain from corrupt practices as it becomes hard for them to keep their unaccounted cash. These individuals are now forced to show income and submit PAN for any valid financial transactions. Thus it puts a check on funding related to unlawful activities like terrorism. Besides that, the ban on high value currency will also curb the menace of money laundering. As income tax department can easily track and catch them. This move will also help to stop the circulation of fake currency. Because most of the fake currency put in circulation is of the high value notes and the banning of 500 and 1000 notes will eliminate the circulation of fake currency.

The demonetisation policy will not only force people to come forward and declare their income, but also to pay income tax returns for their hidden income; even though deposits up to 25 lakhs will not come under income tax scrutiny, individuals are required to submit PAN for any transaction above Rs.50000 in cash.

De merits of Demonetisation.

The announcement of the demonetisation of the currencies- 500 and 1000, has caused huge inconvenience to the common people-running to banks to deposit, to exchange, to withdraw notes. The sudden announcement and the delay in the circulation of new currency note, i.e. 2000, led to chaotic situation.

It has deeply affected business of petty vendors as well as large investors due to the cash crunch. The entire economy came to a standstill for a few days. Many poor daily wage workers are left with no jobs and their daily income has stopped because employers are unable to pay their wages.

On the other hand, government also faced many problems like bearing the burden of printing the new currency note and put into circulation. In spite of introduction of new 2000 Rest note problem persisted as transaction proved hard with such high value currency. Moreover, many people have clandestinely discarded the demonetised currency, causing loss to the country's economy.

#### Impact of Demonetisation

First and foremost, people will have lower expenditure power with which it will be hard to go for luxurious things; corruption is expected to come down drastically and in turn the tendency to accumulate money through wrong means will also come down. Slowly it will a bridge the gap between 'the have's and have-not's'. There shall be a great check on terrorist activities.

Indian economy shall flourish; things shall be cheaper, Indian currency shall get respect at the international market. However, people grapple with some difficulties for a couple of months and bear with the temporary inconvenience for a short period.

#### Conclusion

While the government is saying that there are many advantages of Demonetisation policy and are seen only in the long run; the former prime minister and a noted economist Manmohan Singh calls it as 'an organised loot and legalised plunder. We just need to wait and see who would be right, putting our fingers crossed for the best.

