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New Pattern  
**PAPER II**  
(100 Questions)

- ☞ Chronology of historical events and literary works
- ☞ Multiple choice questions for paper II
- ☞ Model Papers
- ☞ Previous Years' Papers

By

B.P. PANIGRAHI

Dr. SAVITA YADAV

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## PUBLISHERS' NOTE

The present work is a humble attempt to satisfy the needs of students appearing for UGC NET/SET Examinations. Syllabus and Guidelines for Paper II have been given in the book. Additional study material for paper II has been provided to facilitate attempt of Objective Type Questions. Questions of all varieties viz., Multiple Choice, Matching Type, Reason and Assertion, Multiple Statement type etc., find place in this volume. We have also incorporated questions asked in previous NET/SET examinations. The book in the present form shall serve as a reliable evocative book for those preparing for NET/SET examinations.

Any suggestions for the improvement shall be thankfully acknowledged.

— With Best Wishes

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## UGC-NET IN OBJECTIVE MODE

As per the revised scheme, the test will consist of two papers as below:

Paper	Marks	Number of Question	Duration
I	100	50 questions. All are compulsory	1 Hour (09:30 AM to 10:30 AM) IST
II	200	100 questions. All are compulsory	2 Hours (11:00 AM to 1:00 PM) IST

**Paper-I** shall consist of 50 objective type compulsory questions each carrying 2 marks. The questions which will be of general nature, intended to assess the teaching/research aptitude of the candidate. It will primarily be designed to test reasoning ability, comprehension, divergent thinking and general awareness of the candidate.

**Paper-II** shall consist of 100 objective type compulsory questions each carrying 2 marks which will be based on the subject selected by the candidate.

All the questions of Paper – II will be compulsory, covering entire syllabi of earlier Paper II & Paper III (including all electives, without options).

### PAPER-II

1. Chaucer to Shakespeare
2. Jacobean to Restoration Periods
3. Augustan Age : 18th Century Literature
4. Romantic Period
5. Victorian Period
6. Modern Period
7. Contemporary Period
8. American and other Non-British Literatures
9. Literary Theory and Criticism
10. Rhetoric and Prosody

### PAPER - III

- Unit – I** Literary Comprehension
- Unit – II** Up to the Renaissance
- Unit – III** Jacobean to Restoration Periods
- Unit – IV** Augustan Age : 18th Century Literature
- Unit – V** Romantic Period
- Unit – VII** Victorian and Pre-Raphaelites
- Unit – VIII** Modern British Literature
- Unit – IX** Literary Theory and Criticism upto T.S. Eliot
- Unit – X** Contemporary Theory



- Elective – I** History of English Language, English Language Teaching.  
**Elective – II** European Literature from Classical Age to the 20th Century  
**Elective – III** Indian Writing in English and Indian Literature in English Translations  
**Elective – IV** American and other Non-British English Literatures  
**Elective – V** Literary Theory and Criticism

## SAMPLE QUESTIONS

### PAPER-II

1. Sissy Jupes is a character in  
(A) Lewis Carroll's *Alice's Adventures in Wonderland*  
(B) Dickens' *Hard Times*  
(C) Dickens' *Christmas Carols*  
(D) George Eliot's *Middlemarch*
2. Which of the following arrangements of English poems is in the correct chronological sequence?  
(A) Lapis Lazuli – L'Allegro – Lamia – Thyrsis  
(B) Lamia – Lapis Lazuli – Thyrsis – L'Allegro  
(C) L'Allegro – Lamia – Thyrsis – Lapis Lazuli  
(D) Thyrsis – Lamia – L'Allegro – Lapis Lazuli
3. The words, "beaded bubbles winking at the brim" occurs in  
(A) *Ozymandias*  
(B) *Ode to a Nightingale*  
(C) *Hero and Leander*  
(D) *Dejection – an Ode*



# **CHRONOLOGY**

(1)



## CHAUCER TO SHAKESPEARE

### CHRONOLOGY OF HISTORICAL EVENTS

A.D.	
450	Coming of the 'Saxons' to England
597	St. Augustine's mission arrives in Kent
735	Death of Bede
871	Alfred becomes king of Wessex
899	Death of Alfred
991	The battle of Maldon : Byrhtnoth defeated by the Danes
1042	Accession of Edward, the Confessor
1066	Norman Conquest Battles of Hastings and Stamford Death of Edward William of Normandy becomes the king.
1154	Accession of Henry II
1170	Murder of Becket
1189	Death of Henry II
1204	Loss of Normandy
1215	Magna Carta
1221-4	Arrival of Dominican and Franciscan Friars in England
1265	Death of Simon de Montfort
1314	Battle of Bannockburn
1327	Accession of Edward III
1337	Beginning of the Hundred Years War
1338	Hundred Years War begins
1343	Birth of Geoffrey Chaucer
1344	Order of Garter founded
1348	First occurrence of the Black Death in England
1377	Death of Edward III



	Accession of Richard II
	Reformation by Wycliffe
1381	The Peasant's Revolt
1384	Death of Wycliffe
1394	Birth of Charles of Orleans and James I of Scotland
1399	Dethronement of Richard II
	Accession of Henry IV
1400	Death of Chaucer
	Murder of Richard II
1408	Death of John Gower
1413	Death of Henry IV
1415	Battle of Agincourt
1422	Death of Henry V
1426	Death of Thomas Hoccleve
1449	Death of John Lydgate
1453	Battle of Castilian
1455	The first battle of the Wars of Roses
1461	Dethronement of Henry VI
	Edward IV proclaimed king
1470	Restoration of Henry VI
1485	Richard III defeated at Battle of Bosworth; succeeded by Henry VII
1492-1504	Voyages of Columbus
1504	Colet made Dean of St. Paul's
1509	Henry VII dies; accession of Henry VIII, who marries Katherine Aragon.
1513	Battle of Flodden
1517	Luther publishes 95 theses at Wittenberg
1520	Field of Cloth of Gold
1521	Henry VIII given the title of 'Defender of the Faith' by the Pope.
1525	Battle of Pavia
1529	Fall of Wolsey; Rise of Thomas Cromwell; More becomes Chancellor
1533-5	Henry excommunicated; Acts of Succession and Supremacy; Henry makes himself Supreme Head of the Church; More executed; Henry VIII divorces Catherine of Aragon and marries Anne Boleyn
1534	Abolition of Pope's authority; Henry, 'Head' of Church of England
1535	Thomas More executed



1536-9	Abbeys suppressed; Breaking of images; English Bible in every church; Union of England and Wales
1537	Beginning of Calvin's Theocracy at Geneva
1540	Institution of the Jesus; Cromwell executed.
1542	Roman Inquisition established.
1545	Council of Trent opens
1547	Henry VIII dies; Accession of Edward VI; Surrey executed
1549	Book of Common Prayer; Act of Uniformity
1553	Edward VI dies; Accession of Mary
1555-6	Executions of Cranmer, Ridley and Latimer
1558	Mary dies; accession of Elizabeth I; Loss of Calais
1570	Elizabeth excommunicated by Pope Pius V
1571	Battle of Lepanto
1577	Drake begins voyage around the world
1586	Sidney killed at the battle of Zutphen
1587	Execution of Mary Queen of Scots; opening of Rose Theatre
1588	Spanish Armada defeated
1592	Plague closes theatres for two years
1594	Lord Chamberlain's Men (theatre company) established
1596	Essex storms Cadiz
1599	Essex goes to Ireland returns and is imprisoned; Globe theatre built
1600	Bruno burnt at Rome; East India Company founded
1601	Essex rebellion
1603	Death of Elizabeth; Accession of James VI as James I; Union of the crowns of England and Scotland
1605	Gunpowder Plot.; Johnson's first court masque with Inigo Jones.
1606	Charter granted to Virginia Company
1609	Virginian expedition wrecked in the Bermudas
1610	Plantation of Ulster commences
1611	King James' Bible published
1613	Marriage of Princess Elizabeth to Elector Palatine; Globe theatre burned
1614	The Globe rebuilt
1616	Death of Shakespeare
1618	Execution of Raleigh; Thirty Years War begins
1620	Pilgrim Fathers sail for America
1621	Donne appointed Dean of St. Pauls



### CHRONOLOGY OF LITERARY WORKS

c.720	Lindisfarne Gospels
731	Bede, <i>Ecclesiastical History of the English People</i>
992	Aelfric, <i>Catholic Homilies</i>
c. 1000	The four major surviving manuscripts of Anglo-saxon poetry: <i>Vercelli</i> , <i>Exeter</i> , <i>Caedmon</i> and <i>Beowulf Mss</i>
c.1138	Geoffrey of Monmouth, <i>History of the Kings of Britain</i>
1184-86	Andreas Capellanus, <i>De amore</i>
c.1188	Gervase, <i>History of Canterbury</i>
c.1200	<i>The Owl and the Nightingale</i> ; Lazamon, <i>Brut</i> ; Jocelin of Brakelond, <i>Chronicle</i>
c.1220	<i>Ancrene Riwe</i>
c.1225	<i>King Horn</i>
c.1275	Guillaume de Lorris, <i>Romans de la rose</i>
c.1370	Chaucer, <i>Book of the Duchess</i>
c.1377	Langland, <i>Piers Plowman</i> (B Text)
1385	Chaucer, <i>Troilus and Criseyde</i>
c.1387	Chaucer begins work on <i>The Canterbury Tales</i>
1390	Gower, <i>Confessio Amantis</i>
c. 1400	Sole surviving manuscript of <i>Sir Gawain, Pearl, Cleanliness, and Patience</i>
1431-8	Lydgate, <i>The Fall of Princes</i>
1435	James Stewart, <i>The King's Quair</i>
1473-74	Caxton, <i>History of Troy</i> , the first book printed in English
1485	Malory, <i>Morte D'Arthur</i>
1500	Skelton, <i>Bouge of court</i> ; Erasmus, <i>Adagia</i>
c.1504	Skelton, <i>Philip Sparrow</i>
1513	Skelton, <i>Ballad of Scottish King</i> ; Douglas; <i>Translation of Aeneid</i> ; Machiavelli, <i>Il Principe</i> ('The Prince')
1516	More, <i>Utopia</i> ; Skelton, <i>Magnificence</i>
1519	Erasmus, <i>Moriae encomium</i> ('Praise of folly')
1523	Skelton, <i>Garlande of Laurell</i>
1531	Elyot, <i>Boke named the Governour</i>
1537	Crammer, <i>Institution of a Christian Man</i>
1547	Cranmer, <i>Bonner Grindal</i> etc., <i>Certain Sermons or Homilies</i>
1549	Book of Common Prayer
1557	Tottel's edition of <i>Songs and Sonnets (Tottel's Miscellany)</i> ; Surrey's translation of <i>Aeneid</i> II and IV; North, <i>Dial of princes</i>



1559	<i>Mirror for Magistrates</i>
1560	'Geneva' Bible
1561	Hoby's translation of Castiglione's, <i>Book of the Courtyer</i> ; Norton's translation of Calvin, <i>Institution</i>
1563	Foxe, <i>Actes and Monuments</i>
1568	Bishop's Bible
1570	Ascham, <i>The Scholemaster</i>
1577	Sidney, 'Old' <i>Arcadia</i> (1577-80); Holinshed, <i>Chronicles</i>
1578	Lyly, <i>Euphues or the Anatomy of wit</i>
1579	Spenser, <i>Shepherds' Calender</i> ; North, <i>Plutarch's Lives</i>
1581	Sidney, <i>Astrophel and Stella</i> (1581-83), <i>Defence of Poesie</i> (c1582), 'New' <i>Arcadia</i> (Three books, uncompleted c. 1584)
1587	Camden, <i>Brilannia</i>
1588-92	Shakespeare's early plays including 1, 2, 3 <i>Henry VI</i> , <i>Taming of the Shrew</i> , <i>Comedy of Errors</i> , <i>Love's Labours Lost</i> , <i>Richard III</i>
1589	Puttenham, <i>Arte of English Poesie</i>
1590	Spenser, <i>Faerie Queene</i> (I-III); Sidney, <i>New Arcadia</i> ; Lodge, <i>Rosalynde</i>
1592	Daniel, <i>Delia</i> and <i>The Complaint of Rosamund</i> ; Raleigh, <i>Ocean to Scinthia</i> ; Kyd, <i>The Spanish Tragedy</i>
1593	Marlowe; <i>Hero and Leander</i> ; Shakespeare; <i>Venus and Adonis</i> ; Drayton, <i>Idea the Shepherd's Garland</i> ; Hooker, <i>Law of Ecclesiastical Polity</i> (I-IV)
1594	Shakespeare, <i>Sonnets</i> (composed); Nashe, <i>Unfortunate Traveller</i>
1594-1600	Shakespeare, plays including <i>Midsummer Night's Dream</i> , <i>Romeo and Juliet</i> , 1, 2 <i>Henry IV</i> , <i>As You Like It</i> , <i>Merry Wives of Windsor</i> , <i>Julius Caesar</i>
1595	Daniel, <i>Civil Wars</i> (I-IV); Spenser, <i>Amoretti</i> , <i>Epithalamion</i>
1596	Spenser, <i>Faerie Queene</i> (enlarged to six books), <i>Prothalamion</i> ; Davies; <i>Orchestra</i>
1597	Drayton, <i>England's Heroical Epistles</i> ; Hooker, <i>Laws of Ecclesiastical Polity</i> , V; Bacon's <i>Essays</i>
1598	Chapman & Marlowe, <i>Hero and Leander</i> ; Styow, <i>Survey of London</i>
1599	Daniel, <i>Poetical Essays</i> (including <i>Musophilus</i> ); Nashe, <i>Lenten Stuffe</i>
1601	Shakespeare, plays including <i>Hamlet</i> , <i>Twelfth Night</i> , <i>All's Well That Ends Well</i> , <i>Measure for Measure</i>
1603	Jonson, <i>Sejanus</i>
1604	Shakespeare, plays including <i>Othello</i> , <i>King Lear</i> , <i>Macbeth</i> , <i>Antony and Cleopatra</i> , <i>Coriolanus</i>
1605	Bacon, <i>Advancement of Learning</i>



1608-13	Shakespeare, plays including <i>Cymbeline</i> , <i>Winter's Tale</i> , <i>Tempest</i> , <i>Henry VIII</i>
1611	'Authorised' version of Bible
c.1613	Webster, <i>The White Devil</i>
1616	Ben Jonson, <i>Works</i>

### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
Geoffrey Chaucer (1340-1400)	<i>The Romaunt of the Roses</i> <i>The Book of the Duchesse</i> (1369) <i>Anelida and Arcite</i> <i>The Parliament of Fouls</i> <i>Troilus and Criseyde</i> <i>The House of Fame</i> (incomplete) <i>The Legend of Good Women</i> <i>The Canterbury Tales</i>
William Langland (c. 1330-c. 1386)	<i>The Vision of William Concerning Piers the Plowman</i> <i>A Treatise on the Astrolabe</i>
John Barbour (c. 1320-95)	<i>Bruce</i> (1375)
John Gower (1330-1408)	<i>Speculum Meditantis</i> (c. 1376-78) <i>Vox Calmantis</i> (c.1374-81) <i>Confessio Amantis</i>
James I (1394-1437)	<i>The King is Quair</i> <i>Peblis to the Play</i> <i>Christis Kirk on the Grene</i>
Sir David Lyndsay (1490-1555)	<i>The Dreme</i> (1528) <i>The Testament of Squyer Meldrum</i> <i>The Testaments and Complayment of the Papyngo</i> <i>The Pleasant Satyre of Thrie Estaits</i>
Robert Henryson (1429-1508)	<i>Morall Fabillis of Esope</i> <i>The Testament of Cressied</i> <i>Orphens and Eurydice</i> <i>Robene and Makyne</i> <i>Garmond of Gude Ladies</i>



WRITERS	WORKS
William Dunbar (1460-1530)	<i>Goldyn Targe</i> <i>Thrissil and Rois</i> <i>Dance of the Seven Deidlie Synnis</i> <i>Lament for the Makaris</i>
Gavin Douglas (1474-1522)	<i>The Palice of Honour</i> <i>King Hart</i> <i>Conscience</i>
John Skelton (1460-1529)	<i>Garland of Laurell</i> <i>Why Come Ye nat to Court</i> <i>Dirge on Edward IV</i> <i>Magnificence</i>
John Lydgate (1370-1451)	<i>The Falls of Princes</i> <i>The Temple of Glass</i> <i>Story of Thebes</i> <i>London Lickpenny</i>
Thomas Occleve (1368-1450)	<i>Regement of Princes</i> <i>La Mala Regle</i> <i>The complaint of Our Lady</i> <i>Occleve's Complaint</i>
Stephen Hawes (1474-1530)	<i>The Passetyme of Pleasure</i> <i>The Example of Virtue</i> <i>The Conversion of Swesrrs</i> <i>A Joyfull Medytacyon</i>
Alexander Barclay (1475-1552)	<i>Ship of Fools</i> <i>Certayne Ecloges</i>
Edmund Spenser (1552-1599)	<i>The Shepherds Calendar</i> (1579) <i>The Ruins of Time</i> <i>The Tears of the Muses</i> <i>Mother Habberd's Tale</i> <i>The Ruins of the Muses</i> <i>Amoretti</i> <i>Epithalamion</i>



WRITERS	WORKS
George Gascoigne (1525-77)	<i>Prothalamion</i> <i>A View of the Present State of Ireland</i> (Prose) <i>The Faerie Queene</i> <i>The Steele Glass</i> (1576) <i>Jocasta</i> (1566) <i>Supposes</i> (1566)
Sir Philip Sidney (1554-86)	<i>Astrophel and Stella</i> (1591) <i>Arcadia</i> (1598) <i>Apologie for Poetrie</i> (1595) <i>The Harmonie of the Church</i>
John Donne (1573-1631)	<i>Of the Progress of the Soul</i> (1601) <i>Songs and Sonnets</i> <i>Aire and Angels</i> <i>A Nocturnall Upon S Lucies Day</i> <i>A Valediction : Forbidding</i> <i>Mourning</i> <i>The Extasie</i> <i>The Pseudo-Martyr</i> (1610) <i>Ignatius His Conclave</i> (1611) <i>Devotions</i> (1614) <i>Death's Duell</i> (1630)
Robert Greene (1588-92)	<i>Alphonsus, King of Aragon</i> (1587) <i>Frier Bacon and Frier Bongey</i> (1589) <i>Orlando Furioso</i> (1591) <i>The So High Historie of James the Fourth</i> (1592)
Thomas Nash (1567-1601)	<i>Summer's Last Will and Testament</i> (1592) <i>The Unfortunate Traveller, Or the Life of Jack Wilton</i> (1594)
Thomas Lodge (1558-1625)	<i>The Wounds of Civile War</i> <i>Rosalynde</i> (1590) <i>Legacie</i> (1590)
Christopher Marlowe (1564-93)	<i>Tamburlaine the Great</i> (1587) <i>The Second Part of Tamburlaine the Great</i> (1588) <i>The Jew of Malta</i> (1589)



WRITERS	WORKS
George Peele (1558-98)	<i>Edward II</i> (1591)
	<i>Doctor Faustus</i> (1592)
	<i>The Tragedy of Dido, Queen of Carthage</i> (1593)
	<i>The Massacre at Paris</i> (1593)-(Unfinished)
	<i>The Araygnement of Paris</i> (1584)
	<i>The Famous Chronicle of King Edward the First</i> (1593)
	<i>The Old Wive's Tale</i> (1594)
Richard Lovelace (1618-58)	<i>The Love of King David and Fair Bethasabe</i> (1599)
	<i>Lucasta</i> (1649)
	' <i>To Althea From Prison</i> ' ' <i>To Lucasta going to the Wars</i> '
Sir John Suckling (1609-42)	' <i>Ballad upon a Wedding</i> ' <i>Why So Pale and Wan, Fond Lover?</i>
William Shakespeare (1564-1616)	<i>Venus and Adonis</i> (1593)
	<i>The Rape of Lucrece</i> (1594)
	<i>The Passionate Pilgrim</i> (1599)
	<i>Henry VI</i> (1591-92)
	<i>Richard III</i> (1593)
	<i>The Comedy of Errors</i> (1593)
	<i>Titus Andronicus</i> (1594)
	<i>The Taming of the Shrew</i> (1594)
	<i>Love's Labour Lost</i> (1594)
	<i>Romeo and Juliet</i> (1594)
	<i>A Midsummer Night's Dream</i> (1595)
	<i>The Two Gentlemen of Verona</i> (1595)
	<i>King John</i> (1595)
	<i>Richard II</i> (1596)
	<i>The Merchant of Venice</i> (1596)
	<i>Henry IV</i> (1597)
	<i>Much Ado About Nothing</i> (1598)
	<i>Henry V</i> (1599)
	<i>Julius Caesar</i> (1599)
<i>The Merry Wives of Windsor</i> (1600)	



WRITERS	WORKS
	<i>As You Like It</i> (1600) <i>Hamlet</i> (1601) <i>Twelfth Night</i> (1601) <i>Troilus And Cressyede</i> (1602) <i>All's Well That Ends Well</i> (1602) <i>Measure for Measure</i> (1604) <i>Othello</i> (1604) <i>Macbeth</i> (1605) <i>King Lear</i> (1605) <i>Antony and Cleopatra</i> (1606) <i>Coriolanus</i> (1606) <i>Timon of Athens</i> (1607) - (Unfinished) <i>Pericles</i> (1608) <i>Cymbeline</i> (1609) <i>The Winter's Tale</i> (1610) <i>The Tempest</i> (1611) <i>Henry VIII</i> (1613)
Thomas Kyd (1558-94)	<i>The Spanish Tragedie</i> (1585) <i>Cornelia</i> (1593)
Ben Jonson (1573-1637)	<i>Every Man in His Humour</i> (1598) <i>Every Man out of His Humour</i> (1599) <i>Cynthia's Revels</i> (1600) <i>The Poetaster</i> (1601) <i>Volpone, or the Fox</i> (1605) <i>Epicaene, or the Silent Woman</i> (1609) <i>The Alchemist</i> (1610) <i>Bartholomew Fayre</i> (1614) <i>The Devil is an Ass</i> (1616) <i>The Staple of News</i> (1625) <i>Sejanus his Fall</i> (1603) <i>Catline his Conspiracy</i> (1611) <i>The Masque of Beauty</i> (1608) <i>The Masque of Queens</i> (1609)

WRITERS	WORKS
John Webster (1578-1634)	<i>Oberon, The Fairy Prince</i> (1611) <i>Underwoods</i> (lyrics) <i>The White Devil</i> (1612) <i>The Duchess of Malfi</i> (1614)
Francis Beaumont (1584-1616) and John Fletcher (1579-1625) (Jointly wrote)	<i>The Devil's Law Case</i> (1623) <i>A Kind of No King</i> (1611) <i>The Night of the Burning Pestle</i> (1607) <i>The Scornful Lady</i> (1616) <i>The Maid's Tragedy</i> (1610) <i>Philaster</i> (1611) <i>The Faithful Shepherdess</i> (By Fletcher alone)
George Chapman (1559-1634)	<i>The Blind Beggar of Alexandria</i> (1596) <i>Busy d' Ambois</i> (1604) <i>Charles' Duke of Byron</i> (1608) <i>The Tragedy of Chabot</i> (1613) <i>All Fools</i> (1605) <i>Eastward Hoe</i> (1605) (He also translated Homer)
Thomas Malorie (d. 1471)	<i>Morte de' Arthur</i>
Reginald Peacock (1390-1461)	<i>The Repressor of Over-much Blaming of the Clergy</i> (1445) <i>The Book of Faith</i>
William Caxton (1422-91)	<i>Recuyell of the Histories of Troye</i> (1471) <i>Game and Playe of the Chesse</i> (1475)
John Fisher (1459-1535)	<i>The Ways of Perfect Religion</i>
Sir Thomas More (1478-1535)	<i>Utopia</i> (1551) English Translation <i>The Life of John Picus</i> <i>The Historie of Richard III</i>



## JACOBEAN TO RESTORATION PERIODS

### CHRONOLOGY OF HISTORICAL EVENTS

1625	Death of James I; Accession of Charles I
1629	Charles I begins personal rule with the dissolution of Parliament
1633	Laud appointed Archbishop of Canterbury
1640	Long Parliament summoned
1642	Civil War; Closing of the theatres
1644	Victory of Parliamentary army at Marston Moor
1645	Execution of Laud; Victory of Parliamentary army
1646	King surrenders to the Scots
1647	Putney debates
1649	Trial and execution of Charles I
1649-52	Oliver Cromwell conquers Ireland and Scotland
1653	Cromwell becomes Lord Protector
1655-60	War with Spain
1658	Cromwell dies; succeeded by his son, Richard
1659	Richard overthrown by the army; Rump Parliament recalled.
1660	Charles II Restored; Reopening of the theatres
1662	Church of England restored; Royal Society receives its Charter; Revision of Book of Common Prayer
1665	Second Dutch War begins; Great Plague in London
1666	London destroyed in Great Fire; Wren's plan for a totally new city comes too late to be used
1681	Lord Shaftesbury tried for high treason, acquitted
1685	Charles II dies; James II succeeds; Monmouth invades and is crushed
1688	Glorious Revolution; James II flees, William III and Mary II succeed
1694	Mary dies

### CHRONOLOGY OF LITERARY WORKS

1621	Burton, <i>Anatomy of Melancholy</i> ; Mary Worth, <i>Urania</i>
1622	Middleton, <i>The Changeling</i>
1623	Shakespeare, <i>First Folio</i>



1627	Bacon, <i>New Atlantis</i>
1628	William Harvey, <i>De motu cordis et Sanguinis</i>
1629	Andrewes, <i>XCVI Sermons</i>
1633	Donne, <i>Poems</i> ; Herbert, <i>The Temple</i> ; Ford, <i>'Tis Pity She's a Whore</i>
1634	Milton, <i>Comus</i> performed
1635	Quarles, <i>Emblems</i>
1637	Milton, <i>Lycidas</i>
1644	Milton, <i>Areopagitica</i>
1646	Crashaw, <i>Steps to the Temple</i>
1647	Cowley, <i>The Mistress</i>
1648	Herrick, <i>Hesperides</i>
1649	Lovelace, <i>Lucasta</i>
1650	Marvell, <i>Horatian Ode</i> (composed); Vaughan, <i>Silex Scintillans</i>
1651	Hobbes, <i>Leviathan</i>
1656	Harrington, <i>Oceana</i>
1660	Dryden, <i>Astraea Redux</i> ; Pepys begins his diary
1664	Katherine Philips, <i>Poems</i>
1667	Dryden, <i>Annus Mirabilis</i> ; Milton, <i>Paradise Lost</i>
1671	Milton, <i>Paradise Regain'd</i>
1675	Wycherley, <i>The Country Wife</i> ; Rochester, <i>A Satyre against Mankind</i>
1677	Dryden, <i>All for Love</i> ; Behn, <i>The Rover</i>
1678	Bunyan, <i>The Pilgrim's Progress</i> (Part I)
1680	Rochester, <i>Poems</i>
1681	Dryden, <i>Absolom and Achitophel</i>
1682	Dryden, <i>Mac Flecknoe</i> (Written c 1678), <i>Religio Laici</i>
1687	Newton, <i>Principia</i>
1690	Locke, <i>Essay Concerning Human Understanding</i>
1695	Congreve, <i>Love for Love</i>
1700	Congreve, <i>The Way of the World</i>
1702-03	Clarendon, <i>History of the Rebellion</i>
1704	Defoe, <i>The Review</i> (begun); Swift, <i>The Battle of the Books</i> and <i>A Tale of a Tub</i>
1706	Farquhar, <i>The Recruiting Officer</i>
1707	Farquhar, <i>The Beaux Stratagem</i>
1709	Pope, <i>Pastorals</i>
1709-11	Steele (and others), <i>The Tatler</i>
1711-12	<i>The Spectator</i>
1712	Pope, <i>The Rape of the Lock</i>
1713	Anne Finch, <i>Miscellany Poems</i>



### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
Francis Bacon (1561-1626)	<i>Essays</i> (1597, 1612, 1625: three editions respectively) <i>The Advancement of Learning</i> (1605) <i>The History of Henry VII</i> (1622) <i>Apophthegms</i> (1625) <i>The New Atlantis</i> (Unfinished) <i>Novum Organum</i> (1620) in Latin <i>Sylva and Sylvarum</i>
Roger Ascham (1515-68)	<i>Toxophilus</i> (1545) <i>The Scholemaster</i> (1570)
John Lyly (1554-1606)	<i>Euphues, the Anatomy of Wit</i> (1579) <i>Euphues and his England</i> (1580)
Robert Burton (1577-1640)	<i>The Anatomy of Melancholy</i> (1621)
Michael Drayton (1563-1631)	<i>England's Heroical Epistles</i> (1603) <i>The Baron's Wars</i> (1603) <i>Poly-Olbion</i>
Samuel Daniel (1562-1619)	<i>Christ Victorie Triumph</i> (1610)
Phinea Fletcher (1582-1650)	<i>Defence of Ryme</i> (1602) (Criticism)
John Milton (1608-74)	<i>L' Allegro</i> (1632) <i>Il Penseroso</i> (1632) <i>Comus</i> (1634) <i>Lycidas</i> (1637) <i>Paradise Lost</i> (1667) <i>Paradise Regained</i> (1671) <i>Samson Agonistes</i> (1671) ' <i>Ode on the Morning of Christ's Nativity</i> ' (1629) ' <i>Oh, Shakespeare</i> ' (1630) ' <i>On Arriving at the Age of Twenty Three</i> ' (1631) ' <i>Of Education</i> ' (1644) <i>Areopagitica</i> (1644) <i>History of Britain</i> (Incomplete)



WRITERS	WORKS
Thomas Middleton (1570-1627)	<i>The Changeling</i> (1624) <i>Women Beware Women</i> (1622) <i>The Witch</i> <i>The Spanish Gipsy</i> (1623) <i>The Roaring Girle; or Moll Cutpurse</i> (1611) (in collaboration with Dekker)
John Marston (1575-1634)	<i>Antonio and Mellida</i> (1599) <i>Antonio's Revenge</i> (1602)
Thomas Dekker (1572-1632)	<i>Old Fortunatus</i> (1599) <i>The Shoemaker's Holiday</i> (1599) <i>Satiromastix</i> (1602) <i>The Virgin Martyr</i> (1620) (in collaboration with Massinger)
Thomas Heywood (1575-1650)	<i>A Woman Killed with Kindness</i> (1603) <i>The English Traveller</i> (1633) <i>The Captives</i> (1624) <i>King Edward the Fourth</i> (1597) <i>The Royall King and the Loyall Subject</i> (1602)
Philip Massinger (1583-1640)	<i>A New Way to Pay Old Debts</i> (1633) <i>The City Madam</i> (1632) <i>The Duke Milaine</i> (1623) <i>The Unnatural Combat</i> (1639)
John Ford (1586-1639)	<i>The Broken Heart</i> (1633) <i>'Tis Pity She's a Whore</i> (1633) <i>Perking Warbeck</i> (1634) <i>The Witch of Edmonton</i> (1621) (in collaboration with Dekker and Rowley) <i>The Lover's Melancholy</i> (1628) <i>Love's Sacrifice</i> (1633) <i>The Fancies Chart and Noble</i> (1638)
George Herbert (1593-1633)	<i>The Temple</i> (1633) <i>'Affliction'</i>



WRITERS	WORKS
Richard Crashaw (1613-49)	<i>'Easter Wings'</i> <i>'The Collar'</i> <i>'Man'</i> <i>Steps to the Temple</i> (1646) <i>Carmen Deo Nostro</i> (1652) <i>The Infant Martyrs</i> <i>A Letter to the Countess of Denbigh</i>
Henry Vaughan (1622-95)	<i>Poems</i> (1646) <i>Olor Iscanus</i> (1651) <i>Silex Scintillans</i> (1650) <i>Thalia Redivia</i> (1678) <i>'Regeneration'</i> <i>'The Retreat'</i>
Andrew Marvell (1621-78)	<i>'To His Coy Mistress'</i> <i>'An Horatian Ode Upon Cromwell's Return from Ireland'</i> <i>The Rehearsal Transposed</i> (1673) <i>New Letters</i> (a Prose work) (1653) <i>The Definition of Love</i> (between 1650-1652 and Pub. in 1681)
Abraham Cowley (1618-67)	<i>Pyramus and Thisbe</i> (1628) <i>Constantia and Philetus</i> (1630) <i>The Darideis</i> (1656) <i>The Mistress</i> (1647) <i>Pindarique Odes</i> <i>Discourse by Way of Vision</i> <i>Concerning the Government of Oliver Cromwell</i> (1661)
Thomas Carew (1594-1639)	<i>Poems</i> (1640)
Robert Herrick (1591-1674)	<i>Noble Numbers</i> (1647) <i>Hesperides</i> (1648) <i>To Anthea</i> <i>To Julia</i> <i>Cherry Ripe</i>
Sir Thomas Brown (1605-82)	<i>Religio Medici</i> (1642) <i>Pseudodoxia Epidemica or Vulgar Errors</i> (1646)



WRITERS	WORKS
	<i>Hydriotaphia : Urn Burial</i> (1658) <i>The Garden of Cyrus</i> (1658) <i>Christian Morals</i>
Edward Hyde, Earl of Clarendon (1609-74)	<i>The History of the Rebellion and Civil Wars in England</i> (1704)
Thomas Hobbes (1588-1679)	<i>Leviathan</i> (1651)
Jeremy Taylor (1613-67)	<i>The Liberty of Prophesying</i> (1647) <i>Holy Living</i> (1650) <i>Holy Dying</i> (1651)
Thomas Fuller (1608-61)	<i>The History of the Holy War</i> (1639) <i>The Church History of Britain</i> (1655) <i>An Alarum to the Countries of England and Wales</i> (1660) <i>The Worthies of England</i> (1662) <i>Good Thought and Bad Times</i> (1645)
John Dryden (1631-1700)	<i>The Wild Gallant</i> (1663) <i>The Rival Ladies</i> (1663) <i>The Indian Emperor</i> (1665) <i>Tyrannick Love</i> (1669) <i>The Conquest of Granada</i> (in two parts, 1669 and 1670) <i>Aureng-Zeb</i> (1675) <i>All for Love, or The World Well Lost</i> (1678) <i>Don Sebastian</i> (1690) <i>Cleomenes</i> (1692) <i>Love Triumphant</i> (1694)
William Congreve (1670-1729)	<i>The Old Bachelor</i> (1693) <i>The Double Dealer</i> (1693) <i>Love for Love</i> (1695) <i>The Way of the World</i> (1700) <i>The Mourning Bride</i> (1697), (a tragedy)
William Wycherly (1640-1715)	<i>Love in Wood</i> (1671) <i>The Gentleman Dancing Master</i> (1672) <i>The Country Wife</i> (1674) <i>The Plain Dealer</i> (1676)



WRITERS	WORKS
George Etherege (1635-91)	<i>The Comical Revenge, or Love in a Tub</i> (1664) <i>She Would if She Cou'd</i> (1668) <i>The Man of Mode, or Sir Fopling Flutter</i> (1676)
Sir John Vanbrugh (1664-1726)	<i>The Relapse</i> (1696) <i>The Provoked Wife</i> (1697) <i>The Confederacy</i> (1705)
Geogre Farquhar (1678-1707)	<i>The Recruiting Officer</i> (1706) <i>The Beaux Stratagem</i> (1707)
Thomas Shadwell (1642-92)	<i>The Sullen Lovers</i> (1668) <i>The Squire of Alsatia</i> (1688) <i>Bury Fair</i> (1689)
Thomas Otway (1651-85)	<i>Alcibiades</i> (1675) <i>Don Carlos</i> (1676) <i>The Orphan</i> (1680) <i>Venice Preserved</i> (1682)
Nathaniel Lee (1649-92)	<i>Nero</i> (1674) <i>Sophonisba</i> (1676) <i>The Rival Queens</i> (1677) <i>Mithridates</i> (1678)
John Crowne (1640-1703)	<i>Caligula</i> (1698) <i>Thyestes</i> (1681) <i>Sir Courtly Nice</i> (1685)
John Dryden (1631-1700)	<i>Astraea Redux</i> (1660) <i>Annus Mirabilis</i> (1667) <i>Absalom and Achitophel</i> (1681) <i>MacFlecknoe</i> <i>Absalom and Achitophel, Second Part</i> (1682) <i>Religio Laici</i> (1682) <i>The Hind and the Panther</i> (1687) <i>Alexander's Feast</i> (1697) <i>Essay of Dramatic Poesie</i> (1668) (a prose work)
Samuel Butler (1612-80)	<i>Hudibras</i> (1663)



## AUGUSTAN AGE : 18TH CENTURY LITERATURE

### CHRONOLOGY OF HISTORICAL EVENTS

1701	War of Spanish Succession begins; Britain and allies against France
1702	William dies; Anne succeeds
1704	Marlborough's victory at Blenheim
1707	Union of England and Scotland
1713	Peace of Utrecht ends War of Spanish Succession
1714	Annie dies; George I, summoned from Hanover, succeeds
1715	Jacobite rebellion in favour of James Edward, the 'Old Pretender'
1720	South Sea Bubble: thousands lose money; directors and government accused of corruption
1721	Walpole forms ministry
1727	George I dies; George II succeeds; Walpole retains power; Death of Newton
1733	Walpole's ministry survives excise crisis
1737	Queen Caroline dies; Licensing Act
1739	War against Spain, long resisted by Walpole, begins
1740	War of Austrian Succession begins
1742	Walpole falls
1745	Second Jacobite Rebellion, led by Charles Edward the 'Young Pretender' harshly put down
1748	Peace of Aix-la-Chappelle ends war of Austrian Succession
1756	Beginning of seven years war
1757	Pitt-Newcastle Ministry; conquest of India begins under General Clive.
1759	Wolfe takes Quebec
1760	George II dies; his grandson George III succeeds
1762	Lord Butes ministry proves unpopular
1763	Peace of Paris ends Seven Years War; British gains in India and North America
1770	North's ministry begins; Suicide of Chatterton
1776	American Declaration of Independence
1780	Gordon Riots
1781	British Forces defeated by Americans at Yorktown



1783	Peace of Versailles in which Britain recognizes the independence of the American Colonies
1784	James Watt invents the steam engine
1785	Cartwright invents the power loom
1787	Association for the Abolition of the Slave Trade formed
1788-9	Regency crisis
1789	The French Revolution. The Fall of the Bastille on 14 July; the Declaration of the Rights of Man on 4 August
1791	Flight of Louis XVI
1792	French royal family imprisoned; September massacres
1793	Execution of Louis XVI; The Terror, murder of Marat; Britain joins the war against France
1794	Danton and Robespierre executed; In Britain Habeas Corpus Act Suspended; Tooke Holcroft and Thelwall acquitted
1795	The French Directory established
1796	Bonaparte's Italian campaign
1798	The Battle of the Nile; Revolt in Ireland
1799	Bonaparte becomes First Counsel

### CHRONOLOGY OF LITERARY WORKS

1717	Pope, <i>Works</i> (including 'Eloisia to abelard')
1719	Defoe, <i>Robinson Crusoe</i>
1722	Defoe, <i>Moll Flanders</i> and <i>Journal of the Plague Year</i>
1726	Swift, <i>Gulliver's Travels</i> ; Thomson, <i>Winter</i>
1728	Gay, <i>The Beggar's Opera</i> ; Pope, <i>The Dunciad</i> (First Version)
1733	Pope, First imitation of <i>Horace</i> , First epistle in <i>An Essay on Man</i>
1738	Pope, <i>Epilogue to the Satires</i> ; Johnson, <i>London</i>
1739	Charles Wesley, first collection of hymns
1740	Richardson, <i>Pamela</i> (part-1)
1742	Fielding, <i>Joseph Andrews</i>
1743	Pope, <i>The Dunciad</i> (final version)
1744	Sarah Fielding, <i>David Simple</i>
1747-8	Richardson, <i>Clarissa</i>
1748	Smollett, <i>Roderick Random</i>
1749	Johnson, <i>The Vanity of Human Wishes</i> ; Fielding, <i>Tom Jones</i>
1751	Smollett, <i>Peregrine Pickle</i>
1750-2	Johnson, <i>The Ramblers</i>



1757	Burk, <i>A Philosophic Enquiry into the Origin of Our Ideas of the Sublime and Beautiful</i>
1759	Johnson, <i>Rasselas</i>
1759-67	Sterne, <i>Tristram Shandy</i>
1764	Walpole, <i>The Castle of Otranto</i>
1765	Percy, <i>Reliques</i>
1766	Goldsmith, <i>The Vicar of Wakefield</i>
1768	Stern, <i>A Sentimental Journey</i>
1770	Goldsmith, <i>The Deserted Village</i>
1773	Goldsmith, <i>She Stoops to Conquer</i>
1775	Sheridan, <i>The Rivals</i> ; Johnson, <i>Journey to the Western Isles</i>
1776-88	Gibbon, <i>Decline and Fall of the Roman Empire</i>
1777	Sheridan, <i>The School for Scandal</i> ; Reeve, <i>The Old English Baron</i>
1778	Burney, <i>Evelina</i>
1779-81	Johnson, <i>The Lives of the Poets</i>
1781	Sheridan, <i>The Critic</i> ; Rousseau, <i>Confessions</i> ; Schiller, <i>The Robbers</i> ; Kant, <i>A Critique of Pure Reason</i>
1783	Blake, <i>Poetical Sketches</i>
1785	Cowper, <i>The Task</i>
1786	Beckford, <i>Vathek</i> ; Burns, <i>Poems, Chiefly in the Scottish Dialect</i>
1787	Mary Wollstonecraft, <i>Thoughts on the Education of Daughters</i>
1788	<i>Daily Universal Register</i> (started 1785) becomes <i>The Times</i>
1789	Blake, <i>Songs of Innocence</i> ; Gilbert White, <i>Natural History of Selborne</i>
1790	Blake, <i>The Marriage of Heaven and Hell</i> ; Burke, <i>Reflections on the Revolution in France</i>
1791	Boswell, <i>The Life of Samuel Johnson</i> ; Paine, <i>The Rights of Man, (Part-1)</i>
1792	Wollstonecraft, <i>A Vindication of the Rights of Woman</i> ; Holcroft, <i>Anna St Ives</i>
1793	Blake, <i>Visions of the Daughters of Albion, America</i> ; Godwin, <i>Political Justice</i> ; Smith, <i>The Old Man or House</i>
1794	Blake, <i>Songs of Experience</i> ; <i>The Book of Urizen</i> ; Godwin, <i>Caleb Williams</i> ; Ann Radcliffe, <i>The Mysteries of Udolpho</i> ; Holcroft, <i>Hugh Trevor</i>
1795	Lewis, <i>The Monk</i>
1796	Fanny Burney, <i>Camilla</i> ; Lewis, <i>The Monk</i> ; Bage, <i>Hermsprong</i>
1797	Ann Radcliffe, <i>The Italian</i>
1798	Wordsworth and Coleridge, <i>Lyrical Ballads</i> ; Wollstonecraft, <i>The Wrongs of Woman</i>



### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
Nicholas Rowe (1674-1718)	<i>Tamerlane</i> (1702) <i>The Fair Penitent</i> (1703) <i>Jane Shore</i> (1714)
Sir Richard Steele (1672-1729)	<i>The Funeral</i> (1701) <i>The Lying Lover</i> (1703) <i>The Tender Husband</i> (1705) <i>The Conscious Lovers</i> (1722)
Lord Halifax (1633-95)	<i>Miscellanies</i> <i>The Character of a Trimmer</i> <i>Advice to a Daughter</i>
Sir William Temple (1628-99)	<i>Letters</i> (1700) <i>Memoirs</i> (1691) <i>Miscellanea</i>
John Tillotson (1630-94)	<i>Sermons</i>
Jonathan Swift (1667-1745)	<i>The Battle of the Books</i> (1704) <i>A Tale of Tub</i> (1704) <i>Journal to Stella</i> <i>The Drapier's Letters</i> (1724) <i>Gulliver's Travels</i> (1726) <i>Discourse to Prove the Antiquity of the English Tongue</i> <i>Cadenus and Vanessa</i> (1713)
Joseph Addison (1672-1719)	<i>The Spectator</i> <i>The Vision of Mirza</i> <i>Public Credit</i> <i>The Campaign</i> (1704) <i>Cato</i> (1703) <i>Rosamond</i> (1707) <i>The Drummer</i> (1715)
Sir Richard Steele (1672-1729)	<i>The Tatler</i> (1709) <i>The Guardian</i> (1713)



WRITERS	WORKS
Daniel Defoe (1659-1731)	<i>The Shortest Way with the Dissenters</i> (1702) <i>The True-born Englishman</i> (1701) <i>Robinson Crusoe</i> (1719) <i>Duncan Campbell</i> (1720) <i>Memoirs of a Cavalier</i> (1720) <i>Captain Singleton</i> (1720) <i>Moll Flanders</i> (1724) <i>Roxana</i> (1724) <i>A New Voyage Round the World</i> (1725) <i>Of the Knowledge and Characters of Men</i> (Poetry) <i>Of the Characters of Women</i> (Poetry) <i>An Essay on Man</i> (Poetry) <i>Imitations of Horace</i> <i>Epistle to Dr. Arbuthnot</i> (1735)
Matthew Prior (1664–1721)	<i>Alma : or the Progress of the Mind</i> (1718) <i>Solomon on the Vanity of the World</i> (1718)
John Gay (1685-1732)	<i>The Rural Sports</i> (1713) <i>The What D'ye Call It</i> (1715) <i>Trivia, or The Art of Walking - the Streets of London</i> (1716) <i>The Beggar's Opera</i> (1728), a Play <i>Black-eyed-Susan</i> (A ballad)
Lady Winchilsea (1661-1720)	<i>The Spleen</i> (1701) <i>The Prodigy</i> (1706) <i>A Nocturnal Reverie</i> (1713)
Alexander Pope (1688-1744)	<i>Pastorals</i> (1709) <i>An Essay on Criticism</i> (1711) <i>Windsor Forest</i> (1713) <i>The Rape of the Lock</i> (1712) Translation of <i>Iliad</i> and <i>Odyssey</i> <i>Dunciad</i> (1728) <i>To Lord Bathurst</i> (Poetry) <i>Of the Use of the Riches</i> (Poetry)



WRITERS	WORKS
James Thomson (1700-48)	<i>The Seasons</i> (1730) <i>Liberty</i> (1736) <i>The Castle of Indolence</i> (1748) <i>Sophonisba</i> (1729) - (A play) <i>Alfred</i> (1740)
Oliver Goldsmith (1728-74)	<i>The Traveller</i> (1764) <i>The Deserted Village</i> (1770) <i>The Hermit</i> <i>Elegy on the Death of a Mad Dog</i> <i>The Good Natured Man</i> (1768) (A play) <i>She Stoops to Conquer</i> (1773) (A play) <i>The Citizen of the World</i> (1759) <i>The Vicar of Wakefield</i> (1766)
Thomas Gray (1716-71)	<i>Ode on a Distant Prospect of Eton College</i> (1747) <i>Elegy Written in a Country Churchyard</i> (1751) <i>Pindaric Odes</i> (1757)
William Blake (1757-1827)	<i>Poetical sketches</i> (1783) <i>Songs of Innocence</i> (1789) <i>The Book of Thel</i> (1790) <i>The French Revolution</i> (1791) <i>Songs of Experience</i> (1794) <i>The Marriage of Heaven and Hell</i> (1793)
Samuel Richardson (1689-1761)	<i>Pamela or Virtue Rewarded</i> (1740) <i>Clarissa Harlowe</i> (1748) <i>Sir Charles Grandison</i> (1754)
Henry Fielding (1707-54)	<i>Joseph Andrews</i> (1742) <i>A Journey from this World to the Next</i> (1743) <i>Jonathan Wild the Great</i> (1743) <i>Tom Jones</i> (1749) <i>Amelia</i> (1751) <i>Voyage to Lisbon</i>



WRITERS	WORKS
Laurence Sterne (1713-68)	<i>Tristram Shandy</i> (1767) <i>A Sentimental Journey Through France and Italy</i> (1768)
James Boswell (1740-95)	<i>The Life of Samuel Johnson</i> (1791)
Edmund Burk (1729-97)	<i>A Vindication of Natural Society</i> (1756)
Adam Smith (1723-90)	<i>The Wealth of Nations</i> (1776)
William Godwin (1756-1836)	<i>Political Justice</i> (1793) <i>Caleb Williams</i> (1794) (A novel)
Richard Brinsley Sheridan (1751-1816)	<i>The Rivals</i> (1774) <i>St. Patrick's Day</i> <i>A Trip to Scarborough</i> (1776) <i>The School for Scandal</i> (1777) <i>The Critic: or a Tragedy Rehearsed</i> (1779)
Bishop Percy (1729-1811)	<i>Reliques of Ancient English Poetry</i>
Robert Burns (1759-96)	<i>A Found Kiss and then We Sever</i> <i>The Jolly Beggars</i>
Samuel Johnson (1709-84)	<i>London</i> (1738) <i>The Vanity of Human Wishes</i> (1749) <i>The Life of Savage</i> (1744) <i>The Lives of the Poets</i> (1781) <i>Dictionary of the English Language</i> (1755) <i>Shakespeare</i> (1765) <i>A Journey to the Western Islands of Scotland</i> (1775) <i>The Rambler, Rasselas, a Prince of Abyssinia</i> (1759)



## ROMANTIC PERIOD

### CHRONOLOGY OF HISTORICAL EVENTS

1800	Union with Ireland
1801	Union of British and Irish parliaments; <i>Habeas Corpus</i> suspended again.
1802	Peace of Amiens.
1803	War with France renewed
1804	Bonaparte becomes Emperor Napoleon I
1805	Battle of Trafalgar and Nelson's victory
1807	Abolition of the slave trade in the British Empire
1808	Peninsular War begins
1809	Moore killed at Corunna
1811	Prince of Wales becomes regent; Luddite riots
1812	French retreat from Moscow
1814	Napoleon abdicates and retreats to Elba; Stephenson's steam locomotive; Restoration of Louis XVIII
1815	Battle of Waterloo; Corn law passed
1816	Elgin marbles bought by British Museum
1817	<i>Habeas Corpus</i> Act suspended
1818	<i>Habeas Corpus</i> Act restored
1819	Peterloo massacre
1820	Death of George III; Accession of George IV
1821	Greeks rise against Turks
1824	National Gallery opened; 1824 death of Byron in Greece
1825	Financial crisis; Trade union legalized; Stockton to Darlington railway
1827	Battle of Navarino; Scott acknowledges authorship of the Waverley novels
1828	Repeal of the Test and Corporation Acts
1829	Catholic Emancipation Act

### CHRONOLOGY OF LITERARY WORKS

1800	Maria Edgeworth, <i>Castle Rackrent</i>
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- 1802 Scott, *The Minstrelsy of the Scottish*; Border, *The Edinburgh Review* begun; Cobbett begins his *Political Register*
- 1804 Blake; *Milton*
- 1805 Scott, *The Lay of the Last Minstrel*; Wordsworth at work on a version of *The Prelude*
- 1807 Byron, *Hours of idleness*; Wordsworth, *Poems*
- 1808 Hunt, *The Examiner*; Scott, *Marmion*
- 1809 Byron, *English Bards and Scotch Reviewers*; *Quarterly Review* founded; Hannah More, *Coelebs in Search of a Wife*
- 1810 Crabbe, *The Borough*; Scott, *The Lady of the Lake*
- 1811 Jane Austen, *Sense and Sensibility*
- 1812 Crabbe, *Tales*; Syron, *Child Harold's Pilgrimage*; Edgeworth, *The Absentee*
- 1813 Byron, *The Giaour*; Shelley, *Queen Mab*; Austen, *Pride and Prejudice*
- 1814 Wordsworth, *The Excursion*; Byron, *The Corsair*; Austen, *Mansfield Park*; Burney, *The Wanderer*; Scott, *Waverly*
- 1815 Wordsworth, *The White Doe of Rylstone and Poems*; Scott, *Guy Mannering*
- 1816 Coleridge, *Christable and Kubla Khan*; Shelley, *Alastor*; Austen, *Emma*; Scott, *The Antiquary and old Mortality*; Peacock *Headlong Hall*
- 1817 Coleridge, *Sibylline Leaves and Biographia Literaia*; Byron, *Manfred*; Keats *Poems*; Hazlitt, *The Characters of Shakespeare's Plays*; Blackwood's *Edinburgh Magazine* founded.
- 1818 Byron, *Beppo*; Keats, *Endimyon*; Austen, *Northanger Abbey and Persuasion*; Peacock, *Nightmare Abbey*; Scott, *Rob Roy and The Heart of Midlothian Mary*; Shelley, *Frankenstein*; Hazlitt, *Lectures on the English Poets*; Fessier, *Marriage*
- 1819 Crabbe, *Tales of the Hall*; Byron *Don Juan*; Wordsworth, *Peter bell*; Scott, *The Bride of Lammer-moor*
- 1820 Shelley, *The Cenci and Prometheus Unbound*; Keats, *Lamia, Isabella, The Eve of St. Agnes and other Poems*; Clare, *Poems Descriptive of Rural Life*; Scott, *Ivanhoe*; Lamb, *Essays of Elia* begun; Cobbett, *Rural Rides* begun; Maturin, *Melmoth the Wanderer*
- 1821 Byron, *Cain*; Shelley, *Epipsychidion and Adonais*; Clare, *The village Minstrel*; De Quincey, *Confessions of an English Opium Eater*; Hazlitt, *Table Talk*; Galt, *Annals of the Parish*
- 1822 Wordsworth, *Ecclesiastical Sketches*; Byron, *The Vision of Judgment*; Galt, *The Entail*
- 1824 Scott, *Redgauntlet*; Hogg, *Private memoirs and Confessions of a Justified Sinner*; *Westminister Review* founded.
- 1825 Hazlitt, *The Spirit of the Age*; Pepys' diary published
- 1827 Clare, *The Shepherd's Calendar*; Keble, *The Christian Year*
- 1828 Scott, *The Fair Maid of Perth*



### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
William Wordsworth (1770-1850)	<i>The Prelude</i> (1805) <i>The Excursion</i> <i>We are Seven</i> <i>Lucy Gray</i> <i>Simon Lee</i> <i>The Leech Gatherer</i> <i>Michael</i> <i>The Rainbow</i> <i>Lines Written in March</i> <i>The Daffodils</i> <i>Lines Written in Early Spring</i> <i>To The Cooekoo</i> <i>The Solitary Reaper</i> <i>Laodamia</i> <i>Dion</i> <i>Ode to Duty</i> <i>Ode on Intimations of Immortality</i> <i>The World is too much with us</i> <i>Milton</i> <i>Upon Westminster Bridge</i> <i>Tintern Abbey</i> <i>The Old Cumberland Beggar</i> <i>An Evening Walk</i> (1793) <i>Descriptive Sketches</i> (1793) <i>She Dwelt among the Untrodden Ways</i> <i>Strange Fits of Pession Have I Known</i>
Samuel Taylor Coleridge (1772-1834)	<i>Lyrical Ballads</i> (1798) <i>Biographia Literaria</i> (1817) <i>Aids to Reflection</i> <i>Table Talk</i> <i>The Rime of the Ancient Mariner</i> <i>Kubla Khan</i> <i>Christabel</i>



WRITERS	WORKS
George Gordon Byron (1788-1824)	<i>English Bards and Scotch Reviewers</i> <i>Child Harold's Pilgrimage</i> <i>The Bride of Abydos</i> <i>The Giaour</i> <i>Manfred</i> <i>Don Juan</i> <i>Hours of Idleness</i> <i>The Vision of Judgement</i> <i>The Prisoner of Chillon</i> <i>The Bride of Abydos</i> <i>Lara</i> <i>Marino Faliero</i>
Percy Byshe Shelley (1792-1822)	<i>The Necessity of Atheism</i> <i>Queen Mab</i> <i>Alaster</i> <i>The Mask of Anarchy</i> (1819) <i>Prometheus Unbound</i> (1818-19) <i>The Mask of Anarchy</i> <i>The Revolt of Islam</i> <i>Epipsychidion</i> (1821) <i>The Triumph of Life Adonais</i> (1821) <i>Ode to the West Wind</i> <i>The Cloud</i> <i>Ode to a Skylark</i> <i>To Night</i> <i>Music, When Soft Voices Die</i> <i>O World ! O Life ! O Time !</i> <i>When the Lamp is Shattered</i> <i>Hellas</i> <i>Lines to an Indian Air</i> <i>England in 1819</i> <i>Defence of Poetry</i> (1821), (Prose) <i>The Cenci</i> (1819)



WRITERS	WORKS
John Keats (1795-1821)	<i>Julian and Maddalo</i> (1818) <i>The Witch of Atlas</i> (1820) <i>The Indian Serenade</i> <i>Ozymandias of Egypt</i> <i>Endymion</i> (1818) <i>Hyperion</i> (1819) <i>Lamia</i> (1819) <i>Isabella or the Pot of Basil</i> (1818) <i>The Eve of St. Agnes</i> (1819) <i>La Belle Dame Sans Merci</i> <i>Ode to a Nightingale</i> <i>Ode to Autumn</i> <i>Ode on a Grecian Urn</i> <i>Ode to Psyche</i> <i>On Melancholy</i>
Henry Hart Milman (1791-1868)	<i>The History of the Jews</i> (1829)
Thomas Love Peacock (1785-1866)	<i>Melincourt</i> (1817) <i>Maid Marian</i> (1822) <i>The Misfortunes of Elphin</i> (1829) <i>Crotchet Castle</i> (1831) <i>Gryll Grange</i> (1860) <i>The Philosophy of Melancholy</i> (1812) <i>The Four Ages of Poetry</i> <i>Headlong Hall</i> (1816) <i>Nightmare Abbey</i> (1818)
Charles Lamb (1775-1834)	<i>The Old Familiar Faces</i> <i>To Hester</i> <i>John Woodvil</i> (1802) - (A play) <i>Tales from Shakespeare</i> (1807) <i>Specimens of English Dramatic Poets</i> (1808) <i>The Essays of Elia</i> (1823) <i>The Last Essays of Elia</i> (1833) <i>The English Comic Writers</i> (1819)



WRITERS	WORKS
Thomas De Quincey (1785-1859)	<i>Confession of an English Opium Eater</i> (1821) <i>The English Mail-Coach</i> (1849) <i>Suspiria de Profundis</i> (1845) <i>On Murder Considered as One of the Fine Arts</i>
William Hazlitt (1778-1830)	<i>Characters of Shakespeare's Plays</i> (1817) <i>The English Poets</i> (1818) <i>The English Comic Writers</i> (1819) <i>The Drammatic Literature of the age of Elizabeth</i> (1820) <i>The Round Table</i> (1817) - (A collection of essays) <i>Table Talk or Original Essays on Men and Manners</i> (1822) <i>The Spirt of the Age</i> (1825) <i>When I have Fears that I May Cease to Be Bright Star, would I were-Steadfast as Thou Art</i> <i>On First Looking into Chapman's Homer</i> <i>In a Drear-nighted December</i>
Walter Scott (1771-1832)	<i>Waverly</i> (1814) <i>Guy Mannering</i> (1815) <i>The Antiquity</i> (1816) <i>Old Mortality</i> (1816) <i>Rob Roy</i> (1818) <i>The Heart of Midlothian</i> (1818) <i>The Bride of Lammermoor</i> (1819) <i>Ivanhoe</i> (1820) <i>Queutin Durward</i> <i>Redgauntlet</i> (1824) <i>The Black Dwarf</i> (1816) <i>A Legend of Montrose</i> (1819) <i>The Abbot</i> (1820) <i>Kenilworth</i> (1821) <i>The Pirate</i> (1822) <i>The Fortunes of Nigel</i> (1822) <i>Peveril of the Peak</i> (1823) <i>Quentin Durward</i> (1823)



WRITERS	WORKS
	<i>St. Roman's Well</i> (1824)
	<i>The Betrothed</i> (1825)
	<i>The Talisman</i> (1825)
	<i>Woodstock</i> (1826)
	<i>The Fair Maid of Perth</i> (1828)
	<i>Lives of the Novelists</i> (1824)
	<i>Life of Napoleon</i> (1827)
	<i>Tales of Grandfather</i> (1830)
Jane Austen (1775-1817)	<i>Pride and Prejudice</i> (1813)
	<i>Sense and Sensibility</i> (1811)
	<i>Northanger Abbey</i> (1798)
	<i>Mansfield Park</i> (1814)
	<i>Emma</i> (1816)
	<i>Persuasion</i> (1818)
	<i>Sadition</i> (Unfinished)
Ann Radcliff (1764-1823)	<i>The Misteries of Udolpho</i>
Gregory Lewis (1775-1818)	<i>The Monk</i>
Mary Wollstonecraft (1759-97)	<i>A Vindication of the Rights of Men</i>
	<i>A Vindication of the Rights of Women</i>
Thomas Paine (1737-1809)	<i>Rights of Man</i>
Mary Shelley (1797-1851)	<i>Frankenstein</i>
James Hogg (1770-1835)	<i>The Private Memories and Confessions of a Justified Sinner</i>



## VICTORIAN AGE

### CHRONOLOGY OF HISTORICAL EVENTS

1830	Death of George IV; Greek Independence; Agitation for reform; Manchester and Liverpool Railway opens; Accession of William (IV)
1831	Unsuccessful introduction of reform bills; Bristol riots
1832	Reform Act, Death of Scott
1833	Abolition of Slavery; Keble's Assize Sermon
1834	New Poor Law; Burning of Houses of Parliament; Fox Tallbot's first photograph
1835	Municipal Reform Act
1837	Death of William IV; Accession of Victoria
1838	London-Birmingham Railway; <i>People's Charter</i> published
1839	Penny Postage Act
1840	Opium War; New House of Parliament begun: First presentation of the <i>People's Charter</i> to Parliament
1842	Chartist riots; Second presentation of the <i>People's Charter</i> to Parliament; Copyright Act
1843	Theatre Regulations Bill (monopoly removed from Covent Garden and Drury Lane theatres)
1844	Royal Commission on health in towns
1845	Failure of Irish potato crop
1846	Famine in Ireland; Repeal of Corn Laws
1847	Ten Hours Factory Act
1848	Chartist demonstration in London (third Presentation of Charter) Public Health Act; Foundation of Pre-Raphaelite Brotherhood; Revolutions in France, Germany, Poland, Hungary and Italy; Second Republic in France; Roman Republic
1850	'Papal Aggression' (following re-establishment of Roman Catholic hierarchy in England)
1851	Great Exhibition; Louis Napoleon III's <i>Coup d'etat</i>
1852	Death of the Duke of Wellington
1854	Crimean War breaks out, Battles of Alma, Inkerman, and Balaclava; Preston cotton spinners' strike; Working man's college opened
1855	Fall of Sebastopol Metropolitan Board of Works; Repeal of stamp duty on newspapers



1856	Peace of Paris (Ending of Crimean War)
1857	Indian Sepoy Mutiny
1858	Peace in India; India transferred to British Crown
1860	Garibaldi's campaign in Sicily and Naples
1861	Victor Emmanuel king of United Italy; Outbreak of American Civil War; Death of Prince Consort
1863.	Lancashire 'cotton famine'
1864	Geneva Convention
1865	Suppression of Jamaican Rebellion by Governor Eyre; Assassination of Lincoln
1866	Austro Prussian War
1867	Representation of People Act (Second Reform Act)
1870	Married Woman's Property Act; Papal States incorporated into kingdom of Italy; Forster's Education Act; death of Dickens
1871	Paris Commune (March-May)
1875	Agricultural depression
1877	Victoria, Empress of India
1878	Congress of Berlin
1880	Gladstone, Prime Minister

### CHRONOLOGY OF LITERARY WORKS

1830	Cobbett, <i>Rural Rides</i> ; Tennyson, <i>Poems, Chiefly Lyrical</i>
1832	Tennyson, <i>Poems</i> (dated 1833)
1833	Carlyle, <i>Sartor Resartus</i> ; 'Tract for the Times'
1835	Browning <i>Paracelsus</i>
1836	Dickens, <i>Sketches by 'Boz'</i> and first number of <i>Pickwick Papers</i> (1836-37)
1837	Carlyle, <i>The French Revolution</i> ; Dickens, <i>Oliver Twist</i>
1838	Dickens, <i>Nicholas Nickleby</i>
1839	Carlyle, <i>Chartism</i>
1840	Dickens, <i>Master Humphrey's Clock</i> (containing <i>Old Curiosity Shop</i> and <i>Bornaby Rudge</i> (1840-1); Browning, <i>Sordello</i>
1841	Carlyle, <i>On Heroes and Hero Worship</i> ; Newman, <i>Tract XC</i> ; <i>Punch</i> founded
1842	Tennyson, <i>Poems</i> ; Browning, <i>Dramatic Lyrics</i>
1843	Macaulay, <i>Essays</i> ; Carlyle, <i>Past and Present</i> ; Ruskin, <i>Modern Painters</i> (Vol-I); Dickens, <i>A Christmas Carol</i> , <i>Martin Chuzzlewit</i>
1843-4	Disraeli, <i>Coningsby</i>
1844	Thackeray, <i>Barry Lyndon</i>
1845	Disraeli, <i>Sybil</i> ; Browning, <i>Dramatic Romances and Lyrics</i> .



1846-8	Dickens, <i>Dombey and Son</i>
1847	Tennyson, <i>The Princes</i> ; Charlotte Bronte, <i>Jane Eyre</i> ; Emily Bronte, <i>Wuthering Heights</i> ; Anne Bronte, <i>Agnes Grey</i> ; J.S. Mill, <i>The Subjection of Women</i>
1847-8	Thackeray, <i>Vanity Fair</i>
1848	Elizabeth Gaskell, <i>Mary Barton</i> ; Anne Bronte, <i>The Tenant of Wildfell Hall</i>
1848-9	Thackeray, <i>Pendennis</i>
1849	Charlotte Bronte, <i>Shirley</i> ; Ruskin, <i>Seven Lamps of Architecture</i>
1849-50	Dickens, <i>David Copperfield</i>
1849-61	Macaulay, <i>History of England</i>
1850	Tennyson, <i>In Memoriam</i> ; Carlyle, <i>Latter- Day Pamphlets</i>
1850	E.B. Browning, <i>Sonnets from the Portuguese</i> ; Kingsley, <i>Alton Locke</i>
1851	Elizabeth Gaskell, <i>Cranford</i>
1851-3	Ruskin, <i>The Stones of Venice</i>
1852	Thackeray, <i>Henry Esmond</i> ; Matthew Arnold, <i>Empedocles on Etna</i>
1852-3	Dickens, <i>Bleak House</i>
1853	Charlotte Bronte, <i>Villette</i> ; Elizabeth Gaskell, <i>Ruth</i> ; Matthew Arnold, <i>Poems</i>
1854	Dickens, <i>Hard Times</i>
1854-5	Thackeray, <i>The New Comer</i>
1855	Tennyson, <i>Maud</i> ; Kingsley, <i>Westward Ho</i> ; Browning, <i>Men and Women</i> ; Elizabeth Gaskell, <i>North and South</i> ; Trollope, <i>The Warden</i>
1855-7	Dickens, <i>Little Dorrit</i>
1857	E.B. Browning <i>Aurora Leigh</i> ; Trollope, <i>Barchester Towers</i> ; Elizabeth Gaskell, <i>Life of Charlotte-Bronte</i> ; Charlotte Bronte, <i>The Professor</i> ; George Eliot, <i>Scenes of Clerical Life</i>
1857-9	Thackeray, <i>The Virginians</i>
1858	Clogh, <i>Amours de Voyage</i>
1858-65	Carlyle, <i>Frederick the Great</i>
1859	George Eliot, <i>Adam Bede</i> ; Meredith, <i>The Ordeal of Richard Feverl</i> ; Darwin, <i>The Origin of Species</i> ; Dickens, <i>A Tale of Two Cities</i> ; Mill, <i>On Liberty</i>
1859-72	Tennyson, <i>Idylls of the King</i>
1860	Wilkie Collins, <i>The Woman in White</i> ; Ruskin, <i>Unto This Last</i> ; Eliot, <i>The Mill on the Floss</i>
1860-1	Dickens, <i>Great Expectations</i>
1861	George Eliot, <i>Silas Marner</i> ; Trollope, <i>Family Parsonage</i>
1862	G. Rossetti, <i>Goblin Market</i> ; Braddon, <i>Lady Audley's Secret</i> ; Meredith, <i>Modern Love</i>
1862-3	George Eliot, <i>Romola</i>
1863	Elizabeth Gaskell, <i>Wives and Daughters</i> ; J.H. Newman, <i>Apologia Pro Vita Sua</i>
1864-5	Dickens, <i>Our Mutual Friend</i>



1865	Matthew Arnold, <i>Essays in Criticism</i> ; J.H. Newman, <i>Dream of Gerontius</i> ; Carroll, <i>Alice in Wonderland</i> ; Swinburne, <i>Atlanta in Calydon</i>
1866	George Eliot, <i>Felix Holt</i> ; Kingsley, <i>Hereward the Wake</i> ; Swinburne, <i>Poems and Ballads</i>
1867	Matthew Arnold, <i>New Poems</i> ; Trollope, <i>The Last Chronicle of Barset</i>
1868	Wilkie Collins, <i>The Moonstone</i>
1868-69	Browning, <i>The Ring and the Book</i>
1868-70	Morris, <i>The Earthly Paradise</i>
1869	Trollope, <i>Phineas Finn</i>
1870	Dickens, <i>Edwin Drood</i> ; D.G. Rossetti, <i>Poems</i>
1871-72	George Eliot, <i>Middlemarch</i>
1872	Carroll, <i>Through the Looking Glass</i>
1873	Matthew Arnold, <i>Literature and Dogma</i> ; J.S. Mill, <i>Autobiography</i>
1874-75	Trollope, <i>The Way We Live Now</i>
1874	Hardy, <i>Far From the Madding Crowd</i>
1876	George Eliot, <i>Daniel Deronda</i>
1878	Hardy, <i>The Return of the Native</i>
1879	Meredith, <i>The Egoist</i>

### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
Alfred Lord Tennyson (1809-96)	<i>Poems by Two Brothers</i> (1827) <i>Timbucto</i> (1829) <i>Poems Chiefly Lyrical</i> (1830) <i>Poems</i> (1833) <i>Ulysses</i> <i>Locksley Hall</i> <i>The Princess: A Medley</i> (1847) <i>In Memoriam</i> (1850) <i>Maud and Other Poems</i> (1855) <i>Enoch Arden</i> (1864) <i>Idylls of the King</i> (1859) <i>Queen Mary</i> (1875) - (a play) <i>Harold</i> (1876) - (a play) <i>Becket</i> (1884) - (a play) <i>The Falcon</i> (1879) - (a play) <i>Palace of Art</i> (1832) <i>A Dream of Fair Women</i> (1823)



WRITERS	WORKS
Robert Browning (1812-89)	<i>The Cup</i> (1889) - (a play) <i>Demeter and Other Poems</i> (1889) <i>The Death of Oenone and Other Poems</i> (1892) <i>Pauline</i> (1833) <i>Paracelsus</i> (1835) <i>Stafford</i> (1837) <i>Sordello</i> (1840) <i>Bells and Pomegranates</i> (1846) <i>Pippa Passes</i> (1841) <i>King Victor and King Charles</i> (1842) <i>Dramatic Lyrics</i> (1842) <i>Dramatic Romances and Lyrics</i> (1845) <i>Men and Women</i> (1855) <i>Fra Lippo Lippi</i> <i>Andrea del Sarto</i> <i>Dramatis Personae</i> (1864) <i>The Ring and the Book</i> (1869) <i>Certain People of Importance in their Day</i> (1887) <i>Asolando</i> (1889)
Matthew Arnold (1822-88)	<i>Essays in Criticism</i> (1865 and 1889) <i>Culture and Anarchy</i> (1869) <i>Literature and Dogma</i> (1873) <i>The Strayed Reveller and Other Poems</i> (1849) <i>Empedocles on Etna and Other Poems</i> (1852) <i>New Poems</i> (1867) <i>Dover Beach</i> <i>Thyrsis - A Monody</i> <i>Scholar Gypsy</i> <i>Sohrab and Rustum</i> <i>Rugby Chapel</i> <i>Balder Dead</i> <i>On Translating Homer</i> (1861)
Arthur Hugh Clough (1819-61)	<i>The Bothie of Toper-nafusich</i> <i>Amours de Voyage</i> (1849) <i>Dipsychus</i> (1850) <i>Say Not the Struggle Naught Availeth</i>



WRITERS	WORKS
Elizabeth Barrett Browning (1806-61)	<i>An Essay on Mind</i> (1826) <i>Prometheus Bound</i> (1833) <i>The Seraphim and Other Poems</i> (1838) <i>Sonnets From the Portuguese</i> (1847) <i>Aurora Leigh</i> (1857)
Edward Fitzgerald (1809-83)	<i>Euphranor: A Dialogue on Youth</i> (1851) Translation of <i>Rubaiat</i>
H.W. Longfellow (1807-82)	<i>Pilgrimage Beyond the Sea</i> (1835) <i>Voices of the Night</i> (1839) <i>Evangeline</i> (1847) <i>The Song of Hiawatha</i> (1855) (Indian Folk-tales)
William Morris (1834-96)	<i>The Life and Death of Jason</i> (1867) <i>The Earthly Paradise</i> (1870) <i>Hope and Fears for Art</i> (1882) (a lecture) <i>Signs of Change</i> (1888) (a lecture) <i>A Dream of John Ball</i> (1888) <i>News from Nowhere</i> (1891) <i>A Tale of the House of the Wolfings</i> (1889) <i>The Roots of the Mountains</i> (1890) <i>The Story of the Glittering Plain</i> (1891) <i>The Sundering Flood</i> (1898) <i>Sigurd the Volsung</i> (1876)
Algernon Charles Swinburne (1837-1909)	<i>Atlanta in Calydon</i> (1865) <i>Songs Before Sunrise</i> (1871) <i>Erechtheus</i> (1876) <i>Tristram and Other Poems</i> (1882) <i>Chastelard</i> (1865) (a play) <i>Bothwell</i> (1874) (a play) <i>Mary Stuart</i> (1881) (a play) <i>William Blake</i> (1868) (Criticism) <i>A Study of Shakespeare</i> (1880) (Criticism) <i>A Study of Ben Jonson</i> (1889) (Criticism)
Christina Georgina Rosetti (1830-94)	<i>Goblin Market and Other Poems</i> (1864) <i>The Prince's Progress and Other Poems</i> (1866) <i>A Pageant and Other Poems</i> (1881)



WRITERS	WORKS
Dante Gabriel Rossetti (1828-82)	<i>Ballads and Sonnets</i> (1881) <i>The Blessed Damozel</i>
Charles Dickens (1812-70)	<i>David Copperfield</i> (1849) <i>Great Expectations</i> (1860) <i>Oliver Twist</i> (1837) <i>Pickwick Papers</i> (1836) <i>Nicholas Nickleby</i> (1838) <i>Martin Chuzzlewit</i> (1843) <i>Little Dorrit</i> (1855) <i>Baraby Rudge</i> (1841) (a historical novel) <i>The Uncommercial Traveller</i> <i>Bleak House</i> (1852) <i>Our Mutual Friend</i> (1864) <i>The Tale of Two Cities</i> (1859) <i>A Christmas Carol</i> (1843) <i>Hard Times</i> (1854) <i>Sketches by Boz</i> (1836) <i>Dombey and Son</i> (1846) <i>Old Curiosity Shop</i> (1840) <i>Mystery of Edwin Drood</i> (incomplete)
William Makepeace Thackeray (1811-63)	<i>The Yellowplush Correspondence</i> (1837-38) <i>The Book of Snobs</i> (1849) <i>The History of Samuel Timarsh and the Great Hoggarty - Diamond</i> (1841) <i>The Fitzboodle Papers</i> (1842-43) <i>The Memoirs of Barry Lyndon</i> (1844) <i>Vanity Fair</i> (1847-48) <i>The History of Pendennis</i> (1848-50) <i>The History of Esmond</i> (1852) <i>The Virginians</i> (1857-59) <i>Lovel the Widower</i> (1860) <i>The Adventures of Philip</i> (1861-62) <i>The Round About Papers</i> (1860-63) <i>The English Humorists of the Eighteenth Century</i> (1853) <i>The Four Georges</i> (1860)



WRITERS	WORKS
Charlotte Bronte (1816-55)	<i>Rebecca and Rowena</i> (1850) <i>The Rose and the Ring</i> (1855) <i>Ivanhoe, the Legend of the Rhine</i> (1845) <i>The Newcomers</i> (1853-55)  <i>The Professor</i> (1857) <i>Jane Eyre</i> (1847) <i>Shirley</i> (1849) <i>Villette</i> (1853)
Emily Bronte (1818-48) Anne Bronte (1820-49)	<i>Wuthering Heights</i> (1847) <i>Agnes Gray</i> (1847) <i>The Tenant of Wildfell Hall</i> (1848)
George Eliot (Mary Ann Evans, 1819-80)	<i>Life of Jesus</i> <i>Scenes of Clerical Life</i> (1857) (a collection of short-stories) <i>Adam Bede</i> (1859) <i>The Mill on the Floss</i> (1860) <i>Silas Marner : The Weaver of Raveloe</i> (1861) <i>Romola</i> (1863) <i>Felix Holt, the Radical</i> (1866) <i>Middlemarch, A Study of Provincial Life</i> (1872) <i>Daniel Deronda</i> (1876) <i>Impressions of Theopastus Such</i> (1879) (a collection of miscellaneous essays)
George Meredith (1828-1909)	<i>The Ordeal of Richard Feveral</i> (1859) <i>Evan Harrington</i> (1861) <i>Emilia in England</i> (1864) <i>Rhoda Fleming</i> (1865) <i>Vittoria</i> (1867) <i>The Adventures of Harry Richmond</i> (1871) <i>Beauchamp's Career</i> (1876) <i>The Egoist</i> (1879) <i>The Tragic Comedians</i> (1880) <i>Diana of the Crossways</i> (1885) <i>One of our Conquerors</i> (1891) <i>The Amazing Marriage</i> (1895)



WRITERS	WORKS
Benjamin Disraeli (1804-81)	<i>Vivian Grey</i> (1827) <i>The Voyage of Captain Popavilla</i> (1828) <i>Contarini Fleming: A Psychological Autobiography</i> (1832) <i>Henrietta Temple</i> (1837) <i>Coningsby: Or the New Generation</i> (1844) <i>Sybil : Or the Two Nations New Crusade</i> (1845) <i>Tancred : Or the New Crusade</i> (1847) <i>The Wondrous Tale of Alroy And the Rise of Iskander</i> (1833)
Anthony Trollope (1815-82)	<i>The Kellys and the O' Kellys</i> (1848) <i>The Warden</i> (1855) <i>Barchester Towers</i> (1857) <i>Doctor Thorne</i> (1858) <i>The Last Chronicle of Barset</i> (1867) <i>Phineas Redux</i> (1874)
Wilkie Collins (1824-89)	<i>The Dead Secret</i> (1857) <i>The Woman in White</i> (1860) <i>No Name</i> (1862) <i>The Moonstone</i> (1868)
Charles Kingsley (1819-75)	<i>Westward Ho!</i> (1855) <i>Alton Locke, Tailor and Poet</i> (1850) <i>Yeast, a Problem</i> (1848) <i>Hypaliala or New Foes with an Old Face</i> (1853)
Robert Louis Stevenson (1850-94)	<i>An Inland Voyage</i> (1878) <i>Travels with a Donkey in the Cevennes</i> (1879) <i>Virginibus Pueresque</i> (1881) <i>New Arabian Nights</i> (1882) <i>Treasure Island</i> (1883) <i>The Strange Case of Dr. Jeckyll and Mr. Hyde</i> (1886) <i>Kidnapped</i> (1886) <i>The Black Arrow</i> (1888) <i>The Master of Ballantrae</i> (1889) <i>Catriona</i> (1893) <i>Weir of Hermiston</i> (Unfinished) <i>A Child's Garden of Verses</i> (1885) - (Poetry)



WRITERS	WORKS
	<p><i>Underwords</i> (1887) - (Poetry)  <i>Jude the Obscure</i> (1895)  <i>A Group of Noble Dames</i> (A Short Story)  <i>Life's Little Ironies</i> (A Short Story)  <i>A Changed Man</i> (A Short Story)  <i>The Waiting Supper and Other Tales</i> (A Short Story)  <i>Wessex Poems</i> (Poetry)  <i>The Dynasts</i> (Poetry)  <i>Winter Words</i> (Poetry)</p>
Mrs. Elizabeth Gaskell (1810-65)	<p><i>Mary Barton, A Tale of Manchester Life</i> (1849)  <i>North and South</i> (1855)  <i>Sylvia's Lovers</i> (1863)  <i>Wives and Daughters</i> (1866)  <i>Cranford</i> (1853)  <i>My Lady Ludlow</i> (1858)  <i>Cousin Phillis</i> (1864)  <i>The Life of Charlotte Bronte</i> (1857)</p>
John Ruskin (1819-1900)	<p><i>Modern Painters</i>  <i>The Seven Lamps of Architecture</i> (1849)  <i>The Stones of Venice</i> (1851-53- In three volumes)  <i>The Two Paths</i> (1859)  <i>Unto this Last</i> (1860)  <i>Sesame and Lilies</i> (1865)  <i>The Crown of Wild Olive</i> (1866)</p>
Thomas Carlyle (1795-1881)	<p><i>The Life of Schiller</i> (1825)  <i>Sartor Resartus</i> (1834)  <i>The French Revolution</i> (1837)  <i>Life of John Sterling</i> (1851)  <i>Chartism</i> (1840)  <i>Past and Present</i> (1843)  <i>The Heroes, Hero-Worship and the Heroic in History</i> (1841)</p>
Thomas Babington Macaulay (1800-59)	<p><i>Lays of Ancient Rome</i> (1842) - (Poetry)  <i>History of England</i> (1849)  <i>Essays on Milton</i> (1825)</p>



## MODERN PERIOD

### CHRONOLOGY OF HISTORICAL EVENTS

1885	Radio waves discovered; Internal combustion engine invented
1886	Gladstone's first Home Rule Bill for Ireland defeated
1887	Victoria's Golden Jubilee
1890	Parnell falls as leader of Irish Home Rule Party after being cited in the O'shea divorce case
1893	Second Home Rule Bill rejected by the House of Lords
1895	X-Rays discovered
1896	Wireless telegraphy invented
1887	Queen Victoria's Diamond Jubilee
1899-1902	Boer War
1900	Relief of Mafeking
1901	Death of Queen Victoria; Accession of Edward VII
1903	First aeroplane flight; Foundation of Women's Social and Political Union
1904	Franco-British Entente
1906	Liberal Government elected; Launch of <i>HMS Dreadnought</i>
1907	Anglo-Russian Entente
1908	Old Age Pensions Act; Elgar's first symphony
1909	English Channel Flow; 'People's Budget'
1910	Death of Edward VII: accession of George V King; First post-Impressionist exhibition
1911	National Insurance Act
1912	Death of Scott in the Antarctic; Home Rule Bill rejected by Lords; Second Post Impressionist Exhibition
1913	Second rejection of Home Rule Bill by Lords
1914	Home Rule Bill passed
1914-18	First World War
1915	Second Battle of Ypres; Sinking of <i>SS Lusitania</i>
1916	Easter Rising in Dublin; Battle of the Somme; Gallipoli Campaign
1917	Russian Revolution; Third Battle of Ypres; T.E. Lawrence's campaigns in Arabia
1918	Second Battle of the Somme; Franchise Act granting the vote to women over 30



1919	Atlantic flow; Treaty of Versailles
1921	Irish Free State established
1922	Fascism takes power in Italy
1924	First Labour government
1926	General Strike
1928	Death of Hardy
1929-30	World Economic Depression
1931	Fall of Labour Government; National Government formed
1933	Hitler becomes Chancellor of Germany
1935	George V's Silver Jubilee
1936	Civil War breaks out in Spain; First of the Moscow show trials; Death of George V; Accession of Edward VIII; Abdication crisis; Accession of George VI
1938	German occupation of Austria; Munich agreement; Dismemberment of Czechoslovakia
1939	End of the Civil War in Spain; Outbreak of the Second World War; Russo-German pact agreed; Germany invades Poland
1940	Fall of France; Beginning of the 'Blitz'
1945	End of the Second World War; Labour Government returns to power; Atom bombs dropped on Hiroshima and Nagasaki
1946	Nationalization of the coal industry; Foundation of National Health Service
1947	Nationalisation of transport; Independence of India and Pakistan
1948	Britain accepts American aid
1949	Steel industry nationalized
1950	Labour Government returned to office with a substantially reduced majority
1951	Conservative Party returned to power; Festival of Britain
1952	Death of George VI; Accession of Elizabeth II
1956	Egypt nationalizes the Suez Canal; Britain, France, and Israel intervene and are obliged to withdraw. Soviet invasion of Hungary
1957	C.N.D. Formed
1960	Unexpurgated text of <i>Lady Chatterley's Lover</i> found not obscene in Court of Law
1962	Establishment of the National Theatre
1967	Legalization within limits of homosexuality and abortion
1968	Britain abandons her role in worldwide defence; hostility between 'Catholic' and 'Protestant' groups in Northern Ireland is renewed and remains a continuing problem; censorship of the theatre by the Lord Chamberlain's office comes to an end
1969	Abolition of Capital Punishment
1970	Age of majority reduced from 21 to 18
1973	United Kingdom enters the European Economic Community



### CHRONOLOGY OF LITERARY WORKS

1881	Henry James, <i>The Portrait of a Lady</i>
1882	Hardy, <i>Two on a Tower</i>
1888	Rudyard Kipling, <i>Plain Tales from the Hills</i> ; Ward, <i>Robert Elsmere</i>
1889	W.B. Yeats, <i>The Wanderings of Oisín</i> ; Stevenson, <i>The Master of Ballantrae</i>
1890	Kipling, <i>Barrack Room Ballads</i>
1891	Thomas Hardy, <i>Tess of the D'Urbervilles</i> ; George Gissing, <i>New Grub Street</i>
1892	Shaw, <i>Widower's Houses</i>
1895	H.G. Wells, <i>The Time Machine</i> ; Wilde, <i>The Importance of Being Earnest</i>
1896	A.E. Housman, <i>A Shopshire Lad</i> ; Hardy, <i>Jude the Obscure</i> ; Shaw, <i>You Never Can Tell</i>
1898	Thomas Hardy, <i>Wessex Poems</i>
1899	Oscar Wilde, <i>The Importance of Being Earnest</i>
1900	Conrad, <i>Lord Jim</i>
1901	Rudyard Kipling, <i>Kim</i>
1902	Bennett, <i>Anna of the Five Towns</i>
1903	Samuel Butler, <i>The Way of all Flesh</i> ; Gissing, <i>Henry Ryecroft</i> ; James, <i>The Ambassadors</i> ; Bernard Shaw, <i>Man and Superman</i>
1904	Joseph Conrad, <i>Nostromo</i>
1904-8	Hardy, <i>The Dynasts</i>
1904	James, <i>The Golden Bowl</i> ; Conrad, <i>Nostromo</i>
1905	Wells, <i>Kipps</i>
1907	J.M. Synge, <i>The Playboy of the Western World</i> ; Conrad, <i>The Secret Agent</i>
1908	Arnold Bennett, <i>The Old Wives Tale</i> ; Forster, <i>A Room With a View</i>
1909	Wells, <i>Tono-Bungay</i>
1910	E.M. Forster, <i>Howards End</i> ; Bennett, <i>Clayhanger</i>
1911	Conrad, <i>Under Western Eyes</i> ; Wells, <i>The New Michiavelli</i>
1913	D.H. Lawrence, <i>Sons and Lovers</i>
1914	James Joyce, <i>Dubliners</i> ; W.B. Yeats, <i>Responsibility</i> ; Hardy, <i>Satires of Circumstances</i>
1915	Ford Madox Ford, <i>The Good Soldier</i> ; Woolf, <i>The Voyage Out</i> ; Lawrence, <i>The Rainbow</i>
1916	Joyce, <i>A Portrait of the Artist as a Young Man</i>
1917	T.S. Eliot, <i>Prufrock and other Observations</i>
1918	Wyndham Lewis, <i>Tarr</i> ; Gerard Manely Hopkins, <i>Poems</i> ; Strachy, <i>Eminent Victorians</i>
1919	Sinclair, <i>Mary Olivier</i>
1920	Wilfred Owen, <i>Poems</i> ; Lawrence, <i>Women in Love</i> ; Shaw, <i>Heartbreak House</i> ; Eliot, <i>The Sacred Wood</i> ; Fry, <i>Vision and Design</i>



- 1921 Aldous Huxley, *Crome Yellow*
- 1922 Eliot, *The Waste Land*; Lawrence, *Fantasia of the Unconscious*; Joyce, *Ulysses*
- 1923 Aldous Huxley, *Antic Hay*; Shaw, *St. Joan*
- 1924 E.M. Forster, *A Passage to India*; Ford, *Some Do Not*
- 1925 Virginia Woolf, *Mrs. Dalloway*; Gerhardie, *The Polyglots*
- 1927 Virginia Woolf, *To The Light House*
- 1928 Yeats, *The Tower*; Lawrence, *Lady Chatterlay's Lover*; Evelyn Waugh, *Decline and Fall*
- 1929 Aldington, *Death of a Hero*; Green, *Living*
- 1930 W.H. Auden, *Poems*; Eliot, *Ash Wednesday*; Waugh *Vile Bodies*; Coward, *Private Lives*; Empson, *Seven Types of Ambiguity*
- 1931 Anthony Powell, *Afternoon Men*; Virginia Woolf, *The Waves*
- 1932 Isherwood, *The Memorial*; Powell, *Venusberg Scrutiny*; (First appears); Huxley, *Brave New World*
- 1933 George Orwell, *Down and Out in Paris and London*
- 1934 Samuel Beckett, *More Pricks than Kicks*; Graham Greene *It's a Battlefield*; Wough, *A Handful of Dust*
- 1935 Isherwood, *Mr. Norris Changes Trains and Lions and Shadows*; Auden and Isherwood, *The Dog Beneath the Skin*; Eliot, *Murder in the Cathedral*
- 1936 Eliot, *Burnt Norton*; Auden and Isherwood, *The Ascent of F6*; Auden, *Look Stranger*
- 1937 Auden and Mac Niece, *Letters from Iceland*; David Jones, *In Parenthesis*; Orwell, *The Road to Wigan Pier*
- 1938 Beckett, *Murphy*; Elizabeth Bowen, *The Death of the Heart*; Green, *Brighton Rock*; Orwell, *Home to Catalonia*
- 1939 Mac Niece, *Autumn Journal*; Greene, *Party Going, The Confidential Agent*; Isherwood, *Goodbye to Berlin*; Jean Rhys, *Good Morning, Midnight*; Eliot, *The Family Reunion*.
- 1940 Auden, *New Year Letter*; Eliot, *East Coker*; Greene, *The Power and the Glory*; C.P. Snow, *Strangers and Brothers* (1st Volume)
- 1940 Dylan Thomas, *Portrait of the Artist as a Young Dog*
- 1941 T.S. Eliot, *The Dry Salvages*
- 1942 T.S. Eliot, *Little Gidding*
- 1944 Joyce Cary, *The Horse's Mouth*
- 1945 Henry Green, *Loving*; Orwell, *Animal Farm*; Waugh, *Brideshead Revisited*; Larkin, *The North Ship*
- 1946 Graham Green, *Back*; Philip Larkin, *Jill*; Mervyn Peake, *Titus Groan*
- 1947 Ivy Compton Burnett, *Manservant and Maidservant*; Larkin, *A Girl in Winter*
- 1948 Graham Greene, *The Heart of the Matter*; Graves, *The White Goddess*
- 1949 Bowen, *The Heat of the Day*; Orwell, *Nineteen Eighty Four*; Eliot, *The Cocktail Party*
- 1950 Auden, *Collected Shorter Poems*; Beckett, *Molloy* (in French, the first Volume of his Trilogy)



- 1951 Keith Douglas, *Collected Poems*; Powell, *A Question of Upbringing*; (First volume of *A Dance to the Music of Time*)
- 1952 D. Jones, *The Anathemata*; Waugh, *Men at Arms*
- 1953 Cary, *Except the Lord*
- 1954 Thom Gunn, *Fighting Terms*; Golding, *Lord of the Flies*; J.R.R. Tolkien, *The Fellowship of the Ring* (first volume of *The Lord of the Rings*); Dylan Thomas, *Under Milk Wood*; Kingsley Amis, *Lucky Jim*
- 1955 Auden, *The Shield of Achilles*; Donald Davie, *Brides of Reason*; Lakin, *The Less Deceived*; Golding, *The Inheritors*; Greene, *The Quiet American*; Brian Moore, *The Lonely Passions of Fudith H*; Waugh, *Officers and Gentlemen*; Beckett, *Waiting for the Godot* (first English performance)
- 1956 Robert Conquest (ed), *New Lines*; Golding, *Pincher Martin*; Brendan Behan, *The Queer Fellow* (first English performance); John Osborne, *Look Back in Anger*
- 1957 Gunn, *The Sense of Movement*; Hughes, *The Hawk in the Rain*; Muriel Spark, *The Comforters*; Osborne, *The Entertainer*
- 1958 Amis, *I Like it Here*; Behan, *The Hostage*; Pinter, *The Birthday Party*
- 1959 Spark, *Memento Mori*; A. Wesker, *Roots*; Golding, *Free Fall*
- 1960 Hughes, *Lupercal*; Pinter, *The Caretaker*
- 1961 Gunn, *My Sad Captains*; Waugh, *Sword of Honour*
- 1962 F.R. Leavis, *Two Cultures ?*
- 1963 Amis, *One Fat Englishman*; Spark, *The Girls of Slender Means*
- 1964 Isherwood, *A Single Man*; Joe Orton, *Entertaining Mr. Sloane*; Golding, *The Spire*
- 1965 Edward Bond, *Saved*
- 1966 Seamus Heaney, *Death of a Naturalist*; Jean Rhys, *Wide Sargasso Sea*; Tom Stoppard, *Rosencrantz and Guildenstern are Dead*
- 1967 Orton, *Loot*; Hughes, *Wodwo*
- 1968 Stoppard, *The Real Inspector Hound*
- 1969 Heaney, *Door into the Dark*; Orton, *What the Butler Saw*
- 1970 Hughes, *Crow*
- 1971 Geoffrey Hill, *Mercian Hymns*; Bond, *Lear*; Pinter, *Old Times*
- 1972 John Montague, *The Rough Field*; Moore, *Catholics*; Stoppard, *Jumpers*
- 1973 Beckett, *Not I*; Bond, *The Sea*
- 1974 Amis, *Ending Up*; Spark, *The Abbess of Crewe*; Beckett, *That Time*; Stoppard, *Travesties*
- 1975 Pinter, *No Man's Land*
- 1977 Hughes, *Gaudete*; Stoppard, *Professional Foul*; Isherwood, *Christopher and his Kind*
- 1978 Pinter, *Betrayal*
- 1979 Golding, *Darkness Visible*
- 1980 Golding, *Rites of Passage*



### IMPORTANT WRITERS AND THEIR WORKS

WRITERS	WORKS
Thomas Hardy (1840-1928)	<i>Desperate Remedies</i> (1871) <i>Under the Green Wood Tree</i> (1872) <i>A Pair of Blue Eyes</i> (1873) <i>Far From the Madding Crowd</i> (1874) <i>The Hand of Ethelberta</i> (1876) <i>The Return of the Native</i> (1878) <i>The Trumpet Major</i> (1880) <i>A Laodicean</i> (1881) <i>Two on a Tower</i> (1882) <i>The Mayor of the Casterbridge</i> (1886) <i>The Woodlanders</i> (1887) <i>Tess of the D'Urbervilles</i> (1891) <i>The Well-beloved</i> (1892) <i>Darkling Thrush</i> (1746)
Joseph Conrad (1857-1924)	<i>Almayer's Folly</i> (1985) <i>An Outcast of the Islands</i> (1896) <i>The Nigger of the "Narcissus"</i> (1897) <i>Lord Jim : A Tale</i> (1900) <i>Youth - A Narrative</i> (1902) <i>Heart of Darkness</i> (1902) <i>Nostromo - A Tale of the Seaboard</i> <i>The Secret Agent</i> (1907) <i>The Shadow Line</i> (1917) <i>Suspense - A Napoleonic Novel</i> (1925)
Herbert George Wells (1866-1946)	<i>The Time Machine</i> (1895) <i>The Wonderful Visit</i> (1895) <i>The Island of Dr. Moreau</i> (1896) <i>The Invisible Man</i> (1897) <i>The War of the Worlds</i> (1898) <i>When The Sleeper Walks</i> (1899) <i>The First Men in the Moon</i> (1901) <i>The Food of the Gods</i> (1904) <i>Kipps</i> (1905) <i>Experiment in Autobiography</i> (1934) <i>Marriage</i> (1912) <i>The Contemporary Novel</i> (1911) <i>The History of Mr. Polly</i> (100)



WRITERS	WORKS
James Joyce (1882-1941)	<i>Dubliners</i> (1900) <i>A Portrait of the Artist as a Young Man</i> (1916) <i>Ulysses</i> (1922) <i>Finnegan's Wake</i> (1939)
Virginia Woolf (1882-1941)	<i>The Voyage Out</i> (1941) <i>Jacob's Room</i> (1922) <i>Mrs. Dalloway</i> (1925) <i>To The Light House</i> (1927) <i>The Waves</i> (1931) <i>Flush</i> (1933) <i>The Years</i> (1937) <i>Orlando</i> (A biography) (1928) <i>The Common Reader</i> (1925) <i>Roger Fry</i> (1940) <i>The Death of the Moth</i> (1942) <i>Between the Acts</i> (1941, unfinished) <i>Mr. Bennet and Mrs. Brown</i> (1924) (An essay) <i>A Room of One's Own</i> (1929) (A feminist essay)
Samuel Butler (1835-1902)	<i>Life and Habit</i> (1877) <i>Evolution, Old and New</i> (1879) <i>Unconscious Memory</i> (1880) <i>Luck or Cunning as the Means of Organic Modification</i> (1887) <i>The Trapanese Origin of the Odyssey</i> (1893) <i>The Authoress of the Odyssey</i> (1897) <i>Alps and Sanctuaries of Piedmont and the Canton Ticino</i> (1881) <i>Shakespeare's Sonnets Reconsidered</i> (1899) <i>Ex Voto</i> (1888) <i>Essays on Life, Arts and Science</i> (1904) <i>The Note Books of Samuel Butler</i> (1912) <i>The Way of All Flesh</i> (1903) Translated into prose <i>Illiad</i> (in 1898) and <i>Odyssey</i> (in 1900)
George Moore (1852-1933)	<i>A Modern Lover</i> (1883) <i>A Mummer's Wife</i> (1885) <i>A Drama in Muslin</i> (1886) <i>Spring Days</i> (1888)



WRITERS	WORKS
	<i>Esther Waters</i> (1894) <i>Evelyn Innes</i> (1898) <i>Sister Teresa</i> (1901) <i>The Untilled Field</i> (1903) <i>The Lake</i> (1905) <i>The Brook Kerith</i> (A Syrian Story) (1916) <i>Heloise and Abelard</i> (1921) <i>Confessions of a Young Man</i> (1888) <i>Memoirs of My Dead Life</i> (1906) <i>Hail and Farewell ! Ave</i> (1911) <i>Salve</i> (1912) <i>Conversations in Ebury Street</i> (1924)
Geroge Robert Gissing (1857-1903)	<i>Demos, a Story of English Socialism</i> (1886) <i>Thyrza</i> (1887) <i>The Nether World</i> (1889) <i>New Grub Street</i> (1891) <i>The Private Papers of Henry Ryecroft</i> (1903) <i>Charles Dickens</i> (A Critical Study) (1898) <i>By the Ionian Sea</i> (1901) <i>The Emancipated</i> (1890) <i>The Old Women</i> (1893) <i>Eve's Ransom</i> (1895)
Enoch Arnold Bennett (1867-1931)	<i>The Old Wives' Tale</i> (1908) <i>Clayhanger</i> (1910) <i>Hilda Lessways</i> (1911) <i>These Twain</i> (1916) <i>Riceyman Steps</i> (1923) <i>Sacred and Profane Love</i> (1905) <i>Buried Alive</i> (1908) <i>The Pretty Lady</i> (1918) <i>The Love Match</i> (1922) <i>The Truth about an Author</i> (1903) <i>The Author's Craft</i> (1914)
Rudyard Kipling (1865-1936)	<i>Tales from the Hills</i> (1888) <i>Soldiers Three</i> (1888) <i>The Phantom Rickshaw</i> (1888)



WRITERS	WORKS
Edward Morgan Forster (1879-1970)	<i>Wee Willie Winkie</i> (1888) <i>Life's Handicap</i> (1991) <i>Many Inventions</i> (1893) <i>The Jungle Book</i> (1894) <i>Captains Courageous</i> (1897) <i>The Day's Work</i> (1898) <i>Kim</i> (1901) <i>Just-so Stories for Little Children</i> (1902) <i>Puck of Pook's Hill</i> (1906) <i>Rewards and Fairies</i> (1910) <i>Debits and Credits</i> (1926) <i>Limits and Renewals</i> (1932) <i>The Seven Seas</i> (1896) (Poetry) <i>The Five Nations</i> (1903) (Poetry) <i>Barrack-room Ballads</i> (1892) <i>Poetry</i> <i>Departmental Ditties</i> (1886) <i>Poetry</i> <i>Where Angels Fear to Tread</i> (1905) <i>The Longest Journey</i> (1907) <i>A Room with a View</i> (1908) <i>Howards End</i> (1910) <i>A Passage to India</i> (1924) <i>The Celestial Omnibus</i> (1911) - (Short stories) <i>The Story of the Siren</i> (1920) - (Short stories) <i>The Eternal Moment</i> (1928) - (Short stories) <i>Aspects of the Novel</i> (1927) - (A critical work) <i>Arbinger Harvest</i> (1936) - (A critical work) <i>Two Cheers for Democracy</i> (1951) - (A collection of essays)
Aldous Leonard Huxley (1894-1963)	<i>The Burning Wheel</i> (1916) <i>The Defeat of Youth</i> (1918) <i>Leda</i> (1920) <i>Eyless in Gaza</i> (1936) <i>Crome Yellow</i> (1921) <i>Antic Hay</i> (1923) <i>Those Barren Leaves</i> (1925) <i>Point Counter Point</i> (1928) <i>Brave New World</i> (1932)



WRITERS	WORKS
William Gerald Golding (b. 1911)	<i>After Many a Summer</i> (1939)
	<i>Time Must Have a Stop</i> (1944)
	<i>Lord of the Flies</i> (1954)
	<i>The Inheritors</i> (1955)
	<i>Pincher Martin</i> (1956)
	<i>Free Fall</i> (1959)
	<i>The Scorpion God</i> (1971)
George Orwell (Eric Hugh Blair) (1903-50)	<i>The Spire</i> (1964)
	<i>Keep the Aspidistra Flying</i> (1936)
	<i>Burmese Days</i> (1934)
	<i>The Road to Wigan Pier</i> (1937)
	<i>Animal Farm</i> (1945)
L.A. Richards (1893-1979)	<i>Nineteen Eighty Four</i> (1949)
	<i>Principles of Literary Criticism</i>
	<i>Practical Criticism</i>
	<i>Coleridge on Imagination</i>
	<i>The Foundation of Aesthetics</i> (With C.K Ogden and James Wood)
F.R. Leavis (1895-1978)	<i>The Meaning of Meaning</i> (With Ogden)
	<i>New Bearings in English</i>
	<i>Poetry</i> (1932)
	<i>For Continuity</i> (1933)
	<i>The Great Tradition</i> (1948)
	<i>The Common Pursuit</i> (1952)
	<i>Revaluation</i> (1936)
	<i>Education and the University</i> (1944)
	<i>D.H. Lawrence : Novelist</i> (1955)
	David Jones (1895-1979)
<i>In Parenthesis</i> (1937)	
<i>The Sleeping Lord</i> (1974)	
Evelyn Waugh (1903-66)	<i>The Sleeping Lord</i> (1974)
	<i>Sword of Honour</i>
	<i>The Perennial Philosophy</i> (1946)
V.S. Naipaul (b. 1932)	<i>The Devils of Loudun</i> (1952)
	<i>The Mystic Masseur</i> (1957)
	<i>A House for Mr. Biswas</i> (1961)
	<i>The Mimic Man</i> (1967)



WRITERS	WORKS
Graham Greene (1904-91)	<i>Battlefield</i> (1934) <i>England Made Me</i> (1935) <i>Brighton Rock</i> (1938) <i>The Power and the Glory</i> (1940) <i>The Heart of the Matter</i> (1948) <i>The End of the Affair</i> (1951) <i>The Quiet American</i> (1955) <i>A Burnt-Out Case</i> (1961) <i>The Comedians</i> (1966) <i>Travels with my Aunt</i> (1969) <i>May We Borrow Your Husband?</i> (1967) - (Short-fiction) <i>Shades of Greene</i> (1976) - (Short stories) <i>A Gun for Sale</i> (1936) - (Short stories) <i>The Ministry of Fear</i> (1943) - (Short stories) <i>The Third Man</i> (1950) - (Short stories) <i>Our Man in Havana</i> (1958)
Charles Percy Snow (Lord Snow) (1905-80)	<i>Strangers and Brothers</i> (1940) <i>Time of Hope</i> (1949) <i>The Masters</i> (1951) <i>The New Men</i> (1954) <i>The Conscience of the Rich</i> (1958) <i>Corridors of Power</i> (1964) <i>The Two Cultures and the Scientific Revolution</i> (1959) (A Lecture)
Kingsley Amis (b. 1922)	<i>Lucky Jim</i> (1954) <i>That Uncertain Feeling</i> (1955) <i>I Like it Here</i> (1958) <i>Take a Girl Like You</i> (1960) <i>Girl, 20</i> (1971) <i>The Anti-Death League</i> (1966)
William Butler Yeats (1865-1939)	<i>The Wanderings of Oisín</i> (1889) <i>The Wind among the Reeds</i> (1899) <i>The Shadowy Waters</i> (1900) <i>The Green Helmet and Other Poems</i> (1910) <i>Responsibilities</i> (1914) <i>The Wild Swans at Coole</i> (1919) <i>The Tower</i> (1928)



WRITERS	WORKS
<p>Gerard Manley Hopkins (1844-89)</p> <p>Anthony Powell (b. 1905)</p> <p>John Wain (b.1925)</p> <p>John Braine</p> <p>Alan Sillitoe (b. 1928)</p> <p>Angus Wilson (1913-91)</p>	<p><i>The Winding Stair And Other Poems</i> (1933)</p> <p><b>Dramas:</b></p> <p><i>The Countess Cathleen</i> (1892)</p> <p><i>The Land of Heart's Desire</i> (1894)</p> <p><i>The Shadowy Waters</i> (1900)</p> <p><i>Cathleen ni Haulihan</i> (1902)</p> <p><i>On Baile's Strand</i> (1904)</p> <p><i>The King's Threshold</i> (1904)</p> <p><i>The Hour-Glass</i> (1904)</p> <p><i>Deirdre</i> (1907)</p> <p><i>The Resurrection</i> (1913)</p> <p><i>At the Hawk's Well</i> (1917)</p> <p><i>The Only Jealousy of Emer</i> (1919)</p> <p><i>Calvary</i> (1921)</p> <p><i>The Cat and the Moon</i> (1926)</p> <p><i>Ideas of Good and Evil</i> (1903) (Prose)</p> <p><i>Discoveries</i> (1907) (Prose)</p> <p><i>Spring</i></p> <p><i>God's Grandeur</i></p> <p><i>The Caged Skylark</i></p> <p><i>Felix Randal</i></p> <p><i>Pied Beauty</i></p> <p><i>Inversnaid</i></p> <p><i>Harry Ploughman</i></p> <p><i>The Wreck of the 'Deutschland'</i></p> <p><i>The Windhover</i></p> <p><i>Spelt from Sibyl's Leaves</i></p> <p><i>That Nature Heraditean Fire</i></p> <p><i>The Music of Time</i> (1951)</p> <p><i>Hurry on Down</i> (1953)</p> <p><i>Room at the Top</i> (1957)</p> <p><i>Life at the Top</i> (1957)</p> <p><i>The Jealous God</i> (1965)</p> <p><i>Saturday Night and Sunday Morning</i> (1958)</p> <p><i>The Wrong Set</i> (1949) (Short stories)</p> <p><i>Such Darling Dodos</i> (1950) (Short stories)</p> <p><i>Old Men at the 200</i> (1961) (Short stories)</p>



WRITERS	WORKS
Anthony Burgess (b. 1917)	<i>No Laughing Matter</i> (1967) <i>If By Magic</i> (1973) <i>The Middle Ages of Mrs. Eliot</i> (1958) <i>Late Call</i> (1964) <i>Malayan Trilogy</i> <i>Time For a Tiger</i> (1956) <i>The Enemy in the Blanket</i> (1958) <i>Beds in the East</i> (1959) <i>A Clockwork Orange</i> (1961)
Iris Murdoch (b. 1919)	<i>Under the Net</i> (1954)
Muriel Spark (b. 1918)	<i>Memento Mori</i> (1959) <i>The Prime of Miss Jean Brodie</i> (1962)
Dorris Lessing (b.1919)	<i>The Grass is Singing</i> (1950) <i>Children of Violence</i> <i>Martha Quest</i> (1952) <i>A Proper Marriage</i> (1954) <i>A Ripple from the Storm</i> (1958) <i>Land Locked</i> (1965) <i>The Four Gated City</i> (1969) <i>The Golden Note Book</i> (1962)
Margaret Drabble (b. 1939)	<i>Millstone</i> (1965) <i>The Needle's Eye</i> (1972)
J.G. Ferrell (1935-79)	<i>The Siege of Krishnapur</i> (1973) (Based on Indian Mutiny)
T.S. Eliot (1888-1965)	<i>Gerontion</i> <i>Prufrock and Other Observations</i> (1917) <i>The Waste Land</i> (1922) <i>The Hollow Men</i> (1925) <i>Ash Wednesday</i> (1930) <i>Four Quartets</i> (1944) <i>Sweeney Agonistes</i> (1927) (A drama) <i>The Rock</i> (1934) (A drama) <i>Murder in Cathedral</i> (1935) (A drama) <i>The Family Reunion</i> (1939) (A drama) <i>The Cocktail Party</i> (1949) (A drama) <i>The Confidential Clerk</i> (1953) (A drama) <i>The Elder Statesman</i> (1958) (A drama)



WRITERS	WORKS
	<p><i>The Sacred Wood</i> (1920) (essays)  <i>The Idea of a Christian Society</i> (1939)  <i>What is a Classic ?</i> (1945)  <i>For Lancelot Andrews</i> (1928)  <i>The Use of Poetry and the Use of Criticism</i> (1933)  <i>Elizabethan Essays</i> (1934)  <i>After Strange Gods</i> (1934)  <i>Points of View</i> (1941)</p>
<p>Wystan Hugh Auden (1907-1973)</p>	<p><i>The Orators</i> (1932)  <i>Look Stranger</i> (1936)  <i>New Year Letter</i> (1941)  <i>The Age of Anxiety</i> (1948)  <i>Collected Shorter Poems</i> (1950)  <i>The Poet's Tongue</i> (1935)  <i>The Oxford Book of Light Verse</i> (1938)</p>
<p>Stephen Spender (1909-77)</p>	<p><i>Poems</i> (1933)  <i>Vienna</i> (1934)  <i>The Still Centre</i> (1939)  <i>Ruins and Visions</i> (1942)  <i>Collected Poems</i> (1955)  <i>The Destructive Element</i> (1935) (A critical work)  <i>Poetry Since</i> (1947)  <i>World Within World</i> (1951) (Autobiography)</p>
<p>C. Day Lewis (1909-72)</p>	<p><i>Transitional Poem</i> (1929)  <i>From Feathers to Iron</i> (1931)  <i>The Magnetic Mountain</i> (1933)  <i>A Time to Dance</i> (1935)  <i>Overtures to Death and Other Poems</i> (1938)  <i>Word Over All</i> (1943)  <i>Poems</i> (1948)  <i>The Georgics of Virgil</i> (1940) (A translation)  <i>The Friendly Tree</i> (1936) (A novel)  <i>Starting Point</i> (1937) (A novel)  <i>Child of Misfortune</i> (1939) (A novel)  <i>Hope for Poetry</i> (1934) (Criticism)  <i>The Poetic Image</i> (1947) (Criticism)</p>



WRITERS	WORKS
Louis Macneice (1907-63)	<i>The Earth Compels</i> (1938) <i>Autumn Journal</i> (1939) <i>Plant and Phantom</i> (1941) <i>Spring Board</i> (194) <i>Holes in the Sky</i> (1948)
Dylan Marlais Thomas(1914-53)	<i>18 Poems</i> (1934) <i>Twenty-five Poems</i> (1936) <i>The Map of Love</i> (1939) <i>The Deaths and Entrances</i> (1946) <i>Under Milk Wood</i> (1954) (A verse play)
Dame Edith Sitwell (1887-1964)	<i>The Sleeping Beauty</i> (1924) <i>Troy Park</i> (1925) <i>Collected English Eccentrics</i> (1933) <i>Aspects of Modern Poetry</i> (1934) <i>Street Songs</i> (1942) <i>The Son of the Cold</i> (1945)
Ezra Pound (1885-1972)	<i>The Pisan Cantos</i> (1948) <i>Hugh Selwyn Mobberly</i> (1920)
Robert Bridges (1844-1930)	<i>The Growth of Love</i> (1876) <i>Prometheus the Fire Giver</i> (1883) <i>Eros and Psyche</i> (1885) <i>Poems in Classical Prosody</i> (1903)  <b><u>Dramas:</u></b> <i>The Feast of Bacchus</i> (1889) <i>Palicio</i> (1890) <i>The Christian Captives</i> (1890) <i>The Return of Ulysses</i> (1890) <i>Achilles in Scyros</i> (1890) <i>The Humours of the Court</i> (1893) <i>Nero Port I and II</i> (1885 and 1894)
John Masefield (1878-1967)	<i>Ballads and Poems</i> (1910) <i>The Everlasting Mercy</i> (1911) <i>The Widow in the Bye Street</i> (1912) <i>The Daffodil Fields</i> (1913) <i>Lollingdon Downs</i> (1917) <i>Dauber</i> (1913)



WRITERS	WORKS
	<p><i>Reynard the Fox</i> (1919)  <i>Right Royal</i> (1920)  <i>The Land Workers</i> (1943)  <i>Midsummer Night</i> (1928)  <i>End and Beginning</i> (1934)  <i>Wondering</i> (1943)  <i>Sand Harker</i> (1924) - (A novel)  <i>The Bird of Dawning</i> (1933) - (A novel)</p> <p><b><u>Dramas:</u></b>  <i>The Tragedy of Nan</i> (1909)  <i>The Campden Wonder</i> (1907)  <i>The Tragedy of Pompey the Great</i> (1910)  <i>Great</i> (1910)  <i>Good Friday</i> (1917)  <i>Melloney Holtspur</i> (1922)  <i>The Trial of Jesus</i> (1925),  <i>The Coming of Christ</i> (1978)</p>
Walter De La Mare (1873-1956)	<p><i>Songs of Childhood</i> (1902)  <i>Peacock Pie</i> (1913)  <i>Bells and Grass</i> (1941)  <i>The Traveller</i> (1946)  <i>Early the Morning</i> (1935)  <i>Love</i> (1943)</p>
Siegfried Sassoon (1886-1967)	<p><i>Counter-attack</i> (1918)  <i>The Heart's Journey</i> (1928)  <i>Vigils</i> (1935)  <i>Memoirs of a Fox-hunting Man</i> (1929)  <i>Memoirs of an Infantry Officer</i> (1930)  <i>Sherston's Progress</i> (1936)</p>
George Bernard Shaw	<p><i>Widower's House</i> (1892)  <i>Buoyant Billions</i>  <i>The Philanderer</i> (1893)  <i>Mrs. Warren's Profession</i> (1894)  <i>Arms and the Man</i> (1894)  <i>Candida</i> (1895)  <i>The man of Destiny</i> (1897)  <i>The Devil's Disciple</i> (1897)</p>



WRITERS	WORKS
<p>John Millington Synge (1871-1909)</p>	<p><i>You Never Can Tell</i> (1899)  <i>Caesar and Cleopatra</i> (1899)  <i>Captain Brassbound's Conversion</i> (1900)  <i>Man and Superman</i> (1903)  <i>John Bull's Other Island</i> (1904)  <i>Major Barbara</i> (1905)  <i>The Doctor's Dilemma</i> (1906)  <i>Getting Married</i> (1908)  <i>The Shewing up of Blanco</i>  <i>Posnet</i> (1909)  <i>Misalliance</i> (1910)  <i>The Dark Lady of the Sonnets</i> (1910)  <i>Fanny's First Play</i> (1911)  <i>Androcles and the Lion</i> (1912)  <i>Heartbreak House</i> (1921)  <i>Back to Methuselah</i> (1921)  <i>St. Joan</i> (1923)  <i>The Apple Cart</i> (1929)  <i>Too True to be Good</i> (1932)  <i>On the Rocks</i> (1933)  <i>The Six of Calais</i> (1934)  <i>The Simpleton of the Unexpected Isles</i> (1934)  <i>Pygmalion</i> (1913)  <i>The Millionaires</i> (1936)  <i>Geneva</i> (1938)  <i>Plays Pleasant and Unpleasant</i>  <i>The Quintessence of Ibsenism</i>  <i>Dramatic Opinions and Essays</i>  <i>The Intelligent Woman's Guide to Socialism</i>  <i>Everybody's Political What is What</i>  <i>Immaturity</i> (A novel)  <i>The Irrational Knot</i> (A novel)  <i>Love Among the Artists</i> (A novel)  <i>Cashel Byron's Profession</i> (A novel)  <i>The Shadow of the Glen</i> (1903)  <i>Riders to the Sea</i> (1904)  <i>The Well of the Saints</i> (1905)  <i>The Tinker's Wedding</i> (1907)  <i>The Playboy of the Western World</i> (1907)</p>



WRITERS	WORKS
Henry Arthur Jones (1851-1929)	<i>The Silver King</i> (1882) <i>Saints and Sinners</i> (1884) <i>The Temper</i> (1893) <i>The Liars</i> (1897) <i>Judah</i> (1890) <i>Mrs. Dane's Defence</i> (1900)
John Galsworthy (1867-1933)	<i>The Country House</i> (1907) - (A novel) <i>Fraternity</i> (1909) - (A novel) <i>The Patrician</i> (1911) - (A novel) <i>The Dark Flower</i> (1913) - (A novel) <i>The Free Lands</i> (1915) - (A novel) <i>Beyond</i> (1917) - (A novel) <i>Saint's Progress</i> (1919) - (A novel) <i>Maid in Waiting</i> (1931) - (A novel) <i>Flower Wilderness</i> (1932) - (A novel) <i>The Man of Property</i> (1906) - (A novel) <i>The Forsyte Saga</i> (1922) - (A novel) <i>The Silver Box</i> (1906) - (A drama) <i>Strife</i> (1909) - (A drama) <i>Justice</i> (1910) - (A drama) <i>The Skin Game</i> (1920) - (A drama) <i>Loyalties</i> (1922) - (A drama) <i>Escape</i> (1926) - (A drama) <i>The Inn of Tranquillity</i> (1912)
Oscar Wilde (1856-1900)	<i>The Sphinx</i> (1894) - (A poetry) <i>The Ballad of Reeding Gaol</i> (1998) - (A poetry) <i>The Canterville Ghost</i> (1887) - (A prose) <i>The Happy Prince and the Other Tales</i> (1888) - (A prose) <i>The Picture of Dorian Gray</i> (1890) - (A novel) <i>De Profundis</i> (1897) <i>Vera, or the Nihilists</i> (1880) - (A drama) <i>The Duchess of Padua</i> (1883) - (A drama) <i>Salome</i> (1892) - (A drama) <i>Lady Windermere's Fan</i> (1892) - (A drama) <i>A Woman of No Importance</i> (1893) - (A drama) <i>An ideal Husband</i> (1895) - (A drama) <i>The Importance of Being Earnest</i> (1895) - (A drama)



WRITERS	WORKS
Sean O' Casey (1884-1964)	<i>The Shadow of a Gunman</i> (1923) <i>Juno and the Polycock</i> (1924) <i>The Plough and the Stars</i> (1926) <i>The Silver Tassie</i> (1929) <i>Within the Gates</i> (1933) <i>The Star Turns Red</i> (1940) <i>Red Roses for Me</i> (1946) <i>Oak Leaves and Lavender</i> (1946) <i>Cockadoodle Dandy</i> (1949)
William Somerset Maugham (1874-1965)	<i>A Man of Honour</i> (1903) <i>Lady Frederick</i> (1907) <i>Mrs. Dot</i> (1908) <i>Jack Straw</i> (1908) <i>Home and Beauty</i> (1919) <i>The Circle</i> (1921) <i>The Constant Wife</i> (1927) <i>For Services Rendered</i> (1932) <i>Caesar's Wife</i> (1919)
J.B. Priestley (1894-1984)	<i>Dangerous Corner</i> (1932) <i>Time and the Conways</i> (1937) <i>I Have been Here Before</i> (1937) <i>An Inspector Calls</i> (1946) <i>When We Are Married</i> (1938) <i>A Severed Head</i> (1964)
Harold Pinter (b. 1930)	<i>The Birthday Party</i> (1958) <i>The Dumb Waiter</i> (1960) <i>The Care Taker</i> (1960) <i>A Night Out</i> (1961) <i>The Home Coming</i> (1969) <i>Old Times</i> (1971) <i>Silence</i> (1969)
Arnold Wesker (b. 1932)	<i>Chicken Soup with Barley</i> (1960) <i>Roots</i> (1960) <i>I am Talking About Jerusalem</i> (1960)



## CONTEMPORARY PERIOD

### CHRONOLOGY OF HISTORICAL EVENTS

1979	Election of Margaret Thatcher's Conservative government
1989	Revolutions in Eastern Europe to topple Communist regimes
1990	Fall of Margaret Thatcher
1998	Election of Labour government; Return of Hong Kong to China

### CHRONOLOGY OF LITERARY WORKS

1979	Golding, <i>Darkness Visible</i> ; Heaney, <i>Field Work</i>
1980	Golding, <i>Rites of Passage</i> ; Burgess, <i>Earthly Powers</i> ; Friel, <i>Translations</i>
1981	Rushdie, <i>Midnight's Children</i>
1982	Churchill, <i>Top Girls</i>
1983	Swift, <i>Waterland</i>
1984	Heaney, <i>Station Island</i> ; Carter, <i>Nights at the Circus</i>
1985	Hare and Brenton, <i>Pravda</i> ; Ackroyd, <i>Hawksmoor</i>
1988	Pinter, <i>Mountain Language</i> ; Stoppard, <i>Hapgood</i>
1990	Friel, <i>Dancing at Lughnasa</i> ; Byatt, <i>Possession</i>
1991	Carter, <i>Wise Children</i>
1994	Stoppard, <i>Arcadia</i>
1997	Hughes, <i>Tales from Ovid</i> ; Stoppard, <i>The Invention of Love</i>
1998	Hughes, <i>Birthday Letters</i>
1999	Hill, <i>The Triumph of Love</i>

### MAJOR WRITERS AND THEIR WORKS

WRITERS	WORKS
Rebecca West	<i>The Return of the Soldier</i> (1918) <i>Harriet Hume : A London Fantasy</i> (1929) <i>Black Lamb and Grey Falcon</i> (1941) <i>A Train of Powder</i> (1955) <i>The Fountain Overflows</i> (1956) <i>The Birds Fall Down</i> (1966)



WRITERS	WORKS
Graham Greene	<i>The Man Within</i> (1929) <i>Brighton Rock</i> (1938) <i>The Power and the Glory</i> (1940) <i>The Ministry of Fear</i> (1943) <i>The Heart of the Matter</i> (1948) <i>The Third Man</i> (1950) <i>The End of the Affair</i> (1951)
Anthony Powell	<i>A Dance to the Music of Time</i> <i>A Question of Upbringing</i> (1951) <i>The Soldier's Art</i> (1966) <i>Hearing Secret Harmonies</i> (1975)
Christopher Frye	<i>A Phoenix too Frequent</i> (1946) <i>The Lady's Not For Burning</i> (1948) <i>Venus Observed</i> (1950) <i>A Sleep of Prisoners</i> (1951)
Terence Rattigan	<i>French Without Tears</i> (1936) <i>The Winslow Boy</i> (1946) <i>The Deep Blue Sea</i> (1952)
Arthur Miller	<i>Death of a Salesman</i> (1949) <i>The Crucible</i> (1952) <i>A View from the Bridge</i> (1955)
Samuel Beckett	<i>Murphy</i> (1938) <i>Molloy</i> (1951) <i>Malone Meart</i> (1951) <i>L'Innomable</i> (1953) <i>Waiting for Godot</i> (1955) <i>Endgame</i> (1957) <i>Krapp's Last Tape</i> (1960) <i>Happy Days</i> (1962) <i>Film</i> (1964) <i>Eh Joe</i> (1965) <i>Ghost Trio</i> (1977) <i>Footfalls</i> (1976) <i>That Time</i> (1976)



WRITERS	WORKS
John Osborne	<i>Look Back in Anger</i> (1956) <i>The Entertainer</i> (1957) <i>Luther</i> (1961) <i>Inadmissible Evidence</i> (1964) <i>A Better Class of Person</i> (1981) <i>Deja Vu</i> (1992)
Angus Wilson	<i>The Wrong Set</i> (1949) <i>Such Darling Dodos</i> (1950) <i>Hamlock and After</i> (1952) <i>Anglo-Saxon Attitudes</i> (1956) <i>The Middle Age of Mrs. Eliot</i> (1958) <i>Late Call</i> (1964) <i>Old Men at the Zoo</i> (1961) <i>No Laughing Matter</i> (1967) <i>As If By Magic</i> (1973) <i>Setting the World on Fire</i> (1980)
Irish Murdoch	<i>The Flight from the Enchanter</i> (1955) <i>The Sea, The Sea</i> (1978) <i>The Bell</i> (1958) <i>Bruno's Dream</i> (1969) <i>A Fairly Honourable Defeat</i> (1970) <i>The Black Prince</i> (1973) <i>The Philosopher's Pupil</i> (1983)
Philip Larkin	<i>The North Ship</i> (1945) <i>Jill</i> (1946) (Novel) <i>The Less Deceived</i> (1955) <i>The Whitsun Weddings</i> (1964) <i>High Windows</i> (1974)
Dorris Lessing	<i>Children of Violence</i> (1962-69) <i>The Golden Notebook</i> (1962) <i>The Four-Gated City</i> (1969)
Angela Carter	<i>Fireworks</i> (1974) <i>The Passion of New Eve</i> (1977)



WRITERS	WORKS
John Fowles	<i>The Bloody Chamber</i> (1979) <i>Quartet in Autumn</i> (1978) <i>Nights at the Circus</i> (1984) <i>Wise Children</i> (1991) <i>The Collector</i> (1963) <i>The French Lieutenant's Woman</i> (1969) <i>The Magus</i> (1966) <i>Mantissa</i> (1982)
Joe Orton	<i>Entertaining Mr. Sloane</i> (1964) <i>Loot</i> (1966) <i>The Ruffian on the Stair</i> (1967) <i>The Erpingham Camp</i> (1967) <i>What the Butler Saw</i> (1969)
Tom Stoppard	<i>If You're Glad I'll be Frank</i> (1966) <i>The Real Inspector Hound</i> (1968) <i>Jumpers</i> (1972) <i>Travesties</i> (1974) <i>Every Good Boy Deserves Favour</i> (1977) <i>Professional Foul</i> (1978) <i>Hapgood</i> (1988) <i>Arcadia</i> (1994)
Caryl Churchill	<i>Owners</i> (1972) <i>Cloud Nine</i> (1979) <i>Top Girls</i> (1982) <i>Serious Money</i> (1987) <i>Mad Forest: A Play from Romania</i> (1990) <i>Heart's Desire</i> (1997) <i>Blue Kettle</i> (1997)
Brian Friel	<i>Philadelphia, Here I Come</i> <i>The Freedom of the City</i> <i>Translations</i> (1980) <i>Making History</i> (1980)



WRITERS	WORKS
Ted Hughes	<i>Dancing at Laughnasa</i> (1990) <i>The Hawk in the Rain</i> (1957) <i>Lupercal</i> (1960) <i>Wodwo</i> (1967) <i>Crow</i> (1972) <i>Tales from Ovid : Twenty-four Passages from the Metamorphoses</i> (1997) <i>Birthday Letters</i> (1998)
Geoffrey Hill	<i>For the Unfallen</i> (1959) <i>Mercian Hymns</i> (1971) <i>Tenebrae</i> (1978) <i>The Mystery of the Charity of Charles Peguy</i> (1983) <i>The Triumph of Love</i> (1999)
Malcolm Bradbury	<i>The History Man</i> (1975) <i>Rates of Exchange</i> (1983) <i>Why Come to Slaka</i> (1986)
Ian McEwan	<i>The Cement Garden</i> (1978) <i>The Comfort of Strangers</i> (1981) <i>Black Dogs</i> (1992) <i>Amsterdam</i> (1998)
Alisdair Gray	<i>A Life in Four Books</i> (1981) <i>Poor Things</i> (1992)
Jeanette Winterson	<i>Oranges Are Not the Only Fruit</i> (1985) <i>The Passion</i> (1987) <i>Sexing the Cherry</i> (1989) <i>Written on the Body</i> (1992)
Antonia Susan Byatt	<i>The Virgin in the Garden</i> (1978) <i>Possession</i> (1990)
Allan Holinghurst	<i>Swimming Pool Library</i> (1988) <i>The Folding Star</i> (1994) <i>The Spell</i> (1998)



WRITERS	WORKS
Charles Palliser	<i>The Quincure</i> (1989) <i>The Unburied</i> (1999)
Peter Ackroyd	<i>The Last Testament of Oscar Wilde</i> (1983) <i>Hawksmoor</i> (1985) <i>Chatterton</i> (1987) <i>Dan Leno and the Limehouse Golem</i> (1994)
Salman Rushdie	<i>Midnight's Children</i> (1981) <i>The Satanic Verses</i> (1988) <i>The Moor's Last Sigh</i> (1995)
Kazuo Ishiguro	<i>An Artist of the Floatings</i> (1986) <i>The Remains of the Day</i> (1989)
Louis de Bernieres	<i>The War of Don Emmanuel's Nether Parts</i> (1990) <i>Senior Vivo and the Coca Lord</i> (1991) <i>The Troublesome Offspring of Cardinal Guzman</i> (1992) <i>Captain Corelli's Mandolin</i> (1994)

### NOBEL LAUREATES IN LITERATURE

Year	Name	Country
1901	Sully Pradhomme (Poet)	France
1902	Theodor Mommsen (Historian)	Germany
1903	B. Bjornson (Novelist, Poet and Playwright)	Norway
1904	Frederick Mistral (Poet) and J. Echegaray (Playwright)	France, Spain
1905	H. Sienkiewicz (Novelist)	Poland
1906	Giouse Carducci (Poet)	Italy
1907	Rudyard Kipling (Poet, Novelist)	Britain
1908	Rudolf Eucken (Philosopher)	Germany
1909	Selma Lagerlof (Novelist)	Sweden
1910	Paul von Heyse (Poet, Novelist, Playwright)	Germany
1911	Maurrice Maeterlinck (Playwright)	Belgium
1912	Gerhart Hauptmann (Playwright)	Germany
1913	Rabindranath Tagore (Poet)	India
1914	No award	
1915	Romain Rolland (Novelist)	France



Year	Name	Country
1916	V. Von Hedenstam (Poet)	Sweden
1917	Karl Gjellerup (Novelist) and Pontoppidan (Novelist)	Denmark
1918	No award	
1919	Carl Spitteler (Poet, Novelist)	Switzerland
1920	Knut Hamsun (Novelist)	Norway
1921	Anatole France (Novelist)	France
1922	J. Benavente (Playwright)	Spain
1923	W.B. Yeats (Poet)	Ireland
1924	Wladislaw (Novelist)	Poland
1925	G.B. Shaw (Playwright)	Ireland
1926	Grazia Deledda (Novelist)	Italy
1927	Henri Bergson (Philosopher)	France (NC)
1928	Sigrid Undset (Novelist)	Norway
1929	Thomas Mann (Novelist)	Germany
1930	Sinclair Lewis (Novelist)	U.S.
1931	Erik Axel Karlfeldt (Poet)	Sweden
1932	John Galsworthy (Playwright, Novelist)	Britain
1933	Ivon Bunin (Novelist)	U.S.S.R.
1934	Luigi Pirandello (Playwright)	Italy
1935	No award	
1936	Eugene O'Neill (Playwright)	U.S.
1937	Roger Martin du Gard (Novelist)	France
1938	Pearl Buck (Novelist)	U.S.
1939	Frans Eemil Sillanpaa (Novelist)	Finland
1940	No award	
1941	No award	
1942	No award	
1943	No award	
1944	J.V. Jensen (Novelist)	Denmark
1945	Gabriela Mistral (Poet)	Chile
1946	Herman Hesse (Novelist)	Switzerland (NC)
1947	Andre Gide (Novelist, Essayist)	France
1948	T.S. Eliot (Poet, Playwright, Critic)	Britain (NC)
1949	William Faulkner (Novelist)	U.S.



Year	Name	Country
1950	Bertrand Russell (Philosopher)	Britain
1951	Par Lagerkvist (Novelist)	Sweden
1952	Fancois Mauriac (Poet, Novelist, Playwright)	France
1953	Sir Winston Churchill (Historian)	Britain
1954	Ernest Hemingway (Novelist)	U.S.
1955	Halldor Laxness (Novelist)	Iceland
1956	Juan Ramon Jimenez (Poet)	Spain
1957	Albert Camus (Novelist, Playwright)	France
1958	Boris Pasternak (declined award) (Novelist, Poet)	U.S.S.R.
1959	Salvatore Quasimodo (Poet)	Italy
1960	Saint-John Perse (Poet)	France
1961	Ivo Andric (Novelist)	Yugoslavia
1962	John Steinbeck (Novelist)	U.S.
1963	George Seferis (Poet)	Greece
1964	Jean Paul Sartre (declined award) (Philosopher, Playwright)	France
1965	Mikhail Sholokhov (Novelist)	U.S.S.R.
1966	Shmuel Yosef Agnon (Novelist) and Nelly Sachs (Novelist)	Israel (NC) Sweden (NC)
1967	Miguel Angel Asturias (Novelist)	Guatemala
1968	Kawabatayasunari (Novelist)	Japan
1969	Samuel Beckett (Novelist, Playwright)	Ireland
1970	Aleksander Solzhenitsyn (Novelist)	U.S.S.R.
1971	Pablo Neruda (Poet)	Chile
1972	Heinrich Boll (Novelist)	Germany
1973	Patrick White (Novelist)	Australia
1974	Eyvind Johnson (Novelist) and Harry Martinson (Novelist, Poet)	Sweden
1975	Eugenio Montale (Poet)	Sweden
1976	Saul Bellow (Novelist)	Italy
1977	Vicente Aleixandre (Poet)	U.S. (NC)
1978	Isaac Bashevis Singer (Novelist)	U.S. (NC)
1979	Odysseus Elytis (Poet)	Spain
1980	Czeslaw Milosz (Poet)	U.S. (NC)
1981	Elias Canetti (Novelist, Essayist)	Bulgaria
1982	Gabriel Garcia Marquez (Novelist, Journalist)	Colombia



Year	Name	Country
1983	William Golding (Novelist)	U.K.
1984	Jaroslav Seifert (Poet)	Czechoslovakia
1985	Claude Simon (Novelist)	France
1986	Wole Soyinka (Playwright, Poet)	Nigeria
1987	Joseph Brodsky (Poet, Essayist)	U.S. (NC)
1988	Naguib Mahfouz (Novelist)	Egypt
1989	Camilo Jose Cela (Novelist)	Spain
1990	Octavio Paz (Poet, Essayist)	Mexico
1991	Nadine Gordimer (Novelist)	S. Africa
1992	Derek Walcott (Poet)	St. Lucia
1993	Toni Morrison (Novelist)	U.S.A.
1994	Kenaburo Oe (Novelist)	Japan
1995	Seamus Heaney (Poetry)	Ireland
1996	Wistawa Szymborska (Poetry)	Poland
1997	Dario Fo (Drama)	Italy
1998	Jose Saramago (Novel, Drama, Poetry)	Portugal
1999	Gunter Grass (Novel, Drama, Poetry)	Germany
2000	Gao Xingjian (Novel, Drama, Literary Criticism)	China, France
2001	V. S. Naipaul (Novel, Essay)	United Kingdom Trinidad & Tobago
2002	Imre Kertesz (Novel)	Hungary
2003	J. M. Coetzee (Novel, Essay, Translation)	South Africa
2004	Elfriede Jelinek (Novel, Drama)	Austria
2005	Harold Pinter (Drama)	United Kingdom
2006	Orhan Pamuk (Novel, Screenplay, Essay)	Turkey
2007	Doris Lessing (Novel, Drama, Poetry, Short Story, Memoirs)	United Kingdom
2008	J. M. G. Le Clezio (Novel, Short Story, Essay, Translation)	France Mauritius
2009	Herta Muller (Novel, Poetry)	Germany, Romania
2010	Mario Vargas Llosa (Novel, Short Story, Essay, Drama)	Peru Spain
2011	Tomas Transtromer (Poetry, Translation)	Sweden
2012	Mo Yan (Novel, Short Story)	China
2013	Alice Munro (Short Stories)	Canada
2014	Patrick Modiano (Novel)	France
2015	Svetlana Alexievich (History, Essay)	Belarus (Born in Ukraine)
2016	Bob Dyan	U.S.
2017	Kazuo Ishiguro	Japan



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# CHAUCER TO SHAKESPEARE

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The period from Chaucer to Shakespeare may be divided into three parts:

1. The age of Chaucer
2. The Post-Chaucer period
3. The Renaissance period

In this chapter, we shall discuss the characteristics and literary works of these periods in brief along with the life and works of William Shakespeare.

## 1.1. THE AGE OF CHAUCER

This was the age, when the seeds of modern age were being endropped. Unrest and transition were the common features of this age. Geographical discoveries and the revolt against medieval traditions led towards the process of transition, which dates back to the second half of the fourteenth century. In the religious world, there was a serious outburst of unorthodoxy. Wyclif and his followers were making an organised attack upon the Church. In town and country alike, doctrines were being preached, in which a future age was to familiarize under the name of Protestantism. The Church was not the only medieval institution that was attacked. The working classes were stirring and had begun to display a spirit of independence hitherto unknown. A period of economic discontent was followed by an open revolt – a revolt which marked the downfall of the manorial system. But, there were constructive as well as destructive forces at work. Political and military events were contributing to the growth of a national consciousness, the former in a negative manner by minimising the extent of Papal influence, the latter, more positively, by stimulating the pride of the English people.

## CHARACTERISTICS OF CHAUCER'S AGE

### John Wyclif : An Evidence of Chaucer's Age

Among the great contemporaries of Chaucer, few deserve more attention than John Wyclif, for he was one of the first Englishmen to challenge the authority of the Catholic Church; and in doing so, he anticipated Martin Luther, by nearly one hundred and fifty years. Like his famous successor, he came to the conclusion that clerical pretensions had raised a barrier between man and God; and both, by pen and in pulpit, he endeavoured to break it down. Free access to the Bible was what the spiritual life required.

1. **Question Mark on Church Supremacy.** The prestige of the Church was, in truth, beginning to decline. Politically, intellectually, and spiritually its influence had diminished. Until the reign of John, it was the clergy more than any other class who ensured good government. For, they had held the balance between the despotic inclinations of the King on the one hand and the anarchical tendencies of the nobility on the other. But for reasons, which



we need not discuss here, this patriotic policy had been hindered during the thirteenth century. Then came the birth of Parliament, and the people began to fight their own political battles.

2. **Environment Oriented Towards Economy.** The fourteenth century opened brightly for Industrial England. There had been no repetition of the anarchy of Stephen's reign, when so barren was the land that – to use the words of a contemporary writer– “you might as well have tilled the sea”. The material prosperity of the working classes had steadily increased. Both with regard to food and clothing, the English labourer was better off than his fellows on the continent. He had, moreover, another and important reason for self-congratulation, which requires a word or so of explanation, for, one cannot follow the trend of economic events during this period without referring, however briefly, to the curious medieval system of land tenure.
3. **Progressive Spirit.** A final illustration of the progressive spirit animating society at his time may be found in the growth of national sentiments. What were the conditions which favoured that development? It will perhaps be remembered that in dealing with the psychology of the Teutonic people, a prominent trait was found, i.e., their power of adaptation. Since this pliability enabled them to readily absorb the characteristics of races wholly alien to themselves, it is not surprising that this fusion was still more rapid when different branches of the parent stock encountered one another.
4. **The Hundred Years' War.** The accession of Edward III marked the beginning of that struggle with France popularly known as “The Hundred Years' War” – a title which explains itself. To narrate the causes which occasioned this mighty conflict would be unnecessary, for we are only concerned with historical events in so far as they have some direct bearing on the literature of the period. What does call for notice is the brilliant start which England made. In the very year in which Chaucer was born, there occurred the great sea fight off Sluys. This battle has a twofold interest. It was the first of an almost unbroken series of victories which lasted nearly twenty years and included the familiar name of Crecy and Poitiers; further it was one of the earliest of those naval successes, which in the years to come, Blake and Nelson were to make so typically English. But in the importance of its results, Sluys cannot, of course, compare with Crecy – the battle which Froissart has described in such a vivid and picturesque language.
5. **Degradation of Pope's Status.** In the fourteenth century, the Papacy met with a series of misfortunes, of which the English kings were not slow to avail themselves. The temporal overlordship of the Pope was definitely repudiated. Nor was this all. He lost also the important advantage of being able to fill the bishoprics with his own nominees. By these and other measures, the Parliaments of Edward III and his successors began that process of separation from Rome, which the work of Henry VIII completed. Such then, briefly, are the main political and social tendencies of the time in which Chaucer and Langland lived and wrote – a transitional age, with the old feudalism slowly losing its pristine vigour and utility, with a great Church, rich in its traditions of intellectual and moral guidance, exhibiting signs of decadence and enfeeblement; yet with no clear ideals as yet, or only dimly lined ideals, as to what form of social reconstruction was to take their place.

### **Geoffrey Chaucer**

Geoffrey Chaucer was the “father of English poetry” and the greatest narrative poet of England. With his emergence the old literative poetry died. The exact date of his birth is uncertain, but most scholars fix it at 1340. Geofferey's early life was spent in London during his most plastic years, and the



impressions of the city and its teeming life were likely to make an ineffaceable impression on his imagination. Chaucer symbolises, as no other writer does, the Middle Ages. He stands in much the same relation to the life of his time, as Pope does to the earlier phases of the eighteenth century, and Tennyson to the Victorian era; and its place in English literature is ever more important than theirs, for he is the first great poet in English; the first to make English composite language a thing compact and vital.

### Background and the First Phase of Chaucer

Chaucer was born in London to a family of wine merchants. He was brought up in a middle class background, which is a crucial aspect of his writing and the times he lived in. The name 'Chaucer', itself, shows its stand for *chaufe aire* (i.e. a "chafe wax"), and suggests a foreign lineage. It is probable that his grandfather was one Robert le Chaucer, collector of wine dues in the Port of London. On his death the widow remarried Richard le Chaucer. His stepson John was a vintner like his stepfather, acting also as King's butler to Edward III, whenever that monarch crossed the water. John Chaucer married Agnes, niece of Hugo de Compton; and it is probable that Geoffrey Chaucer was their son. In 1357, Chaucer was appointed to the household of Elizabeth, countess of Ulster, and wife of Lionel, third son of Edward III, and from items of her expenditure that have survived, we gather that she provided the youth with red black breeches, and shoes. Two years later he was captured by the French, while on a military expedition to France, and the King paid a ransom for his release. He became subsequently a personal attendant of the King – a "beloved valet," as he was called, or as we should say today, a gentleman-in-waiting. From this position, he ascended to that of esquire, where he was concerned with helping to entertain the court and any strangers that might come along. In this way his social qualities were sharpened, a characteristic that left ample impression on his later poetry.

**On Diplomatic Mission.** From 1370 to 1378, he went on a diplomatic mission abroad-during the later part of the time to Italy. These journeys, especially the Italian ones, affected in marked fashion, his literary work. During this period, he obtained from the corporation of London a life lease of the Gatehouse at Aldgate, where he lived for a number of years. Later he became the comptroller of customs in the port of London.

**End of the Journey.** We pass now to the last period of Chaucer's life. His fortunes at this time declined. He lost Court favour in 1386 and became relatively poor. For the next few years, he was however more free to turn to literary work. A slight improvement in his position occurred in 1389 when he was made clerk of the Works: looking after the repairs and alterations at the palace of Westminster, the Tower, and St. George's Chapel, Windsor. In 1391, however, he was superseded in these activities, and lived on pension for the remaining years of his life. A literary hint sent to Henry IV, titled *Complement to his Purse*, had facilitated matters in this direction. His great work *The Canterbury Tales* was written almost entirely during the later years of this period, when he made splendid use of his knowledge of men and affairs. The finest part of the *Canterbury Tales* is the prologue, the noblest story is probably the *Knight Tales*. He died in 1400 and was buried in St. Benet's Chapel in Westminster Abbey. During the last few months of his life he had taken a house in the garden of St. Mary's, Westminster. In 1868, a stained glass window, symbolising his life and work, was erected by Dean Stanley, over against his grave.

### Literary Works

- (1) *A prayer to the virgin*, A.B.C. which is declared by many to be his first extant poem.
- (2) He made a translation of the famous '*Roman de la Rose*'.
- (3) Before 1369 he had struck out a line of graceful and tender sentiment in the *Complaint unto Pite*.



- (4) It was followed by the *Book of the Duchess* in 1369 – the Duchess being the wife of Chaucer's patron, John of Gaunt. On returning to England from Italy he wrote *Troilus and Criseyde*, 1380-83, founded on the *Filostrato of Boccaccio*.
- (5) He wrote also *The story of Griselda (The Clerk's Tale)*. The story of the patient Griselda had fascinated Petrarch, and became immeasurably popular. Indeed it had been seized upon by the ballad writers, in the same way as *Guy of Warwick*; and the unhappy fortunes of this peasant girl excited the widest interest. Like King Cophetua, Walter, Marquis de Lalune weds a peasant girl whom he had met while on a hunting expedition. The marriage turns out to be an unhappy, one the Marquis treats her with brutality; and ultimately, shorn of her rich clothes, she is sent back to her father.
- (6) *The Legend of Good Women* deals with the poet as wishing to make reparation for past errors. He regrets having translated the *Romance of the Rose*; he upbraids himself for the stigma he has cast on women in his picture of Cressida. So here he vows he will treat honourably of true and good women.
- His choice of good women is not free from critical exception, as he elects to lead off with Cleopatra, who despite her charms and brilliance can scarcely pose as "a model of all the virtues!" Yet, perhaps, he realise this. Anyhow, he adds this whimsical comment:
- "Now, ere I find a man thus true and stable,  
And woll for love his death so freely take,  
I pray God let our hedes never ake."
- (7) Some of his works are in English such as *The Canterbury Tales*, *The Miller*, *The Reeve*, *The Cook*, *The Wife of Bath*, *The Merchant*, *The Friar*, *The Nun Priest*, and *The Pardoner*. The Prologue is supposed to have been written in 1388.

### English Literature and Chaucer

**According to Emerson.** "A great poet, who appears in illiterate times, absorbs into his sphere, all the lights, which are anywhere radiating. Every intellectual jewel, every flower of sentiment, it is his fine office to bring to his people, and he comes to value his memory equally with his invention. He is therefore little solicitous whence have been derived; whether through translation, whether through tradition, whether by travel to distant countries, whether by inspiration; from whatever sources, they are equally welcome to his uncritical audience. But Chaucer is a huge borrower. . . He steals by this apology– that what he takes has no worth where he finds it, and the greatest where he leaves it. It has come to be practically a sort of rule in literature, that a man, having once shown himself capable of original writing, is entitled therefore to steal from the writings of others at discretion. Thought is the property of him who can entertain it, and of him who can adequately place it. A certain awkwardness marks the use of borrowed thoughts; but, as soon as we have learned what to do with them, they become our own."

This Emerson's appeal is a sound criticism. The supreme question after all is, not where does the tap-root of genius draw its nourishment, but what is the culminating expression of that nourishment? What blossom is forthcoming? Genius has an alchemy of its own that can transmute the baser metals, it may steal on occasion, into pure gold. Such was the way of that other splendid borrower, Shakespeare; and Chaucer is less unblushing in his literary thefts than him.

### The Canterbury Tales

*The Canterbury Tales* place us in the heart of London. The *Canterbury Tales* is a collection of 24 Tales, mostly inverse, introduced by 'The General Prologue'. It is the story of a group of thirty people



who travel as pilgrims to Canterbury (England). The pilgrims who come from all layers of the society tell stories to each other to kill time while they travel to Canterbury.

There is a disquisition on table manners in the Prologue. Each guest brought his own knife, but, for common use there were no forks. At the beginning and at the end of dinner every one washed his hands obviously desirable proceeding. On to the rush-strewn floor the guests flung the bones and scraps of meat. The difficulties presented by gravy were met by the meat— which was served by a carver at a side table – being laid upon thick slices of bread which absorbed the gravy. Every guest had a napkin, and the proper use of the napkin was an elaborate ritual in itself.

The picture of the average merchant has a familiar ring about it:

“A Marchant was there with a forked berd, In mottelee, and hye on horse he sat;  
Upon his heed a Flaundryssh bevere hat;  
His bootes clasped faire and fetisly  
His resons he spak ful solempnely,  
Sownynge always th'encress of his wynnynge.  
This worthy man ful wel his wit bisette;  
Ther wiste no wight that he was in dette.”

The bever hat still survives in the “topper,” and the business instincts of the gentleman express themselves with no radical difference today.

Chaucer accepts the current class divisions between “gentles” and “churls.” Neither he nor Langland ignore distinctions of rank; and although rich and poor, cultured and rude jostle one another in the procession, yet he is well aware that some of the Tales might displease the “gentles” among his readers as he offended the “gentles” in the poem. Yet, he adds with the tolerance of the artist:

“ ... I must rehearse,  
All of their tales, the better and the worse, or else prove false to some of my design.”

### **The Doctor of Physic**

In Chaucer's Doctor of Physic, we have an excellent picture of the medieval medicine man, with his herbal remedies and his knowledge of astronomy or what we should call astrology. In common with the physicians of the day, Chaucer indicates that his medical studies had drawn him away from his profession: “His studie was but litel on the Bible”. Chaucer gives a sly dig at him for his fee-loving propensities:

“For gold in phisik is a cordial,  
Therefore he lov'ede gold in special.”

The supposed medicinal value of the metal, so common not only in the Middle Ages by a century or so later, is here touched upon.

Such was the London in which Chaucer was brought up.

### **The Form of the Canterbury Tales**

Chaucer was a representative poet. His realism is seen in “*The Canterbury Tales*” which is represented as a mirror to the life of the age. In the field of literature, Chaucer worked as a social chronicler.

Of this work, about 17,000 lines are in verse, with two stories - *The Tale of Melibeus* and *The Parson's Tale*-in prose. The verse consists of rhymed couplets. It forms a compromise between the old and new prosody. He does not care for alliteration or dogged rhyme, and chooses the form of “heroic” verse with rhymed couplets and five accented syllables.

### **Knight's Tale**

In the *Knights' Tale*, we have much more than a typical romance; we have a presentment, with rare artistic skill of the finer elements in medieval romance, avoiding, as the author of Gawayne does, many of the vain repetitions and dull meanderings found in so many of them, and the whole clarified and sharpened by that sure sense of character, of which Chaucer alone of his age possessed the secret.

We have, in Sir Thopas, the baser and more foolish kind of romances, burlesqued; the coarse, the pungent humour of the *Fabliau*; and the wrangle with the Summoner jostle with tales of pathos, such as the Clerk's.

### **Tragedies and Comedies**

There are tragedies as well as comedies in the tales: some are grave and subdued, others ablaze with colour and merriment; but the thread of honest and kindly laughter runs through them all, serious and gay, alike. What is central in the Knight Tale is a concern with the right ordering of the elements that make up a personal total soul essentially a concern with justice.

There is nothing of the dreamer about Chaucer – nothing of the stern moralist and social reformer. Like Shakespeare, he makes it his business, in *The Canterbury Tales*, to paint life as he sees it, and leaves others to draw the moral.

### **John Gower**

John Gower was a person of shrewd business instincts, with a large amount of landed property in East Anglia. Some authorities have inclined to prove him as a lawyer, but M.G.C. Macaulay, his most exhaustive biographer, suggests that he made his money as a merchant; judging by the way, in which he speaks of "City", and the number of merchants with whom he was in personal communication. However that may be, it is clear that about middle life, he is concerned entirely with the management of his estates and the writing of books. His sympathies were aristocratic and conservative, and the Peasants' Revolt horrified him exceedingly, not, merely as an upholder of law and order, but as a landlord with vested interests.

- (1) **Gower's Literary Works.** His chief works were *Speculum Hominis*, written in French; the *Vox Clamantis*, written in Latin; and the *Confessio Amantis*, written in English. The first is a poem of some 30,000 lines, somewhat in the nature of a morality. The Vices and Virtues are classified, and a picture of society is drawn. For its improvement Gower looks to the intervention of the Blessed Virgin. Historically, the work is of small value, but, as in Langland and Chaucer, there are interesting sidelights of city life.
- (2) His another work the **Vox Clamantis** written in Latin was occasioned by the Rising of 1381. It consists of seven books; the first book describing the wilderness in which this medieval Baptist cries. In later books he pictures the common people as having lost their reason and being transformed into wild beasts. Poor Tyler is suggested as an elephantine boar, later on as a jay who has learnt to speak (*Way = a jay* in A. S.) Throughout the poem, politics and theology are intermingled, the later books dealing with man's responsibility towards man. The author divides people into three classes: clerk, soldier, and ploughman; he criticises the clergy as freely as Langland does – a significant testimony to the corruption of the Medieval Church. And the satirical touch that wealth and wisdom for them are not synonymous, is worthy of Carlyle.
- (3) **The Confessio Amantis** written in English was completed around 1390, and was written in the days when he believed in Richard. Later on, he substitutes the name a Henry IV for Richard II.



“This book upon amendement  
I send unto mine owen lord  
Which of Lancaster is Henry named:”

It is clear, from the drift of the poem, that the writer is opposed to social reform. He uses a number of stories with the definite intention of telling the people what are the rudiments of good morality. In telling the stories he is clear and straightforward, more so than Chaucer, whose delight in humanity causes him to dally with certain sides of his subject. Gower points the moral “to adorn a tale”; and if the result is less satisfying, less rich in dramatic material, than with the author of *The Canterbury Tales*, yet the poem has merit all its own—like the merit of Pope’s didactic verse.

- (4) His last writing, his *Traite*, deals with love and marriage, and consists of a number of ballads, exhibiting many of the qualities shown in his earlier work, with greater power of technique, though, perhaps less imagination in treatment. It was written about 1397, possibly on the occasion of his second marriage, and is addressed to married people.

## 1.2 POST-CHAUCER PERIOD

### (The period of Renaissance, 1400-1600)

Chaucer’s age was followed by the period of Renaissance. Renaissance (“rebirth”) is the name applied to the period of European history, following the Middle Ages; it is commonly said to have begun in Italy in the late fourteenth century and to have continued in western Europe through the fifteenth and sixteenth centuries. In this period the arts of painting, sculpture, architecture, and literature reached an eminence not exceeded by any civilization in any age. The development came late to England in the sixteenth century, and did not have its flowering until the *Elizabethan* and *Jacobean* periods. In fact, Milton (1608–1674) is said to be the last great Renaissance poet.

Many attempts have been made to define “the Renaissance,” as though one essence underlay the complex features of the culture of numerous countries over several hundred years. It has been described as the birth of the modern world out of the ashes of the dark ages; as the discovery of the world and the discovery of man; as the era of untrammelled individualism in life, thought, religion and art. Recently, some historians, finding that these attributes were present in various people and places in the Middle Ages, and also that many elements long held to be medieval survived into the Renaissance, have denied, that the Renaissance ever existed. It is true that history is a continuous process, and that “periods” are invented not by God but by historians; but the concept of a period is a convenience, if not a necessity, of historical analysis, and one is able to identify, during the span of the Renaissance, a number of events and discoveries which in the course of time altered radically the views, productions, and manner of life of the intellectual classes.

All these events may be regarded as putting a strain on the relatively closed and stable world of the great civilization of the later Middle Ages, when most of the essential truths about man, the universe, religion, and philosophy were held to be well known and permanently established. The full impact of many of these Renaissance developments did not make itself felt until the later seventeenth and the eighteenth centuries, but the very fact that they occurred in this period indicates the vitality, the audacity, and the restless curiosity of many men of the Renaissance, whether scholars, thinkers, artists, or adventurers.

### Thomas Hoccleve

Thomas Hoccleve (c. 1368–c. 1450), was a personal friend of Chaucer and a clerk in the Exchequer. He was an English verse maker of that period. He wrote on Chaucer,

Simple is my goost, and scars my letterure,  
 Unto your excellence for to write  
 Myn inward love, and yit in aventure  
 Wyl I me putte, thogh I can but lyte.  
 Mi dere maistir – God his soule quyte!–  
 And fadir, Chaucer, fayn wolde han me taght;  
 But I was dul, and lerned lyte or naught.  
 Allas! my worthy worthi honorable,  
 This landes verray tresor and richesse,  
 Deth, by thi deth, hath harme irreparable  
 Unto us doon; hir vengeable duresse  
 Despoiled hath this land of the swetnesse of rethorik; for un-to Tullius  
 Was never man so lyk a-monges us.  
 She myghte han taried hir vengeance a while  
 Til that sum man had egal to the be;  
 Nay, lat be that! sche knew wel that this yle  
 May never man forth brynge lyk to the,  
 And hir office needes do mot she:  
 God bad hir so, I truste as for the beste;  
 O maister, maister, God thi soule reste!

### John Lydgate

John Lydgate (c. 1370-1451) was a monk at the Benedictine Monastery of Bury St. Edmunds, in Suffolk. Perhaps his most interesting piece of work is his *London Lackpenny*, an agreeable and lively set of verses describing the woes of a poor man in Westminster Hall and about the London Streets, where he sees much to attract him, but can avail himself of no allurements or purchases for lack of funds. His learning overweighed his muse, and the naive admission of Occleve, “But I was dulle,” might well have been uttered by Lydgate also. He imitated with more labour than skill, Chaucer’s favourite metres, and his treatment of romantic themes but he floundered about disastrously in his cadences, admitting ruefully, “I took none head neither of short nor long.”

Possibly, no unfair description of Lydgate would be to call him an accomplished scholar with a fair knack of verse-making, and a fluency that considerably outruns the knack.

### Stephen Hawes

Stephen Hawes. (d. 1523) Post Chaucer scholars such as Occleve, Lydgate, Hawes, affect one all in the same way. Their work had literary merit of a fitful kind, but it was sadly lacking in spontaneity, original impulse, and sincerity. Among these scholars Stephen Hawes was a man of culture with a taste for travel and remarkable memory. He wrote loyal verse to congratulate Henry VII on his accession. He had a gift for phrases which lighten up his prolix muse from time to time, for instance these lines:

“Be the day weary, or be the day long, At length it draweth to Evensong.”

And an aptitude for allegory, less happy in pleasure-conferring qualities. The French aspects of Chaucer’s genius attracted him chiefly, and he followed the author of the *Romaunt of the Rose* rather than that of the *Canterbury Tales*.



### John Skelton (1460–1529)

John Skelton was a Norfolk cleric, a remarkable scholar, and at one time tutor to Henry VIII. He attacked abuses of the day, both in the Church and Court, with an uncompromising rigour worthy of John Knox. When Wolsey was at the height of his power, Skelton did not hesitate to criticise him severely, as in his satire *Why Come ye not to Court?* There is no advance in beauty of workmanship. In fact, Skelton neglected beauty quite openly, striving for some fresh metrical form of expression to suit his subject matter.

But at any rate we are outgrowing the imitative period, for Skelton was an original force, albeit a rough and undisciplined one. Beginning, as most young poets do, in the conventional and imitative vein, he soon broke away, and his later work, despite all its uncouthness, had an individual flavour, refreshing to meet with, after the tameness of his predecessors. He was a moralist, with a message for his generation, that he was determined to make as effective as possible.

“For tho’ my rime be ragged,  
Tattered and jagged,  
Rudely rain-beaten,  
Rusty and moth-eaten;  
If ye take well therewith,  
It hath in it some pith”

His most popular work was the quaint *Boke of Philip Sparrow*, celebrating the death of the pet bird of Mistress Joan Scrope; his most outspoken was the Hogarthian sketch *The Tunning* (brewing) of *Flynour Rummyng*—recounting the brewing and subsequent ritual of a certain broach of ale, by a rural alewife and her friends. He had a liking for brief, jerky metres: e.g.

“Mistress Gertrude with womanhood endued.”

### Scottish Literature in the 14<sup>th</sup> and 15<sup>th</sup> Century

Scotland had won hardly and desperately, her war of independence, and this fact had served as trumpet call to the imaginative minds of the age.

#### John Barbour

John Barbour led the way with his patriotic poem—*Bruce* (c.1376), a poem recalling, in its noble apostrophe to Freedom, the famous lines of Shelley in the *Masque of Anarchy*. The rough material of poetry was there, all that was needed was something of the fine culture that had already made its way into England, to fashion and grace it.

### James I (1394–1437)

About this time JAMES I, a cultured and accomplished prince, returned from his years of captivity in England and the influence he exercised on national verse was just what was needed. His own poem, *The King’s Quair*, was one of no small beauty and power. Imitative, it is true, of Chaucer and of the head. He wrote with power because he loved Lady Jane Beaufort, not because he fancied himself a versifier of Chaucer’s school.

### Robert Henryson (1430–1506)

Robert Henryson (1430–1506) was a “school master in Dunformline”. Like his royal predecessor, a faithful admirer of Chaucer Henryson, he showed real first-hand observation of nature and an insight born of no mere literary accomplishment, into the simple and ordinary aspects of lowly life. There was a quaint charm about his description of why he added to Chaucer’s story of *Troilus* and *Cressida*. One

winter's night, he told us, he sat by the fire reading Trioses, and comforting himself with some hot drink.

### **William Dunbar (1465–1530)**

After Henryson, comes William Dunbar, a poet of striking undisciplined power, and one of the great names in Scottish Literature. He was the Burns of the fifteenth century, with something of that poet's passion for beauty, native humour, and force of expression. He was not like Burns, moreover, in character: sensual and head-strong.

### **The Dawn of the Renaissance**

- (a) **Renaissance in Italy and Germany.** There was a stirring of fresh life, a kindling of new desires in Italy and Germany. In each country, the horizon was aglow with promise – a promise that spoke according to the personality of each nation. In Italy, the Renaissance thrills through the senses; in Germany it speaks through the intellect. Thus is it that from the first awakening assumed in Germany a religious character; it merged at once into the Reformation. In Italy it was different: the old ecclesiasticism became paganised. "The Gods descend from Olympus and live once more amongst men". Pagan influences were needed: though the sudden transition from a starved asceticism to a rich, pulsing life could not be accomplished without moral disasters. Perhaps, no more significant illustration of difference in outlook can be given than in the portal of the Cathedral at Basle had depicted the dead rising from graves and donning hurriedly their garments, so as to appear decently clad at the Last Judgement. After the Renaissance, as Jusserand has reminded us, a naked woman was wrought in bronze upon the tomb of a Pope. All that was beautiful and, through the eyes of the Renaissance, also divine. The human body, so long despised and ill-treated, came into its kingdom and was glorified: "Beauty is Truth, Truth Beauty."
- (b) **Renaissance in England.** It has been pointed out, the fifteenth century dawned upon an England that had outlived the energising idealism of the twelfth century. The vigorous vitality of that era had been paralysed by the wasteful futilities of the Hundred years War with France, and divided counsels at home. Feudalism, that had been a power in Norman times in evolving order and Solidarity out of anarchy and confusion, survived now only as a spent force. No longer did it suit the needs of the nation. The plaint of Langland, the anathema of Wycliff, bear witness to the general unrest and disorganisation. The sterility of English literature after Chaucer testifies to the lowered vitality of the time. Yet once again is the old saying justified that it is darkest before the dawn.

But, while Italy was on fire with the new sunrise, it was still for England merely a streak of light upon the horizon.

The Medieval Church, in place of welcoming the cleansing changes of a Wyclif, opposed all remedies for curing her of her sick condition. Nor were their kings any more farseeing. Henry IV helped to stiffen the automatic power of the Church by passing the Act that practices should be burned to death. Henry V persecuted the Lollards with relentless vigour. But in vain, did they try to prop up the tottering edifice of medieval thought. They could hold back for a while the oncoming tide; to give fresh life to what was moribund was beyond their power; so England stood:

"Between two words, one dead,  
The other powerless to be born".

**Invention of Printing.** The invention of the printing press, coupled with the discovery some time before, of a way of transforming linen rags into paper, made the multiplication and circulation of books a very different matter from what it had been in the Middle Ages.



### **Sir Thomas Malory**

Of Sir Thomas Malory; very little is definitely known. He, an unknown writer, was suddenly made famous by Caxton. He may have belonged to a Worcestershire family of that name who fought with both, Lancaster and York, in the Wars of the Rose, one member of parliament in 1444-5; several families in Yorkshire and also in the Midlands aspire to have him for an ancestor, but no trace of a Thomas can be found who lived about that time. Professor Kitteridge in "*Who was Sir Thomson Malory?*" traces him to a certain Sir Thomson Malory of Newbold Revell in Warwickshire, who succeeded to the family estates about 1434. John Bale (1495-1563) the historian, in his *Account of the lives of Eminent writers of Great Britain*, says, he was a Welshman. The one thing certain is, that he wrote the *Morte d'Arthur*, which comprises twenty-one books compiled from a variety of sources. According to Bale, the first four books are founded on Robert de Borron's *Romance of Merlin*; Book V from *Morte d'Arthur* manuscript in Lincoln Cathedral Library; Book VI from the french Romance of Lancelot; Book VII is not identified; Books VIII-X from the Romance of *Tristan* by Luce de Gasc; Books XI-XXI are Lancelot, interpolations.

### **Caxton**

Caxton's personality is an interesting one: it may be seen in his various preface. These reflect a kindly and simple nature, with a pleasant admixture of keen humour to take off the flatness.

His style was uncertain, for he was not clear, how far to draw upon foreign tongues. But he had a ready instinct for good Saxon prose, and his prose was far more readable and attractive than some of the prose written about this time. One of his pleasantest qualities was the confidential note, which he struck – a note, that was later on to be the distinctive note of the English Essay. At present English prose is still in the experimental state: like, to a lesser extent, the verse. But poetry was to have a glorious career, before English to be reckoned.

For nearly fifty years after the death of Caxton, the book trade in English was directed, for the most part, by two men, Jan Wynkyn de Worde (d.1534), and Richard Pynson (d.1530); but the admirable start made by Caxton was scarcely maintained by his successors. Classical learning took a very low place, and until 1543 no Greek book was printed in England. Religious literature of a mediocre kind could be had in abundance, there was a steady market for these, and the contemporary poets like Skelton and Hawes had the gratification of finding some of their work printed. For any advance in the development of English literature we must look, however, not to the printer but to a wealthy nobleman, Lord Berners, who did admirable work as a translator.

### **Fabyan and Hall**

Robert Fabyan (d. 1513) did useful work as a chronicler of London history, despite his tendency to accept all the fabulous tales of national origin, first made by Geoffrey of Monmouth. Edward Hall (d.1547), is a man of more scholarly attainment. He chronicled the story of the House of Lancaster and York, and carried the story down to 1532. He had an eye for characterisation; and some of his work attracted Shakespeare, who made fairly generous use of it in his plays dealing with Plantagenet England.

### **Henry VII**

Henry VII had done much to encourage the New Learning. Mention of him usually recalls the memory of shrewd and sagacious statesman, a man with a genius for practicability and cautious common sense. For the rest, he does not impress himself upon us as a figure of the Renaissance. But there were two Henrys: and one of them especially marked in earlier year was a kindly, art-loving student, somewhat reserved perhaps, but with flashes of humour, and an ardent, romantic temperament.

We may recall the delight which Malory's Legends afforded him; the pleasure it gave him to surround himself with the best scholars of the day; the careful education he bestowed upon his children. He lacked the open, genial bearing of his successor; yet his tastes were as fully filled with the New Learning as were those of his son.

Assuredly a man of the Renaissance, he wrote lyrics and composed music, was an expert on various instruments himself, and ranged over most subjects in science and philosophy, with an eager interest characteristic of the time. There was nothing of his father's parsimony about him. Erasmus was made heartily welcome and Holbein invited to stay, the clever foreigner was welcome at court. England at length was coming into line with the Southern nations.

### **Sir Thomas More**

Among the most remarkable of the time was Sir Thomas More; he was the son of Sir John More, a justice of the King's Bench, who had his residence in the heart of the City, and it was here, in Milk street, that Thomas was born in 1478. As a child, he attended St. Anthony's School in Threadneedle Street, at that time considered to be a school of high repute. From here, he followed the useful custom in those days of becoming attached to some great household. Thomas More was particularly fortunate in his patron, Cardinal Morton, the Archbishop of Canterbury, who quickly discovered his young retainer's promise, remarking: "Whoever liveth to try it, shall see this child here waiting at table prove a marvelous man."

At the age of twenty-one, More was a Member of Parliament, and when a proposal was made four years later, by King Henry VII for a subsidy for the marriage portion of his daughter Margaret, who was to be James IV of Scotland, more openly opposed the demand of the King. As his opposition influenced Parliament to the extent of their refusing the subsidy he had at once to bear the wrath of the displeased monarch: "A beardless boy has disappointed the King's purpose!"

**Writings of Thomas More.** In 1510, *Life of Pico of Mirandola*, from the incomplete History of Richard III (written in Latin c. 1513), has been called the first book in classical English prose; it is sometimes said to have been based on a Latin work by Archbishop Morton, not extant.

*Utopia* was first printed in 1516 at Louvain; a second edition appeared in 1517. It was then revised by More and printed in 1518. It was also reprinted in Paris and Vienna. It did not appear in English, till translated by Ralph Robison, after More's death in 1551.

More's other Latin works include epigrams, a translation of Lucian's dialogues and pamphlets against the Lutherans.

Amongst his English controversial works, the most important is the *Dyaloge against Lutheranism* and Tyndale in five books.

He also wrote much English as well as Latin verse.

*Utopia*: or, to give the full title, *The Discourses of Raphael Hythloday, of the Best state of a Commonwealth*.

This satire, on the social and political evils of the age, was written in Latin in two parts. Though printed at Louvain, Basle, Paris, and Vienna, no English edition appeared till Robinson's translation in 1551. Gilbert Burnet made a better translation in 1684, and Burnet's is the one used.

### **Erasmus and More**

More's friend Erasmus was a man of equal ability, but quite other in temperament and character. More's humour is genial, Erasmus is bitterly satirical. Erasmus' brilliance is clear-cut and cold, More's is softened with a kindliness of heart. His severities as chancellor, whatever we may think of them, were certainly not the expression of his real nature. The best part of More was seen in his family life at Chelsea, and in the *Utopia*. His tenderness of heart extended to animals – a trait rare indeed in those



times. "God", says he, "has given them life that they may live. . . . How can we find more pleasure in seeing a dog run after a hare than in seeing a dog run after another dog?"

It is interesting to note both More's *Utopia* and Erasmus' *Christian Primer* were written about the same time, and embody the ideals of the new learning as applied to social and political life; ideal defined by a modern historian as "the art of living together in civil society and of securing the common weal of the people". Erasmus had little of More's fine humanity and delicacy of feeling, but intellectually he was at one with him. He urged the importance of the Golden Rule, and suggested that kings should refrain from entering into any avoidable war. It was best for them to seek the good of their people, not a mere section, but the good of the whole community. A king's claim to the throne should rest upon the goodwill of the nation, he should tax them as little as possible, and what taxation there is should fall upon the wealthy, not the poorer classes.

### **William Tyndale**

William Tyndale (born c. 1484), a small, thin, earnest man of extreme pertinacity, was educated at Oxford and Cambridge, and later acted as tutor in a Gloucestershire family. He was an ardent supporter of Luther, and although he did not lack friends in London, found it necessary to go abroad to work at his translation of the New Testament, from Greek into English. This he completed at Hamburg, and the translation was finally printed at Worms, three years after Luther's translation of the New Testament into German. He was helped in his work by one William Roy, a Minorite educated at Cambridge. Tyndale had no special affection for his collaborator, about whom he remarked dryly: "As long as he had gotten no money, somewhat I could rule him; but as soon as he had gotten his money he became like himself again. Nevertheless, I suffered all things till that was ended which I could not do alone . . . when that was ended took my leave and bade him farewell for our two lives, and as men say, a day longer." The translation, coming as it did from one associated so closely with "the arch heretic" Luther, was denounced by Cuthbert Tunstal at St. Paul's cross, and publicly burnt.

More was selected to do battle against Tyndale. He criticised his text, for its avoidance of certain Catholic terms such as grace, confession, and penance. Tyndale defended his exclusion of these words, on the ground, that a false meaning had become attached to them. More frankly admitted, however, that the English ought to have the Bible in their own tongue, and disposed of the argument that some might come to harm that way, by saying that "to keep the whole commodity from any people because of harm that by their own folly and fault may come to some part, were as though an unlicensed surgeon should . . . cut off a man's head by the shoulders to keep him from toothache."

Whatever may be thought of Tyndale's substitution of such words as congregation, elder, knowledge, penance, for church, priest, confession, penance, the rhythmic grace and verbal charm of his version has not been questioned.

### **'Bible' in English**

The first complete version of the Bible in English was made by Wyclif in 1382, though Wyclif himself was responsible probably only for the Gospels. The introduction of printing signalled the rapid multiplication of summaries of various portions of the Bible, and in 1525, Tyndale's translation of the New Testament was first issued. To Miles Coverdale, however, belongs the privilege of rendering the first complete English Bible in 1535, a Bible based on the Swiss-German version. Tyndale's translation, however, being freely used so far as it went.

### **Thomas Wyatt**

Thomas Wyatt was born in 1503, entered St. John's college, Cambridge, at the age of twelve, and took his degree at fifteen.

He was at one time, like Chaucer, esquire to the King. He travelled to Italy on several occasions, and was the first to introduce the sonnet into England. His friend Surrey praised his handsome appearance where "force and beauty met." He was an accomplished swordsman, and could bandy words as well as the rapier; a fine linguist, an agreeable musician, a brilliant talker, it is small wonder that he became a favourite with Henry VIII. His letters to his son have the weighty wisdom of Chesterfield's utterances.

### Henry Howard

Wyatt's friend and disciple, Henry Howard, Earl of Surrey, was born about 1517. More hot-blooded than his friend, he was continually getting into trouble as a young man, and made several visits to the Fleet Prison. His whole career was a chequered one; in fighting, sonneteering, and roystering. He spent his days, and fell at last a victim to Henry's arbitrary power, being beheaded, on a pretext of treason, in 1547. He was more dashing and indiscreet than his friend, but equally with him, had an open, ingenuous disposition, charm of manner, and a cultured mind.

Henry excelled his friend as a metrist, and showed little of the awkwardness that mars much of Wyatt's verse. But it must be remembered that if the disciple excelled his master in ease and assurances, the master had the advantage of having opened up the way. In the work of these men, we mark for the first time a more personal note in English poetry, for the great characteristic of medieval verse is its impersonal character. Conventional it still is, and often stiff in expression; but a more individual tone is now imparted to it.

Each care decays, and yet my sorrow springs!

### George Gascoigne

George Gascoigne (c. 1525-1577) was an interesting figure of the time and had been held responsible for the first English prose comedy. *The Supposes* (from Ariosto), the first regular verse satire; *The Steel Glass*, the first prose tale (from Bandello); the first translation from Greek tragedy; *Jocasta*, the first critical essay, *Notes of Instruction*. Whether this be correct or not, he was undoubtedly a man of considerable culture, was a well-known figure at Court and in political circles, and was, as befitted a man of breeding and education, a fairly extensive traveller. He was a tolerable metrist and had a nice turn for fantasy, as may be seen by his collection of verse, *Flowers, Herbs, and Weeds*. His *Lullaby of a Lover* was a pleasant specimen of original power.

### Turberville, Googe and Tusser

These men were all agreeable verse-writers rather than genuine poets; happy occasionally in their phrasing and fancies, but uninspired and mediocre on the whole. It is best to regard them as indirectly helping the development of English poetry by their translation work. This indirectly served to strengthen and enrich the language, and therefore, gave the original men of the age, better material on which to exercise their craft.

"The green that you did wish me wear  
Aye for your love,  
And on my helm a branch to bear  
Not to remove,  
Was ever you to have in mind  
Whom Cupid hath my feire assigned.  
As winter's force cannot deface  
This branch his hue,



So let no change of love disgrace  
 Your friendship true;  
 Your were mine own, and so be still  
 So shall we live and love our fill.

Then I may think myself to be  
 Well recompensed,  
 For wearing of the tree that is  
 So well defenses  
 Against all weather that doth fall  
 When wayward winter spits his gall.”

### Thomas Sackville

Thomas Sackville, 1st Earl of Dorset was an English statesman, poet and dramatist. He wrote first English drama in blank verse, *Gorboduc*. His *Mirror for Magistrates* gave a powerful picture of the underworld where the poet describes his meeting with famous Englishman who had suffered misfortune. This work is not all from Sackville’s pen but the Prologue and design are his, and the Prologue has a Dantesque intensity about it, and a power of allegorising, unequalled save in the pages of Spenser.

### Sir Philip Sidney

Philip Sidney was born on 30th November 1554, in the beautiful historic mansion of Penshurst, in Kent-Sir Henry Sidney, his father, being engaged at this time, in the thankless task of governing Ireland. His mother, Lady Mary Dudley, was a daughter of the duke of Northumberland, the nobleman whose schemes as queen-maker cost him his head, and it was at this tragic period of their family history that Sidney’s life began.

After Oxford, Sidney found it an easy matter to enter Queen Elizabeth’s Court, his uncle, the Earl of Leicester, being at the time the Queen’s favourite; and it was he who introduced him to the all-powerful man of the day, Sir William Cecil, afterwards Lord Burghley.

### Literary Works of Sidney

His literary works occurred between the years 1578 and 1582, though nothing was published till his death. *The Arcadia* appeared in 1590, in an unfinished state, and appeared again in 1598, complete. About 1580 *Apologie for Poetrie* was written. In 1591, this work was named *Defense of Poesie*. *The Astrophel* and *Stella* Sonnets appeared in 1593, numbering one hundred and eight, and eleven songs.

Less brilliant than Marlowe, less witty than Lyly, inferior to Spenser in glamour, and excelled many others.

‘*Arcadia*’: Of his *Arcadia* and its remarkable influence, mention is made elsewhere. Here may be noted the discerning critique – *The Defense of Poesie* – where he uttered those poignant simple words that go to the roots of all poetry: “I never heard the old story of Percy and Douglas, that I found not my heart moved more than with a trumpet.”

His quick and sensitive imagination, enabled him to pluck out the very soul of song. “It is not riming and versing that maketh a poet, no more than a long gowne maketh an advocate, Who tho’ he pleaded in armour should be an advocate and no soldier.”

But his most remarkable literary work was to be found in the series of sonnets, *Astrophel and Stella*, first published after his death. There was undoubtedly a personal element in these love verses,

Sidney (Astrophel) having been in love with Penelope Devereux (Stella), who afterwards made an unhappy marriage, but allowance must be made for a poet's fancy, and there is no need to treat them as entirely autobiographical.

Some illustrations from his works are given hereunder: But, if some of his work seems more literary in inspiration than original and first hand; if, as compared with Spenser, the lines on occasion drag somewhat nervelessly, there are rare flashes of beauty, fine notes of passion, unforgettable phrases.

We recall such lines as:

“Fool! said my Muse, look in thy heart and write”;

such verses as:

“Doubt you, to whom my Muse, these notes intendeth,  
Which now my breast overcharged to music lendeth,  
To you, to you! all song of praise is due:  
Only in you my song begins and endeth;

such melodious things as:

“Ring out your bells, let mourning shows be spread;  
For Love is dead”;

and the even more familiar:

“My true love hath my heart, and I have his.”

### **Sidney and Spenser**

By some Sidney has been lauded, as co-equal with Spenser, by others as cold and artificial. The open-minded student cannot fail to realise the injustice of both these verdicts. As a many-gifted personality, he was probably second to none; as a poet, he was certainly inferior to Spenser in power of expression and in range.

A man of exquisite culture with a delicate palate for all that is fine in literature, he knew precisely what to say, but lacked at times the executive power to say it in the right way. This was largely due to need of experience in writing; and his later verses were greatly superior to his earlier efforts.

### **The Drama and the Earlier Renaissance**

An articulate story, presented in action, may be termed as drama. Upon English literature, the drama is incomparably the greatest force of the time: it inspired grandest poetry as well as sweetest lyrics; it gave variety, flexibility, and clarity to our prose. It inspired poetry, because the exigencies of the stage demanded word pictures that should conjure up clearly and vividly the scene suggested; because the exigencies of acting demanded the eloquent exhibition of elemental emotions and swift transition of mood; because the exigencies of individualising demanded nice distinction of diction. Philosophic reflection, poignant introspection, joyousness of heart, agony of spirit; all these things clamoured for utterance in the drama. Elizabethan poetry voiced them all. The drama made for intensity of expression; it made also for extensity.

The origins of the drama have always been deeply rooted in the religious instincts of mankind. This is true of the Greek, Indian, Chinese, Egyptian, and of the modern Christian drama. The ancient Greek drama never lost its kinship with the religious ceremonies of the people. Dionysus, God of Life and Death, the God of Wine, and of the Fertile Earth, was the father of Greek Comedy and Tragedy. The production of a play was a sacred function that every citizen had a right to attend. The Roman drama was an offshoot of the Greek, but in the days of the late empire it fell into a degraded and corrupt state.



So, when Christianity became the state religion, the theatre was heartily frowned upon. But it was as futile to hope to suppress the drama as to suppress laughter and tears, and before long, the Church was found utilising the very tendencies she had endeavoured to crush, so that it is true to say, the "cradle of the drama" in Europe, and more particularly in England, "rested on the altar." The clergy were obliged to find some method of teaching and explaining to the ignorant masses the doctrinal truths of religion. The services of the Church were in Latin, and even if the Bible had been accessible to the laity, few could read it. Hence, in very early times, the Gospel stories were illustrated by a series of living pictures in which the performers acted the story in dumb show.

### **Mysteries**

The term *Mystery* is applied to the stories taken from the Scripture narrative, while *Miracles* are plays dealing with incidents in the lives of saints and martyrs.

The history of the English drama is rooted in lay as well as in religious history. It may be well at this point to sketch the main lines of development, before dealing in greater detail with the early plays that merged gradually into Elizabethan drama.

Pausing then, to consider the lines of development shown by the drama from Plantagenet times down to the era of Elizabeth, we find certain distinctive stages, whilst underlying the entire movement is a twofold appeal.

### **Miracle Plays**

Drama is obviously inherent in the very ritual of the Church, and the Mass itself was a factor in dramatic development. The seasons of the year suggested the subject matter of plays: Christmas, Easter, stories derived from the Bible, called *Mysteries*, stories from the lives of the Saints, called *Miracle Plays*. Early in the Middle Ages the clergy celebrated Holy Days— Christmas, Easter, etc.— by playing scenes from the life of Christ.

The first positive stage in the development of the drama is marked by the performance of these stories in the church.

On the whole, miracle plays proved more popular than mysteries, probably on account of their fresher subject-matter. Each big town had its own cycle of plays— e.g. York, Chester, Coventry. One of the earliest examples of the miracle play has been preserved in an Orleans M S, and concerns St. Nicholas. It is written in Latin, with old French refrains.

The *Office of the Shepherds* was performed on Christmas Eve. A cradle was placed on the altar and beside it an image of the Virgin Mary. A number of the clergy represented the shepherds and entered the church carrying crooks and having with them real sheep and dogs. Some of the shepherds pretend to go to sleep, while others watch their flocks. Suddenly a choir-boy, dressed as an angel, mounts the pulpit and, preceded by blasts from the trumpeters, announces the birth of Christ. Immediately a choir of singers in the clerestory sing "Glory to God in the Highest." The shepherds proceed up the church to the altar where other priests show them the child and bid them announce his birth to the people. The shepherds adore the Child and his Mother and march through the church singing a hymn of praise.

### **English Comedy and Humour**

Of more importance at this period, was the development of English comedy, as exemplified by *Ralph Roister Doister* (c. 1566), and *Gammer Gurton's Needle* (1575), plays rich in English humour; the first (the better of the two) showing a keen sense of dramatic movement.

### **The Wakefield Cycle**

The Wakefield cycle consists of thirty-two plays commencing with the Creation.

The usual series of plays follow: *Noah; Abraham and Isaac; Jacob and Esau*; the Old Testament prophecies of Christ; Pharaoh; *The taxing of the world* by Caesar Augustus; the *Annuciation, Salutation, and Nativity; the Visit of the Wise Men, the flight into Egypt, the Slaughter of the Innocents, the Purification, Jesus among the Doctors, John the Baptist, the Last Supper, three plays on the Passion and the Crucifixion, Harrowing of Hell, the Resurrection, the Appearance of Christ to the Disciples, the Ascension, Doomsday, the Raising of Lazarus, and the Hanging of Judas.*

### **The Chester Plays**

The Chester Plays show a more serious and didactic purpose than the other cycles. The plays of which there are twenty-five, were acted by the trade companies of the city on Monday, Tuesday, and Wednesday in Whitsun week from 1268 to 1577, and again in 1600. The series commences with the *Fall of Lucifer*, acted by the Tanners, next came the *Creation and the Fall*. The *Creation* was rendered more realistic by sending into the crowd as many strange animals as could be obtained, and by sending a flight of pigeons into the air.

### **The Coventry Plays**

A complete cycle of plays have been preserved, which are said to have been acted at Coventry, on the Festival of Corpus Christi. This, however, rests on uncertain evidence, and if the plays belong to Coventry, it is thought probable they were acted by the Grey Friars of the town and were not connected with the trade guilds. The M.S. dates from the time of Henry VI (c. 1468), and consists of forty-two plays which were, however, not all acted in one year the custom being to perform the first twenty-eight in one year, and the remainder the next year.

### **The Interludes**

The Interludes of John Heywood stand midway between the moralities and the regular drama, since in the Interlude the allegorical characters have disappeared. The morality was a sermon in disguise; the Interlude aimed at amusement and entertainment. It is possible that Interludes of music, jesting and story-telling, had always to a greater or lesser extent accompanied feasts and banquets, but it was left to John Heywood, in the reign of Henry VIII, to give the Interlude a definite place not only in literature but in the evolution of the drama. Heywood was born in North Mimms in Hertfordshire, he was Roman Catholic and a friend of Sir Thomas More, who obtained for him his position at Court, as a producer of entertainments of the king's pleasure. This he kept through the reign of Edward VI and Queen Mary. On the death of Queen Mary he is said to have fled from the country. He died in exile sometime between 1577 and 1587. An Interlude by Heywood is *The Mery Play between the Pardoner and the Frere*, printed in 1533, but which was written before 1521.

### **English Tragedy**

The first English tragedy was written by Thomas Sackville and Thomas Norton, and was acted by the Gentlemen of the Inner Temple before Elizabeth, on the Banqueting Day of the Grand Christmas festival of the Inner Templars, January 18, 1561.

The argument of the play is as follows: "Gorboduc, King of Britain divided his realms in his lifetime to his sons Ferrex and Porrex. The sons fell to dissension. The younger killed the elder. The mother, that more dearly loved the elder, for revenge killed the younger. The people moved with the cruelty of the fact, rose in rebellion, and slew both father and mother. The nobility assembled, and most terribly



destroyed the rebels; and afterwards for want of issue of the Prince, whereby the succession of the crown became uncertain they fell to civil war, in which both they and many of their issues were slain, and the land for a long time almost desolate and miserably wasted.”

The story is divided into five acts, Norton wrote the first, second, and third, and Sackville the fourth and fifth. The action takes place behind the scenes, and each act ends with a chorus, in imitation of the tragedies of Seneca. It departs from the classical model in the use of dumb show and is written in blank verse—first used by Surrey in translating a part of Virgil’s *Aeneid*, and now for the time applied to the drama.

### **First Regular English Comedy ‘Ralph Roister Doister’**

The first regular English comedy, based on the model of the Latin comedy, was produced in 1541 or earlier. The play is usually attributed to Nicholas Udall, headmaster of Eton from 1534 to 1541. Udall was born in Hampshire in 1506. He was educated at Corpus Christi College, Oxford, and came under the influence on the teaching of More, Colet, and Erasmus. Udall and a number of other young men were arrested in 1527 by order of Wolsey, for possessing Tyndale’s translation of the New Testaments and Luther’s Tracts. The students saved their lives by making a public recantation. After leaving Oxford, Udall seems to have become a schoolmaster in the North. In 1533 Udall was in London, and shortly afterwards was appointed headmaster of Eton, where he remained until 1541.

It was the custom at public schools to act Latin plays on special occasions. The idea seems to have occurred to Udall to substitute an English play for the usual comedy from Plautus or Terence, Hence the production of *Ralph Roister Doister*.

### **The Towneley Plays**

These were acted at Woodkirk, near Wakefield, and are sometimes known as the Wakefield Plays, deriving their first title from the fact that the M.S. volume containing the text was discovered in the library of Towneley Hall in Lancashire. Some of the plays may have been acted by the two fairs which were held annually at Woodkirk. Five of the plays are almost identical with plays in the York cycle, and some of them were acted by the trade guilds of Wakefield.

The second Shepherd’s play is prefaced by a comic interlude that has been described as the first farce in the English language.

The shepherds are out in the fields on Christmas Eve, they begin to grumble at the weather, their heavy taxes:

“We are so lamed  
We are made hand-tamed  
With these gentlerly men”.  
Of the trials of matrimony :  
“We silly wed-men dree mickle woe”.

## **SOME FAMOUS DRAMATISTS OF THE AGE**

### **John Lyly**

He was born in 1554. The plays of Lyly were written after the publication of *Euphues*, and were acted by “the children of Paul’s before her Majesty.” In character, they were mythological or pastoral, and approximated to the Maseque, rather than to the narrative drama of Marlowe.

They were written in prose intermingled with verse, and whereas the verse is almost wholly charming, the prose is often marred by the fantastic conceits, that weary the reader of *Euphues*. Nor had Lyly

that sense of the theatre displayed by many of his contemporaries, who lacked his sense of literary form and polished wit.

### **George Peele**

George Peele, of Devonshire origin, the son of James Peele, citizen and salter of London, was born about 1558, and as a free scholar, was educated at Christ's Hospital from 1566-70. In March of the following year, he went to Broadgate Hall, Oxford, and completed his degree in arts in 1579.

His works are: *The Arraignment of Paris*, 1584; *Edward I*, 1593; *The Battle of Alcazar*, 1594; *The Old Wives' Tale*, 1595 – the only known copies of this are one in the British Museum and one in the library at Bridgewater House; *David and Fair Bathsheba*, 1599; and an earlier play now lost, entitled *The Hunting of Cupid*, supposed to have been written about 1591. Among other works may be mentioned *Polyhymnia*, 1590, a poem in blank verse; *The Honour of the Garter*, 1593; *The Fall of Troy*, published with *A Farewell to Norris and Drake*, 1589; and a thumb book 1¼ X 1, with two lines on a page.

George Peele left behind him some half dozen plays, richer in poetic beauty than any of his group, save Marlowe. His earliest work is *The Arraignment of Paris*; his most notable, perhaps, *David and Bathsheba*.

### **Thomas Kyd**

Thomas Kyd (1558-95) was the son of a London notary, and received his education at Merchant Taylor's School. A dramatist and translator, he achieved great popularity with his first work *The Spanish Tragedy*, which was translated into German and Dutch, and in which Jonson is supposed by some to have been his collaborator. The record of his life and works is uncertain.

Putting aside his translation of *Cornelia*, *The Spanish Tragedy* is his only known play; and although its ranting style roused the contempt of Shakespeare, yet there are touches of genuine force behind the extravagances; and even extravagance is better than lifelessness.

### **Robert Greene**

His plays comprise *Orlando Furioso*, *Friar Bacon and Friar Bungay*, *Alphonsus King of Aragon*, *Looking Glass for London and England (with Lodge)*, and *George-a-Greene, the Pinner of Wakefield*. Among his other works the most important are *Pandosto*, from which Shakespeare took the plot for *The Winter's Tale: Penelope's Web*, and his partly autobiographical *Groat's Worth of Wit bought with a Million of Repentance*.

### **Christopher Marlowe**

We pass to the greatest of the band, to the great protagonist of Elizabethan drama- Christopher Marlowe.

Tamburlaine is a Scythian shepherd, obsessed with the idea, that his mission in life is to be "the scourge of God" and a terror to the world till "Immortal Jove says, Cease, Tamburlaine!" He pursues and overcomes the mightiest monarchs of the Eastern world with the bloodthirstiness of a savage beast: captive kings drag his chariot to the field of battle for further conquest, and with their queens imprisoned in cages; at length rashing out their brains, rather than exist for further indignity. Yet, Tamburlaine is possessed of a personal magnetism that cannot be withstood:

"Sooner shall the sun fall from his sphere

Than Tamburlaine be slain or overcome"

says the Persian warrior sent to quell him.



*Tamburlaine* was succeeded by *The Tragical History of Doctor Faustus*, in which the dramatist gives an old medieval legend a glowing Renaissance setting. The story of the alchemist who sells his soul to the Devil never lost its fascination, and in late years Faustus became more of the heartless sensualist than the headstrong magician. It was in this form that Goethe found the story and turned it to his own use. In the ancient legend the Faustus barter his soul in return for some years of gaiety and pleasure. Marlowe's Faustus desires pleasure also, but incidentally only, it is every form of joy that he would drink of freely. He is a genuine incarnation of the Renaissance spirit, and has nothing of that calculating, introspective nature peculiar to Goethe's gentleman.

'Faustus' was followed by *The Jew of Malta*, a play rich in fine episodes, and with a glorious opening, but lacking the grip and imaginative appeal of the earlier plays. *Edward II*, his last play, is from the technical point of view also his best. Lacking the intensity and rhythmic beauty of the earlier plays, it shows rare skill of construction, while the characterisation is wholly admirable. To some extent no doubt it inspired Shakespeare's *Richard II*, and the abdication scene is obviously modelled on Marlowe's.

Marlowe's other work for the stage is almost negligible. *The Massacre of Paris* survives, it is true, in a fragmentary and corrupt condition, but this dramatisation of contemporary French history is strangely lacking in power and interest. *The Tragedy of Dido*, written in conjunction with Nash and published, bears little impress of Marlowe's greatness, and is supposed to be an early work, greatly altered and added to, by his collaborator. A great portion of *Henry VI* is from Marlowe's pen, and more happily reminiscent. But the outstanding work, putting aside the four plays above discussed, is the fragmentary *Hero and Leander*, a poem of singular freshness and beauty.

### The Prose and Earlier Renaissance

**The English Novel.** The eager, inquisitive spirit that flamed up at the Renaissance could not exhaust itself entirely in the expansion of English poetry, or even in the creation of the romantic drama; for in achieving this it realised also the compelling interest of everyday actualities.

The favourite story-teller of Chaucer's time had been the Minstrel. It was he, who first familiarised the common folk with the legends of Arthur and his Knights, of Charlemagne, with such verse tales as *Gawain and the Green Knight*, and the popular *Guy of Warwick*. Needless to say, the art of story-telling in the minstrels' hands was of a rough and crude kind. They broadened and coarsened the Arthurian Romances to suit the taste of their primitive-minded hearers; but in doing so, introduced a contemporary note, interlarding their tales with ridicule of the decadent medieval church, and thus giving that flavour or actuality, which paved the way for the Novel of Elizabeth's time.

While they were doing this, our first great realistic poet, Chaucer, was helping with finer artistry to create a distaste for the high-falutin medieval romance. He effected this directly in *Troilus and Cressida*, an ancient romance treated as a genuine character study; indirectly in his epic of contemporary life, *The Canterbury Tales*.

Here, then, in Chaucer's time is the first stage in the development of the novels from the old romance that had its inspiration in the songs of the minstrel.

**William Painter's Collection.** There was no more popular book than William Painter's collection of Italian stories. He was the Clerk of the Ordnance in the Tower, and his translation not merely inspired the Romantic drama but interested English reader in Italian fiction specifically, and the art form of the Novel generally. Thus he paved the way, for the English novel as well as providing a background for the English drama.

Painter's volume had been ransacked to furnish the playhouses of London. Shakespeare borrowed from him generously in *Romeo and Juliet*, and *The Merchant of Venice*; and Beaumont and Fletcher themselves only less liberally of his stories.

### The Elizabethan Prose Writers

The Elizabethan prose writers, who distinguished themselves in prose fiction, were John Lyly, Robert Greene, Thomas Lodge, Sir Philip Sidney, and Thomas Nash.

- (1) **John Lyly (1554-1606).** John Lyly was the pioneer of the English novel, the first stylist in prose, and the most popular writer of his age. A young Kentish man, with slender financial resources and very few friends, he had the good fortune to attract the attention of Lord Burghley, who became his patron.

In 1579, Lyly published the first part of his famous fiction, *Euphues*, the *Anatomy of Wit*, which was received with general delight and approbation.

In the structure of his work, Lyly was Spanish, but there was much more moralising in Lyly, than in Guevara, and more sentiment. That, no doubt, was another reason for his popularity. From Lyly to the present day, the most popular writers of fiction had always been sentimental and didactic.

There were witty turns of speech in Lyly worth remembering:

“It is a blind goose that cometh to the fox’s sermon.”

“Thou must halt cunningly to beguile a cripple.”

“The best charm for an aching tooth is to pull it out and the best remedy for love is to wear it out”

Sayings like these recall the modern apothems of George Eliot.

The style is marked by the constant use of antithesis and alliteration, which at times becomes mannered to a wearisome extent, but often gives agreeable force and pungency to the matter:

. . . Where salt doth grow nothing else can breed.

Where friendship is built no offence can harbour.”

A defect in Lyly’s prose style was his excessive fondness for classical authorities— a fondness that overburdened his prose with a torrent of allusions, comical rather than impressive. Fickleness and constancy, when mentioned, brought with them interminable lists of mythological ladies and gentlemen remarkable for these characteristics. He was not content with an illustration: an allusion with him was synonymous with cataloguing.

- (2) **Robert Greene (1558-1592).** Robert Greene, who succeeded Lyly, if less brilliant, attains a greater simplicity in his later writings. He was a happy-go-lucky Bohemian, who had no patron, and lived on his wits. His first novel was poor and imitative, but in *Pandosto* (1580), from which Shakespeare took his *Winter’s Tale*, he showed real originality. The most considerable factor made by Greene to the development of the novel is found in his pamphlets rather than in his conventional fiction, for here he writes from personal knowledge of the “underworld” of his day. Especially vivid is his *Life and Death of Ned Browne*, a notorious cut-purse, wherein he anticipates the “low life” scenes of Defoe and Smollett.

- (3) **Thomas Lodge (1558-1625).** Another writer of fiction to be noted is Thomas Lodge, the studious friend of Greene. He travelled much in the earlier years of his life, and while journeying he wrote several romances; one entitled *Rosalynde* (1590), which inspired Shakespeare’s *As you Like it*. Lodge also derived from Lyly, but not in the same way as did Greene. Lodge had travelled, as did many young men of that time, over distant seas, looking for opportunities abroad rather than at home to advance him. These did not come, but during the long journeys by sea he wrote several romances; one entitled *Rosalynde* being of special interest to us, for from it Shakespeare, with a quick eye for a good story evolved the plot of *As you like it*.

Far removed were his prefaces from the simpering, deprecating prefaces of Lyly. He had his own little way with critics. If they did not like his books, let them hold their peace, otherwise he will throw them overboard to feed cods. This was swashbuckling with a vengeance.



- (4) **Sir Philip Sidney (1554-1586)**. Sidney's contribution to English literature on French influences more considerably affected Sidney than his predecessors. Perhaps he was of all of them the least touched by the magic of Italy, though he was a great admirer of Spanish literature. For example, we are taking here Pamela's prayer from Sidney's "*Arcadia*".
- "Kneeling down, even where she stood, she thus said: O All-seeing Light, and eternal Life of all things, to whom nothing is either so great, that it may resist, or so small that it is contemned; look upon my misery with thine eye of mercy, and let thine infinite power vouchsafe to limit out some proportion of deliverance unto mee, as to thee shall seem most convenient. Let not injuries, O Lord, triumph over me; and let my faults by thy hand be corrected and make not mine unjust Enemy the ministers of thy Justice. But yet, my God, if, in thy wisdom, this be the aptest chastisement for my inexcusable folly; if this low bondage be fittest for my over-high desires; if the pride of my enough humble heart, be thus to be broken, O Lord, I yeelded unto thy will, and joyfully embrace what sorrow thou wilt have me suffer. Only thus much let me crave of thee... let calamity be the exercise, but not the overthrow of my virtue; let their power prevail, but not prevaile to destruction: let my greatness be their prey :let my pains be the sweetnesse of their revenge: let them, if so it seem good unto thee, vex me with more and more punishment. But, O Lord, let never their wickednesse have such a hand, but that I may carry a pure minde in a pure body. And pausing, a while: And, O most gracious Lord, said shee, what ever become of me, preserve the vertuous Musidorus."
- (5) **Thomas Dekker (1572-1632)**: Dekker, whose dramatic work had already been noticed, also essayed fiction. But although he had shown some measure of Nash's gaiety and shrewdness of observation in the "Picaresque" stories which he essayed, it was as a dramatist and writer of prose, other than fiction, that he was most entitled to remembrance. With the close of the Elizabethan period, the first period of the English novel came to an end. During the next century, French romance, of the extravagant and artificial order, came into fashion for the class who cared about fiction.
- (6) **Thomas Nashe (1567-1601)** was an English Elizabethan pamphleteer, playwright, poet and satirist. He was the son of the minister William Nashe and his wife Margaret (née Witchingham). While staying in the household of Archbishop John Whitgift at Croydon, in October 1592 he wrote an entertainment called *Summer's Last Will and Testament*, a "show", with some resemblance to a masque. In brief, the plot described the death of Summer, who, feeling himself to be dying, reviewed the performance of his former servants and eventually passed the crown on to Autumn. The play was published in 1600. Nashe is widely remembered for three short poems, all drawn from this play and frequently reprinted in anthologies of Elizabethan verse: "Adieu, farewell, earth's bliss," "Fair summer droops" and "Autumn hath all the summer's fruitful treasure." Nashe may also have contributed to *Henry VI, Part 1*, the play later published under Shakespeare's name as the first part of the *Henry VI* trilogy. Many scholars believe that Shakespeare himself, who was just starting out as a writer, only contributed some scenes to the play. Gary Taylor believes that Nashe was the principal author of the first act. Nashe subsequently promoted the play in his pamphlet *Pierce Penniless*. In 1593 Nashe published *Christ's Tears Over Jerusalem*, a pamphlet dedicated to Lady Elizabeth Carey. Despite the work's apparently devotional nature, it contained satirical material which gave offence to the London civic authorities and Nashe was briefly imprisoned in Newgate. The intervention of Lady Elizabeth's husband Sir George Carey gained his release. In 1597 Nashe co-wrote the play *The Isle of Dogs* with Ben Jonson. The work caused a major controversy for its "seditious" content. The play was suppressed and never published. He was alive in 1599, when his last known work, *Nashes Lenten Stuffe*, was published, and dead by 1601, when he was memorialised in a Latin verse in *Affaniae* by Charles Fitzgeoffrey.

### Non-fictional Prose

During the fifteenth century, Latin was the vehicle of prose, and works of importance were almost entirely written in that tongue. There names alone stand out before the time of Caxton, as makers of English -Reginald Pecock, Sir John Fortescue, and the Paston Family.

#### Reginald Pecock

Pecock's personality is a remarkable one. He was a Welshman by birth, and an Oxonian by training. Having taken orders, he soon distinguished himself as an opponent of Lollardy. His zeal brought, in his wake numerous foes, and as the most effective attack against an enemy was the change of heresy, this heresy hunter was charged himself by his political foes of heretical tendencies. He escaped death by recantation, of errors he had never held, and died finally in imprisonment. One of his offences was that he wrote in English, another that he urged the use of reason in confuting arguments. This is the line he adopted in the *Repressor*, but his learning excited both jealousy and suspicion; and the one argument in strong favour was to suppress by merely citing adverse authorities. That Pecock abjured at this time, was sufficient to damn him, in an age when the faintest show of tolerance towards a heretic, even if it took the innocent form of quietly pointing out his errors and trying to dissuade him by the method of what Arnold called "sweet reasonableness".

### THE STYLE OF THE PROSE

#### Roger Ascham

Roger Ascham is known as a distinguished writer, a fine classical scholar, and an entertaining correspondent. He was born at Kirby Wiske, near Thirsk in Yorkshire, in the year 1515, and died in 1568. He became a student of St. John's College, Cambridge, in 1530 and soon obtained his fellowship, notwithstanding his well known sympathy with the Reformed doctrines. Later, he was appointed University Reader in Greek, and in 1546, University Orator. Amongst "past-times" for gentlemen, he gives cock fighting an important place, but Ascham's chief interests were music, writing and archery.

His first work to attract attention, *Toxophilus*—devoted to archery, one of his favourite recreations—he published in 1545, and dedicated it to Henry VIII. In 1548, his reputation gained for him the position of tutor, to the Lady Elizabeth at Cheshunt.

The years 1550–53 were lived on the Continent, chiefly at Augsburg; he was then secretary to Sir Richard Morysin or Morison, who held the post of ambassador to Charles V. When he returned to England, he obtained the Latin secretaryship to Queen Mary. This prominent post, being given to a Protestant, has occasioned great surprise. His extreme care and tact helped him to escape suffering in any way for his opinions.

On the accession of Elizabeth, who was once his pupil, he remained at Court and became the Queen's tutor, as well as secretary. These posts were held by Ascham until the end of his life.

Ascham, a sturdy old scholar of the more formal type, was a Puritan in his taste, and opposed to the new taste for romance, by an undoubted pioneer of good, direct English prose.

In an age so saturated with rhetoric and ornate conceits, it is a great tribute to Ascham that he should have achieved a prose at once simple and straightforward, yet never bald nor unmusical.

#### Literary Works

1. *Toxophilus*, published 1545
2. *Schoolmaster*, published 1570, after his death.
3. *Report of Germany*
4. *Two hundred and ninety-five letters*, Latin and English, partly official and partly personal.



Professor Saintsbury calls his prose “a gocart to habituate the infant limbs of English prose to orderly movement.” It is no unfair description.

### Sidney and Prose

Sir Philip Sidney brought forward the prose another stage. Considering him here as a stylist, he put aside the elaborate affectations of Lyly, and while not free from mannerism, struck a happy comparison between the straightforward simplicity of Ascham and the lightly-coloured complexity of euphuism. His prose at its best is both simple and melodious, strong and sweet, and he achieves for prose much what Spenser did for verse.

“The poet both not only show the way, but giveth so sweet a prospect into the way as will entice any man to enter into it. Nay, he doth, as if your journey should lie thro’ a fair vineyard, at the very first give you a cluster of grapes, that full of that taste you may long to pass further.”

### Hooker

The aim of Hooker was to give us a prose that should be at once simple and impressive. Sidney had combined simplicity with cadence. Hooker gave to the cadence a finer and more sustained rhythm. In point of time he is the forerunner of Lyly, but he certainly carried prose style to a higher stage of development, and if less powerful an influence in his day than either Lyly or Sidney, exerted in the long run a more potent one.

Theological literature very rarely lends itself to literary excellences. For a few modern theologians can it be said that they had the art of saying well what they had to say. But Hooker will be remembered not merely as that first vernacular defender of the English Church, but as a writer of fine, eloquent prose.

### Sir Walter Raleigh

Sir Walter Raleigh, one of the most versatile, brilliant, and daring spirits of his time, whose achievements give a colour to the period in which he lived, was born near Budleigh Salterton in 1552. His father had married the widow of Otho Gilbert, thus Walter Raleigh was the half-brother of Sir Humphrey Gilbert, the explorer, who took possession of Newfoundland, oldest British colony, in 1583.

Remarkable, as was Raleigh’s physical activity, no less restless was his mind. When imprisonment gave enforced leisure to the one, the other part of him went a-roving.

He was a verse-writer of distinction – does not Gabriel Harvey speak of his “fine and sweet invention”? And wrote a fine sonnet that was appended to the first edition of the *Faerie Queene* and many poems signed “Ignoto,” published in *England’s Helicon*.

As to his prose, perhaps his most notable achievement was the *History of the World*, a serious, discursive review of the past and present very popular for its treatment of Biblical history and early times, but disliked by James, “for being too saucy in censuring Princes.” It is rich in fine passages of eloquent prose and is also an interesting piece of self-revelation. Its chief defect, an entire lack of humour, is felt at times, but is largely counterbalanced by the picture it presents of a restless, adventurous and ambitious spirit, with a rich sense of the fullness of life and a tragic appreciation of its ironies.

“Even such is time that takes on trust  
Our Youth, our joys, our all we have,  
And pays us but with rust and dust.”

### Literary Works

1. *Fight about the Islet of the Azores*, appeared in 1591.

2. *A Discovery of the Empire of Guiana*, 1596.
3. *History of the world*, written during his imprisonment, 1612.
4. Verses found in his Bible in the Gatehouse in Westminster, 1618.
5. *Cynthia*, lost until part of it was published by Dr. Hannah in 1885.
6. *The Pilgrimage*, supposed to be written in 1603.
7. *Poems on Sir Philip Sidney*, 1591, without his signature.
8. *The Lie* first appeared in print in 1608.
9. *Nymph's Reply, the Prerogatives of Parliaments, The Cabinet Council*, published by Milton in 1658.
10. *The Discoveries*. "Perfect piece of writing."
11. *Advice to his son*.

### William Webbe

*The Rules to be Observed in Scottish Poetry* (1585), by James the First, is a book of not much importance, but William Webbe's *Discourse of English Poesie* (1586) is of greater value.

Webbe was an enthusiastic admirer of Spenser—“the mightiest English poet that ever lived.” With the poetry of Chaucer's age however, he is not closely acquainted, and in his excursion into the poetry of the past, he displays no particular acumen.

Webbe's value lies less in his argumentative disquisition than in his power of appreciation. He has a natural taste for fine verse, and it is on the appreciative side of criticism, not the judicial, that he claims recognition.

### Earlier Renaissance

Michelet summed up the Renaissance in “the discovery of the world and the discovery of man”. With the latter aspect, the culture, and art of the movement are necessarily concerned. The richly veined humanity of the Italian Renaissance sufficiently emphasized this side: on the other, the revolution wrought in astronomy and the art of navigation introduced a new world as dazzling and surprising in its vast possibilities as the imaginative world opened by Michael Angelo and Shakespeare.

### The Call of the Sea

The sense of curiosity and the craving for adventure and so long restricted to the tortuous word-spinning and crusading zeal of the Middle Ages, received a tremendous stimulus that soon found expression in maritime discovery and commercial enterprise. The adventurous sea-man was to open up not merely new countries but a new literature. Yet, the Call of the Sea was no new note in our literature; the white surf thunders grimly through *Beowulf*, and carries its desolating grandeur throughout the whole of Saxon poetry.

After the Norman conquest when the English were becoming more civilised, and the seaman adventure was merged into the bartering merchant, the Call of the Sea is lost in other cries, and even Chaucer's Shipman fails to carry conviction. But with the Renaissance, once again we can hear the roar of the ocean and can taste the salt brine.

The adventurous spirit in English literature, hitherto, had been practically confined to that extraordinary mixture of outrageous fable and genuine travel entitled the *Travels of Sir John Mandeville*; that had sufficed during the late Middle Ages to satisfy the craving for wonders beyond narrow seas. It really mattered very little that there was “no such person” – indeed it took several ventures to find that out, so distinct is its impress of a genial, curious, broad-minded personality revealed in this mosaic of many



men's wanderings, for its enormous popularity testified not merely to the love of the marvellous but to the passion for knowledge about the other countries, which is characteristically English.

The serious recording of voyagers, however, was a thing not begotten in England. It came, as might be expected, from Spain and Italy. Peter Martyr of Aghina catechised the navigators of the time.

Literary improvements of the period are given below :

1. One of the earliest names in the new literature of the sea is that of **Richard Eden**, an industrious compiler of Spanish achievements, with the laudable object of inspiring his country to go on and do likewise. He further published a book on the *Art of Navigation*, 1581. In his style, he is clear and unpretentious, and as an interpreter of maritime discovery, he is worthy of a place of honour.
2. Meanwhile, in 1553, Sir Hugh Willoughby had perished in his voyage to the North– East, an account of which was written in Latin by Clement Adams and translated later by Hakluyt.
3. After this came the remarkable voyages of Sir JOHN HAWKINS in 1562, 1564, 1567. On the third occasion, he wrote an account of his experiences in a brisk and forcible style, made nonetheless attractive by the occasional vein of philosophic meditation.
4. In 1576 George Gascoigne wrote a preface to a Discourse of a *Discoverie, for a new passage to Cathay*, attributed to Sir Humphrey Gilbert. The tract was written primarily to convince Gilbert's brother who looked upon the project as a wild and foolish thing.
5. In Marlowe, we find it perhaps at its height. Marlowe's restless imagination and insatiable curiosity seized hungrily on the stuff of travel for his plays, and did not Stow declare that Drake was "as famous in Europe and America as Tamburlaine was in Asia and Africa."
6. There is the spirit of Hawkins and of Drake in Tamburlaine and Faust; it is hard to imagine *The Tempest* and *Pericles of Shakespeare*, with their vivid descriptions, without the sea chronicler of the time, or the stirring speeches of Othello, with no Hakluyt to give colour and substance to the romantic visions of the poet.

Throughout this great era of drama and of poetry, the Call of Sea persists; and from Spenser's *Faerie Queen* to the *New Atlantis* of Bacon, and the *Paradise Lost* of Milton, we may trace its spell. With the decline of the Renaissance, it dies down as a stimulus to our literature; and the matter-of-fact, common-sense attitude of the eighteenth century found its plenary inspiration elsewhere. Nonetheless, the spirit of adventure had its own triumph even in that age, and the stirring exploits that had stirred into flame the genius of Marlowe, descended on that brilliant, home-loving journalist, Defoe. So, a literature that started with *Tamburlaine* ended with *Robinson Crusoe*.

## HEIGHTS OF THE RENAISSANCE

"An over-faint quietness", wrote Sir Philip Sidney in 1581, "should seem to strew the house for poets." Hitherto the scholar and courtier, had ruled domain of fantasy with pleasing and graceful though not, with very vital results. But the words were no sooner uttered than force came into poetry that speedily dispersed the "over-faint quietness". Spenser came at a crucial moment in English poetry. The spell of Italy had taken hold of our senses, without gripping the heart and conscience. Ascham's suspicion of the novel, and his hostile attitude towards Italian influence, did at any rate represent one side of national feeling. The revival of letters had merged into the Protestant Revolution; but the influence of Germany and Italy were hitherto antagonistic forces in English literature. It is impossible not to feel that the verse of Surrey, and of Gascoigne, reflect *only* in part national character and temperament. Now in Spenser, the Puritan side and the artistic side are merged and reconciled. Spenser is the child of the Renaissance and the Reformation. On one side we may regard him with Milton as "the sage and

serious Spenser,” on the other he is the humanist, alive to the finger-tips with the sensuous beauty of southern romance.

### **Edmund Spenser (1552-1599)**

He is considered as one of the greatest poets and is recognized as one of the premier craftsmen of Modern English verse in its infancy. His best known work is ‘The Faerie Queene’, which is an epic poem and allegory celebrating the Tudor dynasty and Elizabeth I.

He used a distinctive verse form, called the spenserian stanza in most of his works. The stanza’s main meter is iambic pentameter with a final line in iambic hexameter.

In “Merry London, my most kindly nurse,” in his own words, Edmund Spenser was born about 1552. His father (of a Lancashire family related to the noble house of Spenser) was a journeyman cloth-maker, and was living in London before 1550. Of his mother, Elizabeth, nothing is known. His education began as a “spending of the money of Robert Nowell,” and at Merchant Taylor’s School opened in 1561. In 1569, he matriculated at Pembroke Hall, Cambridge, and in 1576, took his degree of M.A. There is little doubt, judging from work he did at this time, that he showed remarkable ability. His Miscellany published by Dr. Jan van der Noodt, called “*A Theatre for Worldlings*”, showed considerable promise, but was only later, acknowledged by Spenser.

### **Literary Works**

- (1) *The Shepherd’s Calendar*, entered at Stationers’ Hall December 5, 1579.
- (2) *Colin Clout’s Come Home Again*, published 1595.
- (3) *Faerie Queene*, first three books published, 1590.
- (4) *Faerie Queene*, second three books published, 1596
- (5) Two Cantos of some following books of the *Faerie Queene*, 1609.
- (6) *Complaints*, nine miscellaneous poems appeared early in 1591. One of these, *Minopotmos, or Fate of the Butterfly*, had already been issued in 1590.
- (7) *Prospopoia* or more often called *Mother Hubbard’s Tale*, a satire. This is amongst the collection.
- (8) *Daphnaida*, an elegy, 1592.
- (9) *Amoretti*, and *Epithalamion*, 1595.
- (10) *Prothalamion*, a “Spousal” Ode, privately printed in 1596.
- (11) *Four Hymns*, now lost, in 1596.
- (12) *Astrophel*, an Arcadian elegy on Sir Philip Sidney’s death, 1596. This same year, he wrote his prose treatise, *View of Ireland*.

### **Song Writers and Sonneteers**

The formal modifications, characterising the Shakespearean form of sonnets, were first of all introduced by Daniel and Drayton.

- (I) Drayton’s sonnet, *A Parting*, is a magnificent piece of verse, sure in its handling, at once strong and restrained in its expression of passion.
- (II) Daniel’s work, though less masterly, is skilful and pleasing always, occasionally touching great heights; but Daniel, no less than Drayton, did for Shakespeare’s sonneteering, much what Marlowe did for his blank verse. They showed the way, his genius did the rest.
- (III) Around Spenser are number of verse writers, who, while influenced large by him, and to a less extent by Sidney, in their choice of subject, have yet sufficient creative power of their own to make us realise the richness of the poetic wealth now to our hand.



- (a) There is GILES FLETCHER, graceful and fantastic; the many sided THOMAS LODGE, whose madrigals are unexcelled for dainty sweetness;
  - (b) WILLIAM PERCY, to whose scholarly gifts, might be added the more dubious accomplishment of copious ale-drinking, and whose work is suggestive of contemporary French as well as the usual Italian influences;
  - (c) The mysterious "J.C." with his pretty aphoristic gift displayed in six-line stanzas.
- (IV) There are also NICHOLAS BRETON, versatile in moods and methods, but at his happiest in sentimental conceits; and HENRY CONSTABLE, whose sonnets have no small measure of Spenser's sensuous charm.
- (V) Michael Drayton is one of the most astonishing writers of his time. His versatility was amazing and there is scarcely any side of poetic craftsmanship which he could not tackle with success. His literary life opens in 1591, with the *Harmony of the Church*; his sacred verse not pleasing, he reappears in 1593 with the *Shepherd's Garland*, an experiment in pastoral verse. Then came the *Barons' War*, and *England's Heroical Epistles*, while in later life the colossal *Polyolbion*, inspired by patriotic sentiment. As an historical poet he may be regarded as the Scott of his age, and his *Ballad of Agincourt* is a splendid specimen of its kind. Quite in another key is the quaint and fantastic *Nymphidia*; while his satirical gift is well illustrated in short poems like *The Owl* and *The man in the Moon*.

### Satire In English

Though there is satirical fancy, of course, to be found in English poetry, from Saxon times onwards, but the first definite satirist is Skelton. Gaseoigne's *Steel Glass* is less clumsy; and he is followed by Joseph Hall with his *Virgidemiarum*; Lodge's satires are not equal to his romantic work, but Hall, though far inferior in general literary power, is a better artist in the domain of satire; and is interesting as a social historian. Donne is so much more than a satirist and his writings have so many striking points of interest that he is best considered in dealing with the late Renaissance period.

### Spenser's Lyric School.

Spenser's lyric school is famous for the sudden flowering of the lyric during second half of the sixteenth century, specially in terms of the persistent study of foreign poetry and the growing popularity of music. Some components of this school have been discussed below—

- (1) Such brilliant musicians as Byrd, Tallis, and Dowland needed articulate expression for their sweet lute melodies. The gift of song no doubt was dormant in many an Elizabethan verse-writer. It needed some outside stimulus to call it forth; and assuredly at no time in our history, has there been so rich a company of singers; some already famous in other directions as dramatists or novelists, many quite unknown save for their "short swallow flights of song".
- (2) William Byrd is the earliest of these singers, but his verse is characterised by its quaint moralising, rather than by any flight of fancy. Lighter in texture are the songs of John Dowland, famed for his "heavenly touch upon the lute." In the last years of the sixteenth century, he published two volumes of "Songs and Airs." Take this charming snatch from the first volume (1597);
  - "Dear, if change, I'll never choose again;
  - Sweet, if you shrink, I'll never think of love;
  - Fair, if you fail, I'll judge all beauty vain;
  - Wise, if too weak, more wits I'll never prove.

Dear, sweet, fair, wise! Change, shrink, nor  
 be not weak;  
 And, on my faith, my faith shall never break."

- (3) Campion distinguished himself in three capacities, putting aside him, fame as a musician. He wrote masques, among the best of their kind; displayed this nimble wit and scholarship in Latin verse, and discussed in prose form, the values of music and poetry. Campion's songs are light as thistledown, and float away in the air. Of his sonneteering we have already spoken.
- (4) Following these came John, Daniel, Robert Jones, Thomas Morley, and in the early years of the seventeenth century a crowd of names, about whom, in many cases, little is known, save for the gay and tender lyrics ascribed to them.

### INDIVIDUALISTIC CHARACTER OF RENAISSANCE

- (1) **Psychological Legacy.** The psychological legacy of the Renaissance and Reformation movement was twofold: a splendid access of self-confidence, and an irrepressible faculty for self-expression whether in action or in literature. Man believed in himself, trusted in his powers, dared the Fates as he had never done before. In Shakespeare's time just as in Chaucer's, the gay and jocund crowds and put against the dark, mysterious background of the unknown. Chaucer's privy thief called Death remains yet a gaunt sinister figure. But in Shakespeare's day there is one difference. The helplessness of man in the hands of the inscrutable. Fate which was strongly and constantly present to the medieval mind, carries no longer the same appeal. Chaucer faced the tragic issues of life with a kind of stoical reticence, as if to say, "The less said of these things the better. Accept them we must, we can't help ourselves, why dwell on them?" This was not the way of Shakespeare, he faced them boldly, and although he had too tenacious a grasp of the concrete facts of life to cry "Peace" where there was no peace, yet throughout his plays, there breathes a sturdy self-reliance and sense of human responsibility.
- (2) **Self Reliance and Self-Expression.** Self-reliance, was a characteristic of the age. Self-expression was another.

Just as a man relied on himself; believed in his own powers, and buoyed with hope, though enterprise too perilous to attempt; so did the Elizabethan give amplest expression to passion and instinct. After the self-repression and austerity of the Middle Ages, they exulted in their new-found freedom, like men let out of the Old Bastille. In literature and life alike, they were impatient of rule and convention, caring only to give expression to their own special characteristics. To be different from your neighbour; to borrow whatever style in dress or in letters seemed best to suit your disposition. That was the aim. Naturally, this led to some excesses.

Alongside of the coarseness, the violence, the brutality, may be found splendid endurance, exalted passion, and a broad and tolerant humanity. The people, who loved the crude delights of the cockfight and the bear garden, delight nonetheless in the self-questioning of a Hamlet and the sentimental refinements of a Faerie Queene. It was an age of intense curiosity, and exuberant joy of life.

The aggrandisement of wealth, the discovery of other worlds, the acquisition of knowledge; these matters which our more prosaic age seeks after with cooler calculation, and more scientific precision, were sought after by the Elizabethans in the eager, idealising, adventurous spirit of youth. Life was a glorious adventure; and knowledge itself a fantastic game. His literary career starts in 1590. Since then he was under dramatic apprenticeship and experiments. During this period he wrote – "Men are



fools that wish to die”— that was the burden of Elizabethan song. To suck the marrow out of life; to find out all that was worth knowing; to realise all that was worth the feeling, such as the ideal of Shakespeare's age.

Shakespeare's exact birth-date is inferred to have been 23 April 1564. He had the usual grammar school education with some knowledge of Latin and less of Greek. He was married and became father of a child before he was twenty one; and then he approached a theatrical company in which he began as an actor, and later came to be a leading share-holder. In the next twenty years he composed thirty-seven plays, two narrative poems, about 150 sonnets and some lyrics. His only son had died in 1600; he saw his two daughters well married, made his will in March 1616, and died a month later on April 23, 1616. *Man's tragedy*, strong in lyric beauty though lacking the grandeur and breadth of the later tragedies; while *The Merchant of Venice* (1594) though in a form a comedy, is in sombre framework of tragic irony, relieved by a golden thread of romance.

For the rest, he writes in buoyant spirits a social extravaganza, *Love's Labour's Lost* (1591); a rollicking farce, the *Comedy of Errors* (1592); a sentimental romance. *Two Gentlemen of Verona* (1591); and a fantastic romance, *A Midsummer Night's Dream* (1594–95)

Marlowe probably had a share in the *Henry VI* plays; he frankly inspired *Richard III* and *Richard II; King John* being the first of the domination of Marlowe.

After 1595 he become perfect in dreamy writing. There are three historical plays here, finer in quality than those preceding, the two plays of *Henry IV* (1597) and *Henry V* (1598). *Henry V* is the more showy, and has been well described as a “National Anthem in five acts”, but the *Henry IV* plays are far richer in humour and psychological power. Of the comedies, *The Taming of the Shrew* (1595) and *The Merry Wives of Windsor* (1598) are cast in the early farcical vein, though the handling is easier and stronger; *Much Ado about Nothing* (1599) is on a higher plane of wit; while in *As You Like It* (1600) and *Twelfth Night* (1600), humour and romance blend in perfect proportion.

Meanwhile, in 1594, a fresh essay in poetry was signalised.

The majority of the sonnets were written probably in 1594, when Shakespeare had gained the patronage of the Earl of Southampton. The popularity of the sonnet was then at its height. And already we have seen, what men like Daniel and Drayton, Spenser and Sidney made of it. The form he chose was not the Italian form, and consisted of three decasyllabic quatrains, each rhyming alternately and rhyming couplet to conclude. Although unequal in power and beauty, they show a far maturer touch than that displayed in the splendid though undisciplined *Venus and Adonis* and *Tarquin and Lucrece*.

Tragedy predominates after 1600 and we reach here the culminating point of Shakespeare's power as a dramatist. The romances of the period, *All's Well that Ends Well* (1595), *Measure for Measure* (1604) and *Troilus and Cressida* (1603), are essentially tragedies, set in a key of forced comedy; they are rich in poetry, but leave a confused and unpleasant impression upon the mind.

Incomparably greater are the tragedies. Starting in grave measured style with *Julius Caesar* (1601), he rose to greater heights of drama and reflective poetry in *Hamlet* (1602); while in *Othello* (1604), *King Lear* (1605), and *Macbeth* (1606)— that superb trilogy of plays— imaginative subtlety and passionate intensity make these dramas the most superb and compelling in English literature.

The last period opens with tragedy; *Antony and Cleopatra* (1608). With weaker dramatic grip than its immediate predecessors, but fully as ripe in the strength of its characterisation. *Coriolanus* (1609), *Timon Athens* (1608) are only fitfully great, the three latter, perhaps only Shakespearean in part: but when in the eventide of his career he turned again to his first love, romance, we get *Cymbeline* (1610), *The Tempest* (1611) and *The Winter's Tale* (1611).

The tragic period has left behind it a legacy of spiritual power and imaginative subtlety, that make the last works of the dramatist, a fitting paean of farewell.



## MULTIPLE CHOICE QUESTIONS

1. The Norman Conquest of England in the Battle of Hastings is an important landmark in the history of English literature. It occurred in the year
  - (A) 1066
  - (B) 1065
  - (C) 1076
  - (D) 1075
2. Beowulf, the only important piece of literature surviving since the old English period is a/an
  - (A) lyrical ballad
  - (B) prose narrative
  - (C) Anglo-saxon epic
  - (D) classical epic
3. Out of the four chief dialects that flourished in the pre-Chaucerian period, the one that became the standard English in Chaucer's time is
  - (A) the Northern
  - (B) the East-Midland
  - (C) the West-Midland
  - (D) the Southern
4. Which of the following is not one of the features of French literature that the Normans imported to England?
  - (A) Clarity of expression
  - (B) Varied verification
  - (C) Gloom and other-worldly attitude
  - (D) Varied moods and themes
5. Which of the following was a characteristic feature of Medieval literature?
  - (A) A large body of personal literature
  - (B) Realism in representation of time and space
  - (C) Absence of alliteration in poetry
  - (D) The popular genre of the bird and the beast fable
6. Which of the following statements is incorrect regarding medieval literature?
  - (A) Allegory was frequent and usual
  - (B) The dream-vision convention was prevalent.
  - (C) Chaucer exploited the dream-vision convention in *The Canterbury Tales*.
  - (D) There was often an undercurrent of moral and dialectic strain.
7. The poet who was born in the reign of Edward III, lived through that of Richard II and died in the reign of Henry IV was
  - (A) Trevelyan
  - (B) Chaucer
  - (C) Boccaccio
  - (D) Langland
8. The Black Death that swept over England, when Chaucer was about nine years old is another name for
  - (A) the Great Plague
  - (B) the Great Flood
  - (C) the Great Drought
  - (D) the Great Revolt
9. There were three important medieval institutions. Which of the following was not one of them?
  - (A) Feudalism
  - (B) Chivalry or Knight-errantry
  - (C) The Church
  - (D) Slavery
10. In Chaucer's times the Peasant Revolt resulted in the
  - (A) dethronement of the king
  - (B) demolition of church as an institution
  - (C) end of serfdom
  - (D) rise of nationalism
11. The spirit of new learning in the transitional period from the medieval to the modern was chiefly the influence of
  - (A) French Renaissance
  - (B) Italian Renaissance
  - (C) German Renaissance
  - (D) All of the above



12. The two French writers who considerably influenced Chaucer in his early literary career were  
 (A) De Lorries and De Meung  
 (B) Dante and Boccaccio  
 (C) Blanche and De Lorris  
 (D) Blanche and Gower
13. *The Book of the Duchess* by Chaucer is a  
 (A) lengthy allegory on the death of his patron's wife  
 (B) short lyrical story of the Duchess of Wales  
 (C) long narrative story of an adulterous Duchess  
 (D) tribute to his beloved and her beauty
14. Which of the following works of Chaucer bears close resemblance to Dante's *Divine Comedy*?  
 (A) *The Romaunt of the Rose*  
 (B) *The Parliament of Fowls*  
 (C) *The House of Fame*  
 (D) *Troilus and Criseyde*
15. Which of the following works of Chaucer contains passages that have been directly taken from Dante?  
 (A) *The House of Fame*  
 (B) *The Parliament of Fowls*  
 (C) *The Canterbury Tales*  
 (D) *Legend of Good Women*
16. *Troilus and Criseyde* by Chaucer shows great influence of *Filostrato* by  
 (A) Dante (B) De Lorries  
 (C) De Meung (D) Boccaccio
17. *Troilus and Criseyde* and *Pandorus* reveal maturity of Chaucer's narrative skills and his dexterity in handling the  
 (A) Heroic Couplet (B) Rhyma Royal  
 (C) Free Verse (D) Blank Verse
18. The very idea of *The Canterbury Tales* is believed to have been taken from Boccaccio's  
 (A) *Recamerone*  
 (B) *Filostrato*  
 (C) *Confessio Amantis*  
 (D) *Polychronicon*
19. The poem by Chaucer, known to be the first attempt in English to use the Heroic Couplet is  
 (A) *The Complaint unto Pity*  
 (B) *The Romance of the Rose*  
 (C) *The Legend of Good Women*  
 (D) *Troilus and Criseyde*
20. Who has remarked that "Chaucer found English a dialect and left it a language"?  
 (A) Legouis (B) Hadow  
 (C) Lang (D) Lowes
21. Hudson has rightly said that under the influence of Chaucer in English poetry, the rhyme gradually displaced  
 (A) free verse (B) alliteration  
 (C) prose narrative (D) None of these
22. Chaucer used *ottava rhyma*, the eight syllabic line rhyming in couplets, in  
 (A) *The Prologue*  
 (B) *The Canterbury Tales*  
 (C) *The Book of the Duchess*  
 (D) *Troilus and Criseyde*
23. In *Prologue and Canterbury Tales*, Chaucer employed the  
 (A) Ottava Rhyma (B) Rhyma Royal  
 (C) Heroic Couplet (D) Both (A) and (C)
24. The *rhyma royal* which Chaucer so effectively used in *Troilus and Criseyde* is arranged in stanzas consisting ten-syllabic lines and having  
 (A) seven lines in each stanza  
 (B) five lines in each stanza  
 (C) eight lines in each stanza  
 (D) nine lines in each stanza
25. In the *Prologue to the Canterbury Tales*, the fading chivalry of Middle Ages is represented by the aged knight, while the budding chivalry of Chaucerean times is represented by  
 (A) the friar (B) the squire  
 (C) the parson (D) Wyclif

26. Chaucer's physician in the *Doctor of Physique* was heavily dependent upon  
 (A) church (B) astrology  
 (C) modern Science (D) sorcery
27. Chaucer has been criticized for presenting an incomplete picture of his times, because  
 (A) he overemphasises the rights of the lower class  
 (B) he exaggerates the courtly benevolence  
 (C) he writes for the court and cultivated classes and neglects the suffering of the poor  
 (D) he supports the Lollardy and the Peasant Revolution too fervently
28. Who among the following has been called *The Morning Star of the Renaissance* ?  
 (A) Shakespeare (B) Spenser  
 (C) Chaucer (D) Marlowe
29. Chaucer's *Canterbury Tales* is a story of  
 (A) nineteen pilgrims  
 (B) twenty-four pilgrims  
 (C) thirty-nine pilgrims  
 (D) thirty-four pilgrims
30. Who among the following has been called by Spenser as "*The Well of English Unfiled*" ?  
 (A) Chaucer (B) Langland  
 (C) Shakespeare (D) Thomas More
31. Chaucer introduced the Heroic Couplet in English verse and invented the  
 (A) Ottava Rhyma (B) Blank Verse  
 (C) Sonnet (D) Rhyma Royal
32. One of the main drawbacks of *Troilus and Criseyde* is  
 (A) lack of coherence  
 (B) long and tiresome speeches  
 (C) complex characters  
 (D) the unmistakable personal accent
33. The character of *Criseyde* is  
 (A) a superficial portrait of a haughty woman  
 (B) a psychological study of a complex woman  
 (C) the true representative of a typical medieval woman  
 (D) the reflection of frailty of women in Chaucer's times
34. *Pandorus* is a/an  
 (A) negative character  
 (B) literary genius  
 (C) comic character  
 (D) obnoxious rogue
35. John Gower's *Confessio Amantis*, "an encyclopedia of the art of love", was written in  
 (A) Latin  
 (B) French  
 (C) English (East-Midland dialect)  
 (D) Anglo-Saxon
36. *The Vision of William Concerning Piers, the Plowman* is the only extant poem of  
 (A) John Gower (B) Lydgate  
 (C) W. Langland (D) Higden
37. Four anonymous poems contained in one manuscript of about 1370 were found which give us good examples of medieval allegories. Which of the following is not one of them ?  
 (A) *Sir Gawayn and the Green Knight*  
 (B) *Patience*  
 (C) *Pearl* (D) *Pardon*
38. The poet, known entirely for *Bruce*, the supreme national poem of Scotland, is  
 (A) John Gower (B) John Barbour  
 (C) Langland (D) John Wycliffe
39. One of the earliest works in English prose was the translation that appeared in 1377 of the French *Travels* of Sir John Mandeville. It was the work of a French physician,  
 (A) John of Trevisa  
 (B) Jean de Bourgone  
 (C) De Lorris (D) De Meung
40. The contemporary of Chaucer who is regarded the most original and powerful prose writer of his times is  
 (A) John Wycliffe (B) John of Trevisa  
 (C) W. Langland (D) John Gower
41. In the *Canterbury Tales* the fictional inn, where the pilgrims meet is



- (A) Canterbury (B) Tabard  
(C) Wessex Hall (D) Princetown
42. Chaucer shows almost a modern attitude in his  
(A) realism  
(B) rejection of conventions  
(C) humour (D) All of these
43. Arnold criticizes Chaucer for lacking in  
(A) coherence  
(B) high seriousness  
(C) the lyric quality  
(D) verisimilitude
44. Whose followers are known as Lollards ?  
(A) Martin Luther King  
(B) John Wycliffe  
(C) John of Trevisa  
(D) William Langland
45. William Caxton pointed the first book in English in 1474. Name the book.  
(A) *To Gentlemen of Verona*  
(B) *The Bible*  
(C) *History of Troy*  
(D) *Utopia*
46. In which month did the pilgrims march towards Canterbury ?  
(A) April (B) March  
(C) June (D) May
47. Which of the following took place during 1455-85 ?  
(A) The War of Roses  
(B) The Battle of Hastings  
(C) The Norman Conquest  
(D) The Peasant Revolution
48. When did Henry VII, the patron of education come to throne ?  
(A) 1456 (B) 1468  
(C) 1473 (D) 1485
49. Which of the following is a prose story by Chaucer ?  
(A) *Tale of Melibens*  
(B) *The Parson's Tale*  
(C) *The Parliament of Fowls*  
(D) Both (A) and (B)
50. Who is regarded as the first translator of the Bible into English ?  
(A) Thomas More (B) John Wycliffe  
(C) William Tyndale (D) William Langland
51. In Chaucerean period, the Hundred Years' War was a collective name for the long succession of feuds and skirmishes between  
(A) England and Scotland  
(B) England and Ireland  
(C) England and France  
(D) England and Germany
52. What was the prize for the best story-teller among the pilgrims in the *Canterbury Tales*?  
(A) A free horse ride  
(B) A free supper  
(C) A book of the Bible  
(D) All of the above
53. What is the true import of the Clerk's tale in the *Canterbury Tales* ?  
(A) That man can make his own fortune.  
(B) That adversity is the best teacher.  
(C) As you sow, so you reap.  
(D) That man must learn to endure adversity with courage and understanding.
54. Which of the following was not a consequence of the *Battle of Agincourt* (1415) ?  
(A) England's Supremacy in Europe was established.  
(B) English nationalism was on a high tide  
(C) The general condition of the people improved.  
(D) Henry V became a symbol of national glory.
55. Which war in England paved the way for the enlightened and powerful Tudor rule ?  
(A) The War of Roses  
(B) The Battle of Agincourt  
(C) The Battle of Hastings  
(D) The Anglo-French Wars
56. The new Grammar Schools of 15th century England were a result of

- (A) diversion of funds from going to monasteries to education  
 (B) royal patronage of educational institutions  
 (C) the War of Roses  
 (D) the ascent of Henry VII
57. William Caxton set up the first printing press of England in 1475 at  
 (A) London (B) New South Wales  
 (C) Scotland (D) Westminster
58. *A Letter of Cupid* and *The Regimine of Princes* are 15th century works of  
 (A) John Lydgate  
 (B) Alexander Barclay  
 (C) Stephen Hawes  
 (D) Thomas Occleve
59. *London Lack Penny*, a short and lively story of the misery of a poor rustic who visits London in quest of justice, is attributed by most to the doubtful authorship of  
 (A) Occleve (B) Skelton  
 (C) Lydgate (D) Hawes
60. The invention of the genre, the Eclogues is attributed to  
 (A) Stephen Hawes  
 (B) William Dunbar  
 (C) Alexander Barclay  
 (D) Gawin Douglas
61. Who among the following was not one of the Scottish Chaucereans ?  
 (A) King James I (B) John Skelton  
 (C) Robert Henryson  
 (D) William Dunbar
62. *The Thistle and the Rose* and *The Golden Targe* are two allegories of  
 (A) Gawin Douglas (B) Robert Henryson  
 (C) William Dunbar (D) Thomas Occleve
63. The most remarkable ballads of the 15th century included  
 (A) *The Nut-Brown Maid*  
 (B) *Chevy-chase*  
 (C) *Mort D' Arthur*  
 (D) Both (A) and (B)
64. The *Paston Letters* are considered among the important works of the 15th century, because  
 (A) of their great literary merit  
 (B) of their value as reliable social chronicles  
 (C) of their innovative style and form  
 (D) of poverty of the age in prose writing
65. "It is the first book in English in poetic prose". Which book of 15 century, printed by Caxton, has been referred to here?  
 (A) *Mort D' Arthur*  
 (B) *The History of Troy*  
 (C) *The Bible*  
 (D) *The Palace of Honour*
66. The drama in England evolved through four well-marked stages till the end of 16th century. Which of the following was not one of them ?  
 (A) The religious plays  
 (B) The morality plays  
 (C) The comedy of humours  
 (D) The interludes
67. *Everyman* (1490) is an important extant example of  
 (A) religious play (B) morality play  
 (C) interlude (D) artistic drama
68. The origin of English drama is attributed to  
 (A) the ballad  
 (B) the Chaucerean School  
 (C) the Lituogy (a religious ceremony of the church)  
 (D) the royal clowns
69. *The Satire of the Three Estates*, remarkable for its reformist zeal, was written by  
 (A) John Bales (B) Sir John Lindsay  
 (C) Thomas Sackville  
 (D) Thomas Norton
70. The best of John Heywood's interludes or farces was  
 (A) The Four P's  
 (B) Ralph Roister Doister  
 (C) Grammar Gurtan's Needle  
 (D) King Jehan



71. Which of the following, written by Nicholas Udall, has the credit of being the first English comedy of the classical school ?  
 (A) *The Four P's*  
 (B) *Gorbuduc*  
 (C) *Ralph Roister Doister*  
 (D) *Jocasta*
72. The first tragedy of the Senecan School to be written in England was *Gorbuduc or Ferrex and Porrex* by  
 (A) Thomas Sackville  
 (B) Thomas Norton  
 (C) Thomas Kyd  
 (D) Both (A) and (B)
73. An important Senecan tragedy by George Gascoigne was  
 (A) *Spanish Tragedy*  
 (B) *Jocasta*  
 (C) *The Mirror of Magistrates*  
 (D) *King Jehan*
74. Who among the following was the first to use blank verse in English drama ?  
 (A) Sackville (B) Gascoigne  
 (C) Shakespeare (D) Marlowe
75. The first English playhouse called *The Theatre* was founded in the suburbs of London in  
 (A) 1476 (B) 1526  
 (C) 1576 (D) 1626
76. Which of the following is not one of the dominant forms of poetry of fifteenth century England ?  
 (A) Allegory (B) Sonnet  
 (C) Eclogue or pastoral poetry  
 (D) Ballad
77. The greatest shortcoming of 15th century poetry was  
 (A) poverty of themes  
 (B) immoral note  
 (C) poor versification  
 (D) All of the above
78. The most voluminous of Chaucerians who has written more than 1,40,000 lines is  
 (A) Hawes (B) Barclay  
 (C) Skelton (D) Lydgate
79. Who among the following satirised the vice of the clergy in his *Book of Colin Clout* ?  
 (A) Lydgate (B) Skelton  
 (C) Ocleve (D) Dunbar
80. The poet who thought Chaucer was too lenient on the immoral Cressyde and relegated him to object poverty in the *Testament of Criseyde* was  
 (A) Dunbar (B) Wycliffe  
 (C) King James I (D) Henryson
81. The prose works of Sir Thomas More included  
 (A) *The Life of John Picus*  
 (B) *The Game and Play of the Chess*  
 (C) *The History of Richard III*  
 (D) Both (A) and (C)
82. Who among the following is well-known for his *Morte D' Arthur* ?  
 (A) Malory (B) Norton  
 (C) Fisher (D) Kyd
83. Long called the *Prologue to the Canterbury Tales*, the prologue to modern fiction because of its  
 (A) realism  
 (B) narrative unity  
 (C) far-fetched imagery  
 (D) humour
84. Who among the following has been called, *the morning star of Reformation* ?  
 (A) Wycliffe (B) Malory  
 (C) Chaucer (D) Caxton
85. What is the significance of the name, the War of the Roses ?  
 (A) England and France both had the same national flower, the rose.  
 (B) The war occurred in the season of roses.  
 (C) The rival fractions in the war were symbolised by red and white roses respectively.  
 (D) Rose symbolised the bloodiness of the war.

86. The first translator of Virgil into English was  
 (A) Chaucer (B) Lydgate  
 (C) Douglas (D) Gower
87. In which year was More's *Utopia* published?  
 (A) 1416 (B) 1441  
 (C) 1476 (D) 1516
88. Ralph Robinson's translation of More's *Utopia* appeared in  
 (A) 1551 (B) 1581  
 (C) 1521 (D) 1611
89. *Utopia* is also known by the name  
 (A) *An Unknown Island*  
 (B) *The Strange Country*  
 (C) *The World of Imagination*  
 (D) *The Kingdom of Nowhere*
90. The *Tale of Melibens* in the *Canterbury Tales* was told by  
 (A) the owner of the Inn  
 (B) Chaucer himself  
 (C) the Clerk  
 (D) the Parson
91. The authorised version of the Bible is based on the translation made by  
 (A) Tyndale (B) Sir Pope John Paul  
 (C) Wycliffe (D) All of the above
92. The Spanish Armada was defeated in  
 (A) 1465 (B) 1488  
 (C) 1535 (D) 1588
93. *The Ways of Perfect Religion* was written by  
 (A) John Wycliffe  
 (B) John Fisher  
 (C) John of Trevisa  
 (D) Lydgate
94. Luther's Wittenberg theses were published in  
 (A) 1398 (B) 1417  
 (C) 1517 (D) 1598
95. Earl of Surrey was executed in  
 (A) 1496 (B) 1527  
 (C) 1547 (D) 1596
96. Who ascended the throne of England in 1558?  
 (A) Henry VIII (B) Mary  
 (C) Edward VI (D) Elizabeth I
97. Both *The Prince* of Machiavelli and *The Courtier* of Castiglione are representatives of the Renaissance spirit in the sense that  
 (A) both exemplify free-thinking and vigorous life  
 (B) both advocate worldly success by questionable means  
 (C) both revive interest in sculpture and painting  
 (D) both inculcate a pride in patriotism
98. The expeditions of Columbus to America and Vasco da Gama to India in the last decade of the fifteenth century may be attributed to  
 (A) intellectual curiosity  
 (B) man's mastery over the sea  
 (C) lust for wealth  
 (D) spiritual quest
99. Who strengthened the monarchy after the War of the Roses in England?  
 (A) Edward II (B) Henry VII  
 (C) Henry VIII (D) Elizabeth I
100. Who among the following was a fifteenth century educationist and reformer?  
 (A) Roger Ascham (B) Martin Luther  
 (C) Machiavelli (D) Drayton
101. Why did Henry VIII quarrel with the Pope?  
 (A) Because of the Pope's corrupt and high-handed practices  
 (B) Because the Pope spied for other empires  
 (C) Because the Pope did not grant him divorce from queen Catherine  
 (D) Because of the general anticlerical sentiment
102. Calvin, whose followers in England have been called "the spiritual ancestors of the great puritan movement of the 17th century", was a  
 (A) German physician



- (B) Italian reformer  
(C) Spanish physician  
(D) French reformer
103. More's *Kingdom of Nowhere* was inspired by  
(A) Machiavelli's *The Prince*  
(B) Plato's *Republic*  
(C) *The Bible* (D) Virgil's *Aeneid*
104. Who has been called *the first of the modern pacifists* ?  
(A) Tyndale (B) Ascham  
(C) More (D) Surrey
105. Who is known for *The Schoolmaster*, which contains his advice to teachers on the teaching of Latin ?  
(A) Roger Ascham (B) Thomas Wyatt  
(C) Martin Luther (D) John Wycliffe
106. Who completed the translation of the Bible begun by William Tyndale ?  
(A) Roger Ascham (B) Thomas Cranmer  
(C) Erasmus (D) Miles Coverdale
107. The *English Prayer Book*, adopted as the official prayer book in 1549, was largely the work of  
(A) Wycliffe (B) Tyndale  
(C) Cranmer (D) Erasmus
108. Who introduced the sonnet form to England ?  
(A) Petrarch (B) Wyatt  
(C) Spenser (D) Shakespeare
109. Besides the sonnet form, what else was introduced by Wyatt to England ?  
(A) The Italian *terza rima*  
(B) The *ottava rima*  
(C) The elegy  
(D) Both (A) and (B)
110. Who made the first use of the unrhymed ten-syllabled line in English poetry through his translations of Virgil ?  
(A) Thomas Wyatt  
(B) Thomas Sackville  
(C) The Earl of Surrey  
(D) None of the above
111. Queen Elizabeth ascended the throne of England in  
(A) 1545 (B) 1556  
(C) 1558 (D) 1561
112. Which church was made a reality by Elizabeth in England ?  
(A) The Anglican  
(B) The Catholic  
(C) The Protestant  
(D) None of the above
113. The rhetoric exuberance associated with John Lyly and his contemporaries owed its inspiration ultimately to  
(A) Machiavelli (B) Plato  
(C) Virgil (D) Cicero
114. Gaveston, a mixture of Machiavelli and Tamburlaine, is a character from  
(A) *Dr. Faustus* (B) *Edward II*  
(C) *Fairy Queen* (D) *Arcadia*
115. The term 'euphuism' owes its origin to the famous character of *Euphues* of  
(A) Marlowe (B) Sidney  
(C) Lyly (D) Nash
116. An alternative name for Lyly's *Euphues* is  
(A) *Bestiary*  
(B) *The Unfortunate Traveller*  
(C) *The Winter's Tale*  
(D) *The Anatomy of Wit*
117. Which Renaissance poet was killed at the battle of Zutphen ?  
(A) Sidney (B) Sackville  
(C) Lyly (D) Nash
118. One of the dominant characteristics of Sidney's *Arcadia* is  
(A) pathos (B) pathetic fallacy  
(C) euphuism  
(D) concrete imageries
119. The Elizabethan love for picturesque description was inherited from  
(A) Greece (B) Germany  
(C) France (D) Italy

120. One of important critical and prose works of the Elizabethan period is Sidney's *Apology for Poetry*, published posthumously in  
 (A) 1585 (B) 1586  
 (C) 1595 (D) 1596
121. *The Defence of Ryme* (1503) was written by  
 (A) Philip Sidney (B) Samuel Daniel  
 (C) Robert Greene (D) Thomas Dekker
122. *Pandosto*, which supplied the plot of Shakespeare's *The Winter's Tale*, is one of the best romances of  
 (A) Cicero (B) Marlowe  
 (C) Greene (D) Nash
123. Who among the following is best known as the creator of a new genre, the picaresque novel?  
 (A) Lily (B) Greene  
 (C) Deloney (D) Nash
124. *Laws of Ecclesiastical Polity* has been said to be "one of the first masterpieces of English prose". Who was its author?  
 (A) Wycliffe (B) Richard Hooker  
 (C) Thomas Dekker (D) Bishop Andrews
125. The *Authorised Version of The Bible* (1611) was the work of  
 (A) Tyndale and Coverdale  
 (B) Bishop Andrews  
 (C) Forty-seven scholars  
 (D) Richard Hooker
126. The great essayist who had once said that the vernaculars "would one day play the bankrupt with books" is  
 (A) Bacon (B) Johnson  
 (C) Steele (D) Raleigh
127. In Bacon's *New Atlantis*, the place where scientists devote themselves to the advancement of knowledge is  
 (A) Wemberley (B) Solomon's House  
 (C) the Royal Society  
 (D) Spain
128. Bacon had borrowed the term *Essay* from the French writer  
 (A) De Meung (B) Goethe  
 (C) Montaigne (D) De Lorris
129. Bacon published the first edition of this *Essays* in  
 (A) 1589 (B) 1597  
 (C) 1612 (D) 1625
130. "Virtue is like precious odours, more fragrant when they are incensed or crushed". This is a typical extract from  
 (A) Pope (B) Lamb  
 (C) Johnson (D) Bacon
131. The greatest demerit of Bacon as an essayist, when compared to Montaigne or Lamb, is  
 (A) his excessive indulgence in himself  
 (B) his over pragmatic notions  
 (C) his lack of personal touch  
 (D) disjointed thoughts
132. "Nakedness is uncomely, as well in mind as in body." This statement is an example of Bacon's  
 (A) immorality (B) prudence  
 (C) philosophical bent  
 (D) love for attire
133. Who is called the first great stylist in English prose?  
 (A) Lyly (B) Sidney  
 (C) Bacon (D) Dryden
134. *The Civil Wars* published in 1595 and based on the *War of the Roses* is the most characteristic work of  
 (A) Samuel Daniel  
 (B) Michael Drayton  
 (C) Edmund Spenser  
 (D) Earl of Surrey
135. Drayton is regarded as the first to poetise geography in his  
 (A) *The Baron's War* (B) *Polyolbion*  
 (C) *New Atlantis* (D) *Miscellany*
136. Who is the hero in Spenser's *Fairy Queen*?  
 (A) Prince Arthur  
 (B) Prince Edward



- (C) Henry VII  
(D) Spenser himself
137. The knights undertake dangerous adventures in each book of *The Fairy Queen* in order to  
(A) protect their religion  
(B) protect their countrymen  
(C) win the favour of their lady love  
(D) usurp the throne
138. *The Fairy Queen* apparently follows the style of  
(A) Homer's *Odyssey*  
(B) Virgil's *Aeneid*  
(C) Dante's *Divine Comedy*  
(D) Ariosto's *Orlando Furioso*
139. Which of the following had the aim "to fashion a gentleman or noble person in virtuous and gentle discipline" ?  
(A) *The Baron's War*  
(B) *The Fairy Queen*  
(C) *Shepherd's Calender*  
(D) *Essays* (1612)
140. The first book of *The Fairy Queen* is believed to be an allegory of the struggle between the protestant church and the Roman Catholic church, Lady Una in it represents  
(A) Queen Elizabeth  
(B) Queen Catherine  
(C) Queen Mary of Scots  
(D) None of the above
141. In *The Fairy Queen*, Elizabeth and the Red-Cross Knight stands for  
(A) the Protestant Church  
(B) the Catholic Church  
(C) the Protestant and the Catholic Church respectively  
(D) the Catholic and the Protestant Church respectively
142. Sans Foy and Sans Loy in *The Fairy Queen* are  
(A) all powerful knights  
(B) holy knights  
(C) wicked knights  
(D) friends of the Red-Cross knight
143. Error and Orgoglio in *The Fairy Queen* are  
(A) holy angels  
(B) fallen angels  
(C) sorcerers  
(D) monsters
144. Which character of Spenser represents Queen Mary of Scots ?  
(A) Lady Una (B) Duessa  
(C) Abessa (D) Archimago
145. Who called Spenser, "the poets' poet" ?  
(A) Bacon (B) Johnson  
(C) Lamb (D) Arnold
146. Who praised Spenser in the words, "no man was ever born with a greater genius or more knowledge to support it" ?  
(A) Milton (B) Dryden  
(C) Fletcher (D) Byron
147. Though Wyatt had imported the Sonnet from Italy, and Surrey had invented the English form of it, the Sonnet proper remained neglected till the publication of Sidney's  
(A) *Arcadia*  
(B) *Apology for Poetry*  
(C) *Astrophel and Stella*  
(D) None of the above
148. Name the book which contained 88 sonnets of Spenser.  
(A) *Micellany*  
(B) *Shepherd's Calender*  
(C) *Arcadia* (D) *Amoretti*
149. Three quatrains followed by a couplet, linked together by an artistic arrangement of lines. This is the description of a  
(A) Petrarchan sonnet  
(B) Spenserian sonnet  
(C) Shakespearean sonnet  
(D) All of the above
150. Who among the following is not one of the "silver poets" of 16th century, referred to thus by Gerald Bullet ?  
(A) Wyatt (B) Sidney  
(C) Davies (D) Spenser

151. Tottel's *Miscellany* (1557) contained the songs and sonnets of  
 (A) Wyatt and Surrey  
 (B) Wyatt and Raleigh  
 (C) Surrey and Sidney  
 (D) Sidney and Spenser
152. Which of the following causes accounts for the popularity of Elizabethan drama?  
 (A) Novels were few and could be enjoyed only by the educated.  
 (B) National themes and sentiments were dramatized.  
 (C) Drama was the best way for the author to earn money.  
 (D) All of the above
153. *Campaspe*, *Endymion*, *Hudibras*, *Love's Metamorphosis* and *The Woman in the Moon* are the best works of John Lyly, who wrote mostly  
 (A) tragedies (B) comedies  
 (C) chronicle plays (D) poetic plays
154. The best known play of George Peele is  
 (A) *Tamburlaine*  
 (B) *Edward I*  
 (C) *The Old Wive's Tale*  
 (D) *The Woman in the Moon*
155. Who among the following University Wits is primarily known for his *Friar Bacon* and *Friar Bungey*?  
 (A) Lyly (B) Peele  
 (C) Greene (D) Kyde
156. Thomas Kyd's *The Spanish Tragedy* shows conspicuous influence of  
 (A) Seneca (B) Ariosto  
 (C) Homer (D) Virgil
157. *The Spanish Tragedy* is historically important because it foreshadows Shakespeare's  
 (A) *King Lear* (B) *Hamlet*  
 (C) *Macbeth* (D) *Othello*
158. One of the University Wits, who was killed in a tavern brawl at the age of 29, was  
 (A) Kyd (B) Greene  
 (C) Lyly (D) Marlowe
159. Marlowe's tragedies are all  
 (A) tragedies of royal people  
 (B) love tragedies  
 (C) one-man tragedies  
 (D) revenge plays
160. Who coined the phrase, "Marlowe's mighty line"?  
 (A) Ben Jonson (B) Samuel Johnson  
 (C) R.L. Stevenson (D) Richard Steele
161. One of the elements that Marlowe introduced into English tragedy is  
 (A) blank verse  
 (B) internal struggle  
 (C) supernatural characters  
 (D) a unified plot
162. The *Jew of Malta* is the story of insatiable passion for  
 (A) power (B) woman  
 (C) wealth (D) exotic land
163. The Dutch Scholar who is known for his works like *Wolloquis* and *In Praise of Folly* is  
 (A) Boccaccio (B) Machiavelli  
 (C) John Colet (D) Erasmus
164. The 16th century author of two significant works, *The Mirror of Magistrates* and *Induction*, is  
 (A) Wyatt (B) Gascoigne  
 (C) Sackville (D) Sidney
165. Who is credited for introducing the first English comedy, *The Supposes*, the first verse satire, *The Steel Glass*, and the first translation from the Greek tragedy *Jocasta*?  
 (A) Sackville (B) Gascoigne  
 (C) Erasmus (D) Philip Sidney
166. The Spenserian poet who had said that he became "irrecoverably a poet" by reading the *Faerie Queen* when a boy, is  
 (A) Dryden (B) Fletcher  
 (C) Moore (D) Cowley
167. *I first adventure, follow me who list  
 And be the second English satirist*  
 Who acclaimed himself to be the first English satirist in these words?



- (A) Joseph Hall (B) Shakespeare  
(C) John Donne (D) John Marston
168. Which of the following is not one of the satirical works of Ben Jonson ?  
(A) *Every Man in His Humour*  
(B) *Every Man out of His Humour*  
(C) *Alchemist*  
(D) None of the above
169. The Italian *novella* became common in English translation after the middle of the  
(A) 14th century (B) 15th century  
(C) 16th century (D) 17th century
170. In which of the following, Naples has been described as a place “of more pleasure than profit and yet of more profit than pity” ?  
(A) *Euphues* by Lyly  
(B) *Pandosto* by Greene  
(C) *The Adventures of Master F.J.* by Gascoigne  
(D) *Rosalynde* by Lodge
171. *The Unfortunate Traveller* by Thomas Nashe is a typical  
(A) love tragedy  
(B) pastoral romance  
(C) revenge play  
(D) picaresque novel
172. The two gentlemen in the *Two Gentlemen of Verona* are  
(A) Douglas and Calvin  
(B) Valentine and Proteus  
(C) Henry Bailey and Avenant  
(D) Lovelace and Heric
173. Who among the following wrote only tragedies ?  
(A) Shakespeare  
(B) Thomas Kyd  
(C) Christopher Marlowe  
(D) Thomas Nash
174. Which of the following poems celebrates Spenser’s love ?  
(A) *Amoretti*  
(B) *The Fairie Queene*
- (C) *The Ruins of Time*  
(D) *Epithalamion*
175. Who among the following is Shakespeare’s ‘Fair Vestal’, Spenser’s ‘Gloriana’ and Raleigh’s ‘Cynthia’ ?  
(A) The English throne  
(B) Queen Mary  
(C) Queen Elizabeth  
(D) Eve
176. “The lunatic the lover and the poet  
Are of imagination all compact”  
These words of Shakespeare have been extracted from  
(A) *Love’s Labour Lost*  
(B) *Hamlet*  
(C) *Henry IV*  
(D) *Midsummer Night’s Dream*
177. Sidney’s *Apologie for Poetrie* is an answer to  
(A) Nash (B) Plato  
(C) Gosson (D) Aristotle
178. Who is referred to as the pioneer of picaresque novel in English?  
(A) Kyd (B) Nashe  
(C) Greene (D) Lyly
179. Who popularised the inductive method for arriving at through his *Novum Organum* ?  
(A) Ben Jonson (B) Francis Bacon  
(C) Addison and Steele  
(D) Dr. Johnson
180. Bacon defined the essay as  
(A) “receptacle for detached thoughts”  
(B) “disposed meditations”  
(C) “leisurely talk of a philosopher over the dinner table”  
(D) Both (A) and (B)
181. “Marlowe’s mighty line” – this phrase refers to his  
(A) blank verse (B) weighty diction  
(C) compact style (D) imagery
182. On whose tomb the following lines have been inscribed ?  
“Good friend for Jesus’ sake forebear

- To dig the dust enclosed here;  
 Bleste be the man that spares these stones,  
 And curst be he that moves my bones”  
 (A) Marlowe’s (B) Sidney’s  
 (C) Shakespeare’s (D) Milton’s
183. The one that traces the genealogy of a Shoemaker is  
 (A) *Cobbler*  
 (B) *Shoemaker’s Holiday*  
 (C) *School of Abuse*  
 (D) *The Gentle Craft*
184. How many tales were actually planned by Chaucer for his *Canterbury Tales*, but how many could be complete ?  
 (A) 120 planned, 20 completed  
 (B) 124 planned, 24 completed  
 (C) 20 planned, 20 completed  
 (D) 134 planned, 30 completed
185. The *Tales* are all in verse except two. Which are the ones in prose ?  
 (A) Chaucer’s Tale of Milibee  
 (B) Doctor’s Tale  
 (C) Knight’s Tale  
 (D) Squire’s Tale
186. There is one tale in *The Canterbury Tales* which is a shrewd satire on unequal marriages. Which one is that ?  
 (A) The Nun’s Priest’s Tale of the Cock Chanticleer and the Fox  
 (B) The Merchant’s Tale of January and May  
 (C) The Wife of Bath’s Tale  
 (D) The Knight’s Tale
187. Name the longest tale in *The Canterbury Tales*.  
 (A) The Wife of Bath’s  
 (B) The Franklin’s  
 (C) The Knight’s  
 (D) The Cook’s
188. An interesting work of this period is a verse debate of two birds who advocate their relative merits. What is the name of the poem, which is often found in the school anthologies in India ?  
 (A) *Ormulum*  
 (B) *The Owl*  
 (C) *Cuckoo Song*  
 (D) *The Cricket and the Grass-hopper*
189. Sir Gawayn and the Green Knight is  
 (A) a romance (B) an epic  
 (C) a fairy tale (D) a verse drama
190. In the 15th century, Scottish poetry flourished in England. Given below are four poets. Only one of them is not a Scottish poet. Who is that ?  
 (A) John Skelton (B) John Barbour  
 (C) William Dunbar (D) Gawin Douglas
191. About *Tottel’s Miscellany* a character in Shakespeare’s play says, “I had rather than forty shillings I had my Book of Songs and Sonnets here.” Who is the speaker and in which play ?  
 (A) Slender in *The Merry Wives of Windsor*  
 (B) Caliban in *The Tempest*  
 (C) Rosalind in *As You Like It*  
 (D) Don Pedro in *Much Ado About Nothing*
192. Who of the following is considered the founder of English prose ?  
 (A) King Arthur  
 (B) King Alfred  
 (C) Chaucer (D) Aelfric
193. Who is the author of *Book of Philip Sparrow*?  
 (A) Philip Sidney (B) Lydgate  
 (C) John Skelton (D) Chaucer
194. Name of Sackville’s blank verse tragedy  
 (A) *A Georgeous Gallery of Gallant Inventions*  
 (B) *Gorboduc*  
 (C) *Gorboduc or Ferrex and Porrex*  
 (D) *Steel Glass*
195. Name the author of *Book of Martyrs* (1563)?  
 (A) Hugh Latimer (B) Bishop Ridley  
 (C) John Foxe (D) John Knox
196. Given below are the title of some famous ballads. Mark the one which is called “a little epic”. It describes the gallant fight between



- two lords, Percy of Northumberland and Douglas of Scotland.  
 (A) *Chevy Chase*  
 (B) *Sir Patrick Spens*  
 (C) *Robin Hood and the Curtal Friar*  
 (D) *Lochinvar*
197. Which month figures in the prologue to *Canterbury Tales* ?  
 (A) March (B) March-April  
 (C) April (D) May
198. Identify the love lyric among the following:  
 (A) *Handlyng Sin* (B) *Alison*  
 (C) *Sir Patrick Spens* (D) *Ormulum*
199. A noteworthy work produced under the French influence in England was Layamon's voluminous poem of about 30,000 lines, named Brut. What is this book about ?  
 (A) It is a legendary history of Britain  
 (B) It is the story of Brutus  
 (C) It is King Arthur's quest  
 (D) It is a long pastoral poem
200. What is the subject of Gower's *Confessio Amentis* ?  
 (A) Love  
 (B) Moral teachings  
 (C) Adventure  
 (D) Confession of a sinner
201. Into how many periods can we divide Chaucer's works ?  
 (A) Two - French and English  
 (B) Three - French, English and Italian  
 (C) Four - French, English, Italian and Latin  
 (D) One - English only
202. Who in Shakespeare's *Hamlet* mumbles a song from the "Book of Songs and Sonnets" known as *Tottel's Miscellany* ?  
 (A) Hamlet himself  
 (B) One of the two clowns, a grave-digger  
 (C) Polonius  
 (D) Gertrude
203. Name the castle where Spenser lived and finished the first three books of *Fairy Queen*.  
 (A) Leicester House  
 (B) Kilcolman  
 (C) Lord Grey's Castle  
 (D) Harvey House
204. William Shakespeare was born on  
 (A) 26 April 1563 (B) 23 April 1564  
 (C) 23 April 1563 (D) 3 May 1564
205. Identify the first English comedy written by a headmaster of Eton.  
 (A) *Grammar Gurton's Needle*  
 (B) *Ralph Roister Doister*  
 (C) *The Four Ps*  
 (D) *Wit and Science*
206. Who wrote the introductory Sonnet to Spencer's *Fairy Queen* ?  
 (A) Spencer himself  
 (B) Leischester  
 (C) Sir Philip Sidney  
 (D) Sir Walter Raleigh
207. He was a musician in the court of Henry VIII. His aim was to amuse and not moralise. His interludes were hilarious and they paved the way for comedy. Name the writer and his work.  
 (A) Bishop Bale – *King John*  
 (B) John Heywood – *The Four Ps*  
 (C) Skeleton – *Magnificence*  
 (D) Lyndsay – *Satire of the Three Estates*
208. Name the dramatist of *Campaspe*, *Endymion*, *Love's Metamorphoses*.  
 (A) John Lyly  
 (B) Robert Greene  
 (C) Thomas Lodge  
 (D) Thomas Nash
209. "The fault, dear Brutus, is not in our stars, But in ourselves that we are underlings." Who said this and in which play ?  
 (A) Cassius in *Julius Caesar*  
 (B) Antony in *Julius Caesar*  
 (C) Caliban in *The Tempest*  
 (D) Antony in *Antony and Cleopatra*

210. Whom would you assign the line "Drink to me only with thine eyes." ?  
 (A) John Lyly  
 (B) William Shakespeare  
 (C) Ben Jonson  
 (D) Thomas Nash
211. One contemporary of Jonson had a bitter and extravagant style. In his *Poetaster* Jonson gives him a purge which makes him vomit his learned and bombastic words. Who is this poet ?  
 (A) George Chapman  
 (B) Thomas Dekker  
 (C) Marston  
 (D) Tournier
212. About whom these words are uttered:  
 "Cover her face; mine eyes dazzle:  
 She died young."  
 (A) Juliet in *Romeo and Juliet* (Shakespeare)  
 (B) Duchess in *The Duchess of Malfi* (Webster)  
 (C) Cordelia in *King Lear* (Shakespeare)  
 (D) Anne in *A Woman Killed with Kindness* (Thomas Heywood)
213. Name the famous pair of writers who gained popularity by their joint ventures.  
 (A) Ben Jonson and George Chapman  
 (B) George Chapman and Marston  
 (C) Tournier and Webster  
 (D) Beaumont and Fletcher
214. "Farewell ! Othello's occupation's gone", What does this cry signify ?  
 (A) There were no dramatists left after Ben Jonson  
 (B) The dramatists were taking other occupations  
 (C) The British Parliament closed the theatre as Puritans came to power  
 (D) People preferred poetry
215. Name the play in which Shakespeare and Fletcher collaborated.  
 (A) *Henry VIII*  
 (B) *Griselda*  
 (C) *The Two Noble Kinsmen*  
 (D) *The Maid's Tragedy*
216. How would you classify *The Knight of the Burning Pestle* by Beaumont and Fletcher?  
 (A) Comedy  
 (B) Tragedy  
 (C) Tragi-comedy  
 (D) Farce
217. This public place was made famous and immortal by Shakespeare, Seldon, Donne, Beaumont, Fletcher and Ben Jonson. Name it.  
 (A) The Friday Street Club  
 (B) Mermaid Tavern  
 (C) Bread Street Tavern  
 (D) Will's Coffee House
218. Who wrote the book *England from Noah to Elizabeth*?  
 (A) Daniel  
 (B) Michael Drayton  
 (C) William Warner  
 (D) Christopher Marlowe
219. In the first three plays of Marlowe each of the heroes is consumed by a burning passion which leads to his doom. In *The Jew of Malta*, it is the greed for riches; in *Dr. Faustus* it is inordinate thirst for knowledge. Which passion is depicted in his *Tamburlaine* ?  
 (A) Thirst for bloodshed  
 (B) Homicidal instinct  
 (C) Lust  
 (D) Thirst for power
220. Barabas is ruined by Christians. He plans a revenge by resorting to incredible cruelties until he falls into a cauldron of boiling water prepared for his enemies. This is in short, the story of a play by Marlowe. Identify the play.  
 (A) *Edward II*  
 (B) *The Jew of Malta*  
 (C) *The Massacre of Paris*  
 (D) *Dido*



221. How many books are contained in *The Shepherd's Calender* ?  
 (A) 12 (B) 10  
 (C) 7 (D) 11
222. In *The Shepherd's Calender*, England is represented as a big sheep-farm ruled by  
 (A) Queen Elizabeth  
 (B) Shepherd Queen Lisa  
 (C) Shephered Queen Elisa  
 (D) Mother Nature
223. Which poem of Spenser was praised by Coleridge for its "Swan-Like Movement" ?  
 (A) *Ephithalamion*  
 (B) *Prothalamion*  
 (C) *Amoretti*  
 (D) *Astrophel*
224. Edmund Spenser is considered the best poet of Elizabethan age. Identify his period.  
 (A) 1551–1560 (B) 1552–1599  
 (C) 1557–1590 (D) 1552–1596
225. When did Spenser's *Shepherd's Calendar* appear ?  
 (A) 1579 (B) 1580  
 (C) 1570 (D) 1596
226. In which of Shakespeare's plays the following lines appear :  
 "Blow, blow, thou winter wind  
 Thou art not so unkind  
 As man's ingratitude..." ?  
 (A) *All's Well That Ends Well*  
 (B) *As You Like It*  
 (C) *Antony and Cleopatra*  
 (D) *King Lear*
227. Which work records Spenser's experiences of his first visit to England in 1589-90 when he was introduced by Sir Walter Raleigh to the Queen ?  
 (A) *Astrophel*  
 (B) *Colin Clout's Come Home Again*  
 (C) *Prothalamion*  
 (D) *Amoretti*
228. Who wrote the romance *Rosalynde* which supplied the plot for Shakespeare's *As You Like It* ?  
 (A) Greene (B) Lodge  
 (C) Lyly (D) Nash
229. Edmund Spenser dedicated his *Shepherd's Calender* to his friend describing him as "the distinguished and virtuous gentleman most worthy of all titles both of learning and chivalry." Who was this friend ?  
 (A) Sir Walter Raleigh  
 (B) Leicester  
 (C) Harvey  
 (D) Sir Philip Sidney
230. *Arcadia*, a pastoral romance, was written by its author to entertain  
 (A) the queen  
 (B) his friend Spenser  
 (C) his daughter  
 (D) his sister, the Countess of Pembroke
231. Given below are some of early tragedies. Out of these one was full of "horror". However, it became popular and remained so till the end of the century. Ben Jonson refers to it in his *Everyman in his Humour*. Identify it.  
 (A) *Dr. Faustus* by Marlowe  
 (B) *The Jew of Malta* by Marlowe  
 (C) *Spanish Tragedy* by Kyd  
 (D) *Gorboduc* by Thomas Norton and Thomas Sackville
232. The first printed collection of William Shakespeare's plays was brought out by Heming and Condell who asserted that they did the work "in order to keep the memory of so worthy a friend and fellow alive." What is this first edition now called ?  
 (A) *Heming and Condell's Edition*  
 (B) *Everyman's Shakespeare*  
 (C) *First Folio*  
 (D) *Authentic Shakespeare*
233. How many plays are attributed to Shakespeare in toto ?  
 (A) 37 (B) 36  
 (C) 21 (D) 154

234. Which of the following books marks the beginning of Shakespeare's success ?  
 (A) *Love's Labour Lost*  
 (B) *The Merchant of Venice*  
 (C) *Venus and Adonis*  
 (D) *Sonnets*
235. In 1609 an unusual event took place which gave a theme to Shakespeare for one of his enchanting plays. An English ship disappeared, and all aboard were given up for lost. However, a year later the sailors came back. They had been ship-wrecked on the unknown Bermudas and were terrified by mysterious noises which they thought came from the devils. This account was used by Shakespeare in  
 (A) *The Tempest*  
 (B) *The Winter's Tale*  
 (C) *Two Gentlemen of Verona*  
 (D) *As You Like It*
236. Name the theatre in which Shakespeare had shares.  
 (A) The Blackfriars  
 (B) The Theatre  
 (C) The Universe  
 (D) The Rose
237. Shakespeare depended primarily on two sources for his legendary and historical plays. Which is the most important one?  
 (A) King Arthur's legend  
 (B) Holinshed's *Chronicles*  
 (C) Plutarch's *Lives*  
 (D) Legends of Charlemagne
238. How many sonnets has Shakespeare written in toto?  
 (A) 150 (B) 160  
 (C) 120 (D) 130
239. Name the picaresque romance which is considered by some critics as the first Elizabethan novel.  
 (A) *Rosalynde* by Lodge  
 (B) *Euphues's Golden Legacy* by Lodge  
 (C) *Jack of Newbury* by Deloney  
 (D) *Jack Wilton or The Unfortunate Traveler* by Nash
240. Queen Elizabeth, it is said, desired to see Falstaff in love. So at her behest Shakespeare wrote a comedy titled :  
 (A) *Taming of the Shrew*  
 (B) *Comedy of Errors*  
 (C) *Merry Wives of Windsor*  
 (D) *Measure for Measure*
241. In which play does Shakespeare introduce us to the world of fairies, with the roguish imp of folklore, Puck ?  
 (A) *The Tempest*  
 (B) *As You Like It*  
 (C) *Twelfth Night*  
 (D) *A Midsummer Night's Dream*
242. In which play does Forest of Arden figure ?  
 (A) *A Midsummer Night's Dream*  
 (B) *Macbeth*  
 (C) *As You Like It*  
 (D) *The Merry Wives of Windsor*
243. Assign the locales correctly to their plays :  
 a. Birnam Woods 1. *As You Like It*  
 b. Forest of Arden 2. *Merry Wives of Windsor*  
 c. Windsor Forest 3. *Romeo and Juliet*  
 d. Capulet's Orchard 4. *Macbeth*
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 4 | 1 | 2 | 3 |
| (C) | 1 | 3 | 4 | 2 |
| (D) | 2 | 1 | 3 | 4 |
244. *Winter's Tale* is based on  
 (A) Greene's *Pandosto*  
 (B) Lodge's *Rosalynde*  
 (C) Plutarch's *Lives*  
 (D) An old English folklore
245. Name the writer of the Elizabethan period who completed Marlowe's *Hero and Leander* and collaborated with Jonson and Marston in *Eastward Ho!*



- (A) Thomas Dekker  
 (B) George Chapman  
 (C) John Webster  
 (C) Thomas Heywood
246. Which of Ben Jonson's work is a seething satire on false poets of the age ?  
 (A) *Volpone, The Fox*  
 (B) *Poetaster*  
 (C) *Cynthia's Revel*  
 (D) *Epicoene or The Silent Woman*
247. Who among the following was a friend of Edmund Spenser and offered hints for the interpretation of Spenser's *The Fairie Queene* indicating a plan of 12 books in all that was never completed ?  
 (A) Bacon  
 (B) Daniel  
 (C) Drayton  
 (D) Raleigh
248. Philoclea and Pamela in 'The Arcadia' are the daughters of  
 (A) Pyrocles  
 (B) Basilius  
 (C) Musidorus  
 (D) Eurachus

Match the following lists using the codes given below (from Q. 249 to Q. 263)

249. List I List II  
 a. *Doctor of Physique* 1. Wycliffe  
 b. *Chevy Chase* 2. Chaucer  
 c. *Bruce* 3. 15th Century Ballad  
 d. The morning star of English Reformation 4. John Barbour

Codes:

	a	b	c	d
(A)	1	2	3	4
(B)	4	3	2	1
(C)	2	3	4	1
(D)	3	1	2	4

250. List I  
 a. *Vox Clamantis*  
 b. *Piers, the Plowman*

- c. *Sir Gawayn and the Green Knight*  
 d. *Polychronicon*

- List II  
 1. William Langland  
 2. John of Trevisa  
 3. John Gower  
 4. Anonymous

Codes:

	a	b	c	d
(A)	3	2	4	1
(B)	3	1	4	2
(C)	2	3	1	4
(D)	2	1	4	3

251. List I List II  
 a. 1384 1. Death of Chaucer  
 b. 1400 2. Death of Lydgate  
 c. 1449 3. Death of Surrey  
 d. 1547 4. Death of Wycliffe

Codes:

	a	b	c	d
(A)	1	2	3	4
(B)	2	3	1	4
(C)	4	1	3	2
(D)	4	1	2	3

252. List I List II  
 a. 1066 1. The War of Roses  
 b. 1415 2. Battle of Agincourt  
 c. 1455 3. Norman Conquest  
 d. 1571 4. Battle of Lepanto

Codes:

	a	b	c	d
(A)	3	2	1	4
(B)	1	4	3	2
(C)	2	3	1	4
(D)	4	1	2	3

253. List I List II  
 a. *London Lack Penny* 1. Ocleve  
 b. *A Letter of Cupid* 2. Lydgate  
 c. *The Passtyme of Pleasure* 3. Barclay  
 d. *Ship of Fools* 4. Stephen Hawes

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	1	4	3
(B)	4	2	3	1
(C)	1	3	2	4
(D)	3	4	1	2

**254. List I**

- The Fables*
- The Palace of Honour*
- The Thistle and the Rose*
- The King's Quair*

**List II**

- King James I
- William Dunbar
- Gavin Douglas
- Robert Henryson

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	4	2	3
(B)	4	3	2	1
(C)	4	2	1	3
(D)	2	1	4	3

**255. List I**

- Everyman*
- The Four P's*
- Grammar*  
*Gurton's Needle*
- Jocasta*

**List II**

- Farce
- Tragedy
- Morality Play
- Comedy

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	4	2	3
(B)	4	3	2	1
(C)	3	1	4	2
(D)	2	4	1	3

**256. List I**

- 1558
- 1588
- 1611
- 1576

**List II**

- Construction of first play house in London.
- Ascent of Elizabeth
- Defeat of the Spanish Armada
- Authorised version of the Bible accepted.

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	4	1
(B)	1	2	3	4
(C)	4	1	2	3
(D)	3	4	1	2

**257. List I**

- Martin Luther
- Machiavelli
- Roger Ascham
- Dunbar

**List II**

- England
- Germany
- Italy
- Scotland

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	4	3	2	1
(C)	2	1	3	4
(D)	2	3	1	4

**258. List-I**

- Ars Poetica*
- Poetics*
- Apology for Poetry*
- Defence of Ryme*

**List II**

- Sidney
- Horace
- Daniel
- Plato

**Code:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	2	4	1	3
(C)	3	1	4	2
(D)	4	3	2	1

**259. List I**

- Thomas Nash
- Spenser
- Marlowe
- Shakespeare

**List II**

- Poet's Poet
- The morning star of English drama
- One of the greatest of literary plagiarists
- Young Juvenal

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	4	3	2	1
(C)	4	1	2	3
(D)	1	3	2	4



- 260. List I**
- a. Tragedy
  - b. Comedy
  - c. Historical play
  - d. Romance
- List II**
- 1. *King Lear*
  - 2. *As You Like It*
  - 3. *Henry IV*
  - 4. *The Tempest*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	4	3	2	1
(C)	1	3	2	4
(D)	3	4	1	2

- 261. List I**
- a. *The Kingdom of Nowhere*
  - b. *The Temple of Glass*
  - c. *Dance of the Seven Deadly Sins*
  - d. *Book of Martyrs*
- List II**
- 1. George FoXe
  - 2. William Dunbar
  - 3. Thomas Moore
  - 4. John Lydgate

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	3	2	4
(B)	2	1	4	3
(C)	4	2	3	1
(D)	3	4	2	1

- 262. List I**
- a. Thomas Middleton
  - b. Ben Jonson
  - c. Shakespeare
  - d. Philip Massinger
- List II**
- 1. *Twelfth Night*
  - 2. *Women Beware of Women*
  - 3. *The Masque of Beauty*
  - 4. *A New Way to Pay Old Debts*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	1	4
(B)	3	2	1	4
(C)	4	3	1	2
(D)	1	4	2	3

- 263. List I**
- a. *The Owl and the Nightingale*
  - b. *Cuckoo and the Nightingale*
  - c. *Volpone*
  - d. *The Old Wive's Tale*
- List II**
- 1. Ben Jonson
  - 2. George Peele
  - 3. Anonymous
  - 4. Anonymous

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	1	2	4
(B)	4	2	3	1
(C)	3	4	1	2
(D)	3	2	4	1


**ANSWERS**

- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (A)   | 2. (C)   | 3. (B)   | 4. (C)   | 5. (D)   | 6. (C)   | 7. (B)   | 8. (A)   | 9. (D)   | 10. (C)  |
| 11. (B)  | 12. (A)  | 13. (A)  | 14. (C)  | 15. (B)  | 16. (D)  | 17. (B)  | 18. (A)  | 19. (C)  | 20. (D)  |
| 21. (B)  | 22. (C)  | 23. (C)  | 24. (A)  | 25. (B)  | 26. (B)  | 27. (C)  | 28. (C)  | 29. (C)  | 30. (A)  |
| 31. (D)  | 32. (B)  | 33. (B)  | 34. (C)  | 35. (C)  | 36. (C)  | 37. (D)  | 38. (B)  | 39. (B)  | 40. (A)  |
| 41. (B)  | 42. (D)  | 43. (B)  | 44. (B)  | 45. (C)  | 46. (A)  | 47. (A)  | 48. (D)  | 49. (D)  | 50. (B)  |
| 51. (C)  | 52. (B)  | 53. (D)  | 54. (C)  | 55. (A)  | 56. (A)  | 57. (D)  | 58. (D)  | 59. (C)  | 60. (C)  |
| 61. (B)  | 62. (C)  | 63. (D)  | 64. (B)  | 65. (A)  | 66. (C)  | 67. (B)  | 68. (C)  | 69. (B)  | 70. (A)  |
| 71. (C)  | 72. (D)  | 73. (B)  | 74. (A)  | 75. (C)  | 76. (B)  | 77. (C)  | 78. (D)  | 79. (B)  | 80. (D)  |
| 81. (D)  | 82. (A)  | 83. (B)  | 84. (A)  | 85. (C)  | 86. (C)  | 87. (D)  | 88. (A)  | 89. (D)  | 90. (B)  |
| 91. (A)  | 92. (D)  | 93. (B)  | 94. (C)  | 95. (C)  | 96. (D)  | 97. (B)  | 98. (C)  | 99. (B)  | 100. (A) |
| 101. (C) | 102. (D) | 103. (B) | 104. (C) | 105. (A) | 106. (D) | 107. (C) | 108. (B) | 109. (D) | 110. (C) |
| 111. (C) | 112. (A) | 113. (D) | 114. (B) | 115. (C) | 116. (D) | 117. (A) | 118. (B) | 119. (D) | 120. (C) |
| 121. (B) | 122. (C) | 123. (D) | 124. (B) | 125. (B) | 126. (A) | 127. (B) | 128. (C) | 129. (B) | 130. (D) |
| 131. (C) | 132. (B) | 133. (A) | 134. (A) | 135. (B) | 136. (A) | 137. (C) | 138. (D) | 139. (B) | 140. (C) |
| 141. (A) | 142. (C) | 143. (D) | 144. (B) | 145. (C) | 146. (B) | 147. (C) | 148. (D) | 149. (B) | 150. (D) |
| 151. (A) | 152. (D) | 153. (B) | 154. (C) | 155. (C) | 156. (A) | 157. (B) | 158. (D) | 159. (C) | 160. (A) |
| 161. (B) | 162. (C) | 163. (D) | 164. (C) | 165. (B) | 166. (D) | 167. (A) | 168. (D) | 169. (C) | 170. (A) |
| 171. (D) | 172. (B) | 173. (C) | 174. (A) | 175. (C) | 176. (D) | 177. (C) | 178. (D) | 179. (B) | 180. (D) |
| 181. (A) | 182. (C) | 183. (D) | 184. (B) | 185. (A) | 186. (B) | 187. (C) | 188. (C) | 189. (A) | 190. (A) |
| 191. (A) | 192. (B) | 193. (C) | 194. (C) | 195. (C) | 196. (A) | 197. (C) | 198. (B) | 199. (A) | 200. (A) |
| 201. (C) | 202. (B) | 203. (B) | 204. (B) | 205. (B) | 206. (D) | 207. (B) | 208. (A) | 209. (A) | 210. (C) |
| 211. (C) | 212. (B) | 213. (D) | 214. (C) | 215. (A) | 216. (D) | 217. (B) | 218. (C) | 219. (D) | 220. (B) |
| 221. (A) | 222. (C) | 223. (B) | 224. (B) | 225. (A) | 226. (B) | 227. (B) | 228. (B) | 229. (D) | 230. (D) |
| 231. (C) | 232. (C) | 233. (A) | 234. (C) | 235. (A) | 236. (A) | 237. (B) | 238. (A) | 239. (D) | 240. (C) |
| 241. (D) | 242. (C) | 243. (B) | 244. (A) | 245. (B) | 246. (B) | 247. (D) | 248. (B) | 249. (C) | 250. (B) |
| 251. (D) | 252. (A) | 253. (A) | 254. (B) | 255. (C) | 256. (A) | 257. (D) | 258. (B) | 259. (C) | 260. (A) |
| 261. (D) | 262. (A) | 263. (C) |          |          |          |          |          |          |          |



## JACOBEAN TO RESTORATION PERIOD

### 2.1 JACOBEAN AND PURITAN PERIODS

The reign of James I (in Latin, “Jacobus”), 1603–1625, followed the Elizabethan Age. This was the period in prose writings of Bacon, Donne’s sermons, Burton’s *Anatomy of Melancholy*, and the King James translation of the Bible. It was the period also of Shakespeare’s greatest tragedies and tragicomedies, and of major writings by other notable poets and playwrights, including Donne, Ben Jonson, Drayton, Beaumont and Fletcher, Webster, Chapman, Middleton, and Massinger.

The first half of the 17th century is known as the Puritan Age, for Puritanism was the dominant force during this period. It is also called the Age of Milton, for Milton was the greatest poet of this period. As first King James I and then Charles I ruled England during these years, it is also referred to as the Jacobean Age (adjective from ‘James’) or the Caroline Age (adjective from Charles). It is an age of transition. By this time, the Renaissance impulse had exhausted itself, the Elizabethan zest for life was gone, and the Elizabethan exuberance and optimism had been succeeded by a mood of apprehension, disillusionment and defeat.

Here, the important point to note is that the Jacobean age ended with the end of James I, while Puritan age remained upto mid-seventeenth century. In the broadest sense, Puritanism may be regarded as the renaissance of the moral sense of man. The Greco-Roman Renaissance of 15th and 16th centuries was largely pagan and sensuous. It did not touch the moral nature of man, it did nothing for his religious, political and social emancipation. The Puritan movement, on the other hand, was the greatest movement for moral and political reform. Its aims were : (1) religious liberty, *i.e.*, that men should be free to worship according to their conscience, and (2) that they should enjoy full civil liberty. The Puritans wanted to make men honest and to make them free. They insisted on the purity of life.

During this period, criticism of the church and the court increasingly became more vocal and wide spread and resulted ultimately in the civil war and the beheading of Charles I. The critical temper of the age is reflected in its literature poetry, prose and drama. It was an age of transition in which the old order collided with the new, and writers, like Donne, were virtually suspended between two worlds, the old world of Decay, and the new world of Progress.

#### 2.1.1 Literary Trends of Puritan Age

The chief literary trends of the New Age may be summarised as follows:

- (1) **Dominance of Satire.** As **R.G. Cox** points out, there is an increase in scepticism, introspection, self-consciousness, and self-criticism. In literature, this results in a growing emphasis in satire and realism. Satire is everywhere, in prose, in poetry and on the stage. *Joseph Hall* claims to be the first English satirist. *Marston* is a great satirist, and Donne’s

poetry is not only satirical, but often, cynical and brutal in tone. The professed aim of the *Ben Jonsonian Comedy* is satirical *i.e.*, to laugh folly out of court. Ben Jonson represents the typical antithesis to Shakespeare. Romance and imaginative exuberance in him, are replaced by classical self-control and realism.

- (2) **Realism in Love-Poetry.** The Elizabethan love-poetry was largely Petrarchan. There were also the medieval and Platonic strains in Elizabethan love-poetry. In the new age, love-poetry is characterised by increasing realism. Thus Donne emphasises that, to be a satisfactory relationship, love should be a mutual passion. Claims of the body are recognised, and woman is no longer treated as a goddess, but as a creature of flesh and blood.
- (3) **Development of New Style.** The language of poetry had grown too poetic, and a conventional and stereotyped phraseology was used by poet after poet. Classical mythology was freely exploited for decoration and imagery. In the new age, there is development of new styles: the older rhetorical method in verse, with its copiousness and formal elaboration, gives way to a more concentrated manner, following more closely the diction and rhythms of speech, to what were called at the time, "strong lines", and to what became known later as "metaphysical" wit. In prose, there is a reaction away from Ciceronian eloquence, as a model towards the packed terseness of Seneca and Tacitus.
- (4) **The Metaphysical Trend.** There are marked changes in style and interest. Metaphysical elements were the main agents of change and the dominant moulders of the new tradition, as are seen in John Donne and Ben Jonson. Of the two, Donne's originality is, by far, the more spectacular. One aspect of Donne's originality, in fact, is that he gave to the short lyric something of the flexibility, the urgent and profound expressiveness, that came to be developed in dramatic blank verse. However, Jonson's non-dramatic verse does not show such an obvious originality or such a decisive breach with contemporary fashion as Donne's; yet his different modification of the Elizabethan manner is almost equally significant. Even his songs have a greater neatness and point; they are more economical in method, and the best of them achieves a striking sureness of movement, a kind of controlled *elan*, which is different from the limpid Elizabethan flow.
- (5) **Abundance of Religious Poetry.** Besides the Metaphysical poets and the Caroline lyricists, religious poetry also occupies an important place in the literature of this period. John Donne is the greatest of the religious poets of the century and following his example, the metaphysical style is used for religious poetry by such religious poets as *George Herbert*, *Henry Vaughan*, *Richard Crashaw*; and many others.
- (6) **A Unique Element of Epic Poetry.** It was an age of short lyrics rather than of long poems. However, Milton's epics were an exception. In this connection, one is reminded of Daniel's *The Civil Wars* and *Drayton's Polyolbion*. But they are long narrative poems, rather than epics in the classical style. Similarly, Spenser's *Fairy Queen* is a "romantic epic" or an "epical romance", rather than a classical epic of the type of the epics of Homer and Virgil. Later in the 17th century, Abraham Cowley (*Davide*) and D'Avenant (*Gondibert*) also tried their hand at the epic. But, none of them could succeed. It was left for Milton to achieve this goal, and in the cosmic sweep and range of his epic, to surpass even the ancients. Therefore it would be correct to say that, "the English epic begins and ends with Milton."
- (7) **Prose of Matter Rather Than Manner.** The prose of the earlier half of the seventeenth century is even more varied than its verse, and the lines are harder to distinguish. This is partly because of the more varied functions that prose has to serve – practical, informative, persuasive, rhetorical, artistic – functions, which, at this time, were not clearly distinguished and some of which overlap those of verse; and partly because there was, as yet, no prose



of everyday use, as a norm, from which significant variations could be made for special purposes. In some respects, nevertheless, the age shows developments in prose, roughly parallel to those in the domains of poetry. If we move forward from renaissance period, the new concern is with matter, rather than manner, a desire for more concentration and weight, and a preference for the epigrammatic terseness of Seneca or Tacitus.

- (8) **Logical and Straight Forward Style.** Character-writing or character is a prose “*enre*”, which encouraged pithy and epigrammatic writing, rather than elaboration and amplification, and it is cultivated by a number of writers. One of the most popular forms of prose-writing is the sermon. Prose is used for science and philosophy, for history and travel, for biography, for diary and letter, for pamphleteering and ‘journalism’. On the whole, the movement is towards a simpler, clearer, more logical and more straight - forward prose style. The general concern of the new age is intellectual, and both, prose and poetry, display this concern.
- (9) **Degeneration of Drama.** The exhaustion of the Renaissance impulse results in the drying up of the creative vein, and literature becomes decadent. This degeneration is best reflected in the Drama of the New Age. Sensationalism, a morbid preoccupation with disease and death, the exploitation of crude physical horrors and unnatural themes, such as incest, and growing obscenity and immorality of the plays, are all symptoms of this decadence. This degenerated drama died a natural death with the closure of the theatres, in the 1640’s.

### 2.1.2 Poetry of the Jacobian and Puritan Periods

#### (A) General Trends

- (1) **Revolt Against Elizabethan Tradition.** The leaders of this revolt were Ben Jonson and John Donne. Both of them were forceful personalities who attracted staunch followers and founded schools. The first, Ben Jonson – the founder of the classical school which reached its full flowering in the poetry of Dryden and Pope – was primarily a dramatist. As a poet, he profoundly influenced the Caroline lyricists. The other is John Donne. His poetry is remarkable for its concentrated passion, intellectual agility and dramatic power. He is given to introspection and self-analysis; he writes of no imaginary shepherds and shepherdesses, but of his own intellectual, spiritual and amorous experience. His early satires, his *Songs and Sonnets*, his *Holy Sonnets etc.*, are all different expressions of his varied experiences. His poetry is marked with a tone of realism, even cynicism, but it is always forceful and startling. He is the founder of the so-called “Metaphysical school” of poetry, of which *Richard Crashaw*, *George Herbert*, *Henry Vaughan* and *Abraham Cowley* are the other leading poets.
- (2) **The Metaphysical School.** Emergence of the metaphysical school was a special characteristic of this age. Literally, “Meta” means “beyond” and “physics” means “physical nature”. It was Dryden who first used the word, “Metaphysical”, in connection with Donne’s poetry and wrote, “*Donne affects the metaphysics*”, and **Dr. Johnson** confirmed the judgment of Dryden. Ever since, the word “*Metaphysical*” has been used for Donne and his followers. However, the term is an unfortunate one, for it implies a *process of dry reasoning, a speculation about the nature of the universe*, the problems of life and death, etc. Milton’s *Paradise Lost*, Pope’s *Essay on Man* and even, Tennyson’s *In Memoriam*, may be called metaphysical poems, for they are concerned with the nature of things. Donne’s poetry is not metaphysical in the true sense of the world. A metaphysical poem is long, while Donne’s poems are all short. His poetry does not expound any philosophical system of the universe, rather it is as much concerned with his emotions and personal experiences, as any other poetry. No doubt, there is much intellectual analysis of “emotion” and “experience”, but this by itself cannot be called metaphysical. The poetry of the school of Donne is not metaphysical,

as far as its content is concerned. But as **Grierson** puts it, “*Donne is metaphysical not only by virtue of his scholasticism, but by his deep reflective interest in the experiences of which his poetry is the expression, psychological curiosity with which he writes of love and religion.*”

In other words, Donne’s poetry may be called “metaphysical”, only in as far as its technique or style is concerned. It is heavily overloaded with “*conceits*”, which may be defined as the excessive use of over-elaborated similes and metaphors, drawn from the most far-fetched, remote and unfamiliar sources. The peculiarity of the metaphysicals lies in the fact that (1) They use figures of speech excessively. (2) Their similes and metaphors are far-fetched and are often drawn from the most unfamiliar sources. (3) Their figures are elaborated to the farthest limit (4) The relationships they perceive are occult. They are not obvious on the face of nature. (5) Their images are logical and intellectual, rather than sensuous or emotional.

- (3) **Cavalier of Caroline Lyric.** The Caroline lyrics, like the Elizabethan lyrics, were published in miscellanies and anthologies, as *Wits Recreation* (1641), *Wit Restored* (1658), *Parnassus Biceps* (1656), etc. The miscellanies have preserved for us the best songs and lyrics of even the lesser known poets. It is the result of conscious effort. It is artificial. It is a work of art characterised by finish, polish and elegance of language, but lacking that spontaneity and absence of effort which characterised the Elizabethan lyric. It has formal finish and perfection, but is wanting, in natural ease and warmth of emotion. It mirrors the mood and temper of the age. It is often coarse, licentious and indecent, thus reflecting the coarseness and indecency of the court and the courtly circles to which most of the poets of this school belonged. The poets of this school, again and again find the various beauties of nature united in the beauty of their respective beloveds. The Cavalier poets are great lovers of nature. They observe nature minutely and describe it with feeling. Concrete, visual images, drawn from the homelier and simpler objects and forces of nature, abound in their lyrics.

The Caroline lyric is charming, but there is something trivial and unsubstantial about it. In this respect again, it reflects the triviality and frivolity of the life of those times.

- (4) **Wit.** “Wit” denotes a kind of verbal expression which is brief, deft, and intentionally contrived, to produce a shock of comic surprise. This surprise is usually the result of an unforeseen connection, or distinction between words or concepts, which frustrates the listener’s expectation only to satisfy it in a different way. For example, Donne often begins his poems abruptly, as in *The Canonisation*:

*For God’s sake hold thy tongue, and let me love.*

Elsewhere, he begins on a bitter note :

*When by thy scorne, o’ murderers, I am dead.*

—and then proceeds to tell her what terrors his ghost would cause to her after his death. Donne’s witticism too, has a similar purpose, *i.e.*, to startle and surprise. His wit is not merely, “*what oft was thought, but never so well expressed.*” “*The King’s real and his stamped face*”, and the passage about the Phoenix in *the Canonisation* etc. are relevant examples. Donne surprises and arrests attention, both by the content and style of his poetry.

- (5) **Satire.** There was an unprecedented rise of the spirit of satire in the last decade of the 16th and opening one of the 17th century. The exhaustion of the Renaissance spirit, religious, and political controversies, uncertainty as regards the accession to the throne, the uncouthness and unpopularity of James I, his extravagance and immorality, the clash between the old and the New Philosophies, all contributed to a growing sense of disillusionment and defeat, self-introspection and self-criticism. It was but natural, that satire could flourish under the circumstances. Men felt, that the times were out of joint, eyes were focussed on



the many ills of society, and so, satire had its heyday. Donne is the greatest of the satirist of the period, others being *John Marston, Joseph Hall, Ben Jonson, etc.*

### (B) Poets of Puritan Age

- (1) **Satirists of the Age.** As both *Saintsbury* and *Leishman* notice, most of the Elizabethan and early 17th century satirists are harsh, because they believed that the harsh and unpleasant nature of satire needed a correspondingly harsh versification. In this way, the satiric effect was heightened. Most of the satirists believed that they were imitating *Horace, Juvenal* and *Persius*, but with a few occasional exceptions, it seems that all they really succeeded in reproducing, what was the imaginary harshness of the verses of these poets. They had been taught that the model satirist was *Persius*, and that his chief characteristics were harshness of style and hardness of conceit. This supposedly indispensable harshness, some of them, notably *Donne*, deliberately cultivated.

- (i) **John Donne.** Donne has left behind him only five formal satires, all belonging to the early years of his poetical career, but the satiric vein penetrates even those lyrics of his which are not professedly satiric. In his satires, what strikes the eye at first sight, is their extremely rugged nature. Donne's satires are notorious for their harshness, unevenness and unpleasantness.

The satiric vein in Donne, overflows the five formal *Satyres* and it is to be found everywhere in his poetry, whether the early *Songs* and *Sonnets, the Elegies*, or the later religious poetry. All aspects of contemporary London life, life at court, its immorality and indecency, women and their inconsistency, love and its follies, the greed, hypocrisy and dishonesty of London lawyers, and the folly and cupidity of their clients, in short, a thousand contemporary vices and affectations, find a satirical treatment in the poetry of Donne. Despite some shortcomings, Donne must be ranked very high as a satirist. We must agree with **K. D. Gransden's** view that *in any literary history of England, Donne's satires must be described as important landmarks.*

- (ii) **Joseph Hall (1574-1656).** He considered himself the first satirist in English poetry, and made the boastful claim :

*"I first adventure, follow me who list  
And be the second English satirist"*

The claim of Hall was evidently wrong, for satire had also been written by *Langland, Skelton, Gascoigne* and *Spenser*. Hall was certainly not the first satirist of England. But he was a powerful satirist, the first to write satires on the classical model. In his *Vergidemiaram*, he attacked the extravagance in dress and the foppishness of courtiers. He mocked at the conceits of the sonneteers and condemned the rant and bombast which *Marlowe* had introduced into drama, as also the buffoonery of the clowns. He was bold enough to satirise even writers, who stood head and shoulder above him. He was full of force, vehemence and fire.

- (iii) **John Marston (1575-1634).** He was even more virulent, and surpassed Hall, in fury and declamatory intensity. He published a book of *Satires and The Scourge of Villainy* in 1598. He was one of the most abusive and obscene of Elizabethan satirists. Under the pretence of teaching morals, Marston allowed himself to become extremely coarse, rough and boorish. He pretended to imitate *Juvenal*. He denounced lewd verse, but he himself was the most obscene of Elizabethan satirists.

- (IV) **George Wither (1588-1667)**. He was bitterly opposed to the evils prevalent in the court. His *Abuses Spirit and Whipt* appeared in 1653 and landed him in jail, for in it, he had dared to satirise those in power at the court.
- (V) **Ben Jonson (June 1572-Aug. 1637)**. He was a playwright, poet and literary critic of the seventeenth century. He popularised the comedy of humours. He is best known for satirical plays, like *Every man in His Humour*, *Volpone* or *The Foxt*. He is generally regarded as the second most important English dramatist, after William Shakespeare, during the reign of James I. It was Ben Jonson's object, to expose the follies of his times, and thus bring about social reform.
- "I'll strip the ragged follies of the time  
Naked, as at their birth, and with a whip of steel,  
Print wounding lashes in their iron ribs".*
- (2) **Metaphysical Poets**. John Donne was the founder of the so called "Metaphysical" school of poetry, and he is the greatest of the poets of this school. Some important poets of this school are the following:
- (I) **John Donne (1572-1631)**. In Donne's poetry, there is always an "*intellectual analysis of emotion*". Every lyric arises out of some emotional situation, and the emotion concerned is analysed thread-bare. Like a clever lawyer, Donne gives arguments in support of his point of view. Thus, in *Valediction : Forbidding Mourning*, he proves that true lovers need not mourn at the time of parting; in *The Canonisation* he establishes that lovers are saints of love; and in *The Blossome* he argues against the *Petrarchan* love-tradition. This imparts to his poetry, a *hard intellectual tone*, but it also results in that, "*unification of sensibility*", for which **T. S. Eliot** praised the metaphysical poetry so highly.
- (II) **George Herbert (April 1593-March 1633)**. The range of Herbert's poetry is limited; he wrote only on religious themes, and nearly all his poems are comparatively short lyrics. Their quality, however, both in content and technique, invites the adjective "great". Many of Herbert's poems are direct colloquies with God, expressed in a conversational tone of remarkable intimacy. He uses a very wide variety of metrical forms. No less than one hundred and sixteen of his poems are written in forms, which he does not repeat. His poetry expresses the combination of intellect and sensibility and the flexibility of attitude characteristic of metaphysical wit; but his use of imagery and conceit differs considerably from that of Donne. He does not draw his images from scientific or scholastic learning, as Donne often does, but from familiar, everyday sources. Like Donne, he surprises the reader into a new understanding; but he does this, not by outlandish comparisons, but by the contrast between the dignity of his subject-matter and the familiarity of the image used to illustrate it, as in *Affliction*.
- (III) **Thomas Carew (1595-1640)**. Carew's poetry combines the influences of Donne and Jonson, and he is fully aware of his debt, to both. His *Elegie upon the Death of the Dean of Pauls, Dr. John Donne*, is not only a fine poem, but a remarkable demonstration of critical insight; and his poem *To Ben Jonson* records the awareness of the value of careful artistry which the Cavaliers learnt from him. He praises Donne in *The Elegie*, for doing away with the classical impediments, his own work is strewn with classical references. His debt to Donne is to be seen in his analysis of feelings and flexibility of attitude; his ability to sustain and elaborate poetic arguments; his vivid phrases and conceits (sometimes actually borrowed from Donne); and sometimes, his achievement of that fusion of feeling, thought and image, which is characteristic of Donne.



- (IV) **Richard Crashaw (1613-1649).** The main body of Crashaw's poetry appeared in *Steps to the Temple* (1664), a collection of religious poems, to which, a section of secular poems, *The Delights of the Muses*, was attached. The title *Steps to the Temple* recalls Herbert, but Crashaw was utterly unlike Herbert as a poet.

Though Crashaw's work is clearly related to the metaphysical tradition, it diverges very considerably from it, being greatly influenced by Italian poetry. His feeling is expressed in verse of great sensuousness, and we find the poet, whose secular "love poems", were of an essentially idealistic nature, unrelated to any real amorous experience, frequently using the language of erotic poetry, to express religious emotion.

- (V) **Henry Vaughan (1621-1695).** His greatest work is *Silex Scintillans*, a collection of religious poems. The influence of George Herbert, which Vaughan acknowledged, is obvious enough in the abundant borrowings of themes, titles, metrical forms and phrases from *The Temple*. But, what Vaughan borrows, he makes it his own. In many poems, he contrasts the inconstancy of man towards God, with the constancy of natural creation. Later, Vaughan looks upon nature as expressing the mind and will of God. Thus, the image of nature which in his earlier poems had been largely ornamental, becomes, in his sacred poems, the means of expressing a living, central experience; a means by which the thought is illustrated, developed and communicated. In these poems, in fact, Vaughan's new found seriousness of purpose makes him a true metaphysical poet, handling imagery, diction and movement, in the authentic metaphysical way.

- (VI) **Andrew Marvell (1621-1678).** Marvell's handling of verse is masterly. His work reveals the successful assimilation and fusion of the two great poetic influences *Donne* and *Herbert*, of the early seventeenth century. It combines the passionate, probing intellectuality of Donne, with the clarity and poise of Jonson.

In the nineteenth century, Marvell was admired for his delight in nature and his skill in natural description and with good reason. His *The Garden* is full of sensuous delight. In the poem, grass comes to life and thinks.

**T.S. Eliot** wrote that the special quality of Marvell's verse is the, "*quality of a civilization, of a traditional habit of life.*" The most immediately obvious of these qualities is Marvell's handling of verse. His skill is such that he is able to combine the idiomatic speech-quality of Donne with an elegant polish, a balanced ease, which point forward to Pope. This technical assurance, however is not mere facility; it expresses a remarkable urbanity of tone – a sense of assured critical detachment, which has nothing to do with complacency, but is based on firmly held values. Marvell is assured in manner, because his spiritual and cultural standards are sure.

- (VII) **Abraham Cowley (1618-1667).** Though, Cowley wrote in the metaphysical manner, in so far as he used conceits, puns, arguments, and so on, but his mind was radically different from Donne's. He lacked intensity of passion and depth of insight. His wit is a matter of ingenuity, and his images are usually decorative and fanciful, rather than a means of exploiting experience or resolving conflict. He lacks the fusion of thought and feeling which produces the characteristic metaphysical intensity, and the experiences he conveys, are less complex. The Augustan tendency in Cowley made him so popular in his own time and well into the eighteenth century. In 1647, a collection of his love verses was published, entitled 'The Mistress. In spite of the trouble of the time, on his return to England in 1656, he published a volume of his collected potential works. This

volume included, 'The Pindarique Odes', 'The Davideis', 'The Mistress and some Miscellanies. This section of this work opens with the famous aspiration:

*"What shall I do to be forever known,  
And make the coming age my own?"*

- (3) **Cavalier of Caroline Lyric and Lyricists.** The term 'Cavalier' or *Caroline* is used for a group of mid 17th century poets, who sided with King Charles I against the Parliament. These Cavalier or Caroline poets were the followers of Ben Jonson, and may properly be called the 'Sons of Ben', though some of them also display the influence of John Donne. The more important poets of this schools are Herrick, Carew, Lovelace, Suckling, Waller and Denham. We would first consider their works separately, and then examine some distinctive features of the Caroline lyric.

- (I) **Robert Herrick (1591-1674).** Robert was a great Cavalier poet. His lines are fresh, with the authentic feeling for nature and the countryside, and have a rare sweetness and simplicity of tone. He was a graduate of Cambridge and spent a good many years in London, in the company of poets and wits, "the sons of Ben". He accepted the Vicarship of Dean Prior in Devonshire in 1629. Here he lived, feeling exiled from London, yet learning to make most of the simple country life around him. The Puritan victory cost him his living and he was back in London in 1648, in which year he published the collection of lyrics, by which he is still remembered – *Hesperides*.

There is little of the exaggerated sophistication of the Cavaliers in Herrick's lyrics. In his sweetness and freshness, he is closer to the Elizabethans, than other lyricists of the age. He is perhaps nearer than any other English poet, to the tone of the early Greek and Latin lyric poets. Within the radius of his parish, he found any number of wonderful trifles to write about : he sings of flowers, brooks, and other beauties of Nature. His touch is light and graceful. He feels, thinks and writes lightly. It is his style which places him beyond time and change. "For expressions, as accurately cut as jewels, and for melody, as clearly articulated as a peal of bells, Herrick is unrivalled". *He is the perfect artist in slight verse, as Milton is in a grander poetry.*

- (II) **Richard Lovelace (1617-1657).** In half a dozen of Lovelace's songs, the braggadocio of the Cavalier is transmuted into the chivalry and loyalty of the knight errant. English chivalry lives forever in his song, *To Lucasia, on Going to the Wars*. Although he was an ardent admirer of Ben Jonson, he is nevertheless, neither so correct as Carew, nor so natural as Suckling.

His verse exhibits the more serious side of Cavalier life, its courage and elegance, and reminds us that any cause may evoke the best in a man, if he believes in it wholeheartedly. His important works are songs *To Lucasta, On Going to the Wars*, and *To Althea, from Prison*, in which he sings of the liberty he still can feel, though in prison:

*"Stone walls do not a prison make,  
Nor iron bars a cage."*

The lines have become proverbial.

- (III) **John Suckling (1609-41).** Throughout his poetry, there runs a vein of hard cynicism, which he had learned from Donne. He excels Carew in what he borrows, but, unlike Carew, he never tries to follow Donne, in his nobler flights. So, far from copying Donne's high serious manner, he makes fun of it. He begins one of his songs, with a line from

Donne's serious poem, *Love's Deity*, simply to emphasize the frivolity of what follows; and in another, after a couplet in Donne's heavy manner, he breaks into something like a chuckle.

He was one of King Charles' courtiers and a notorious gambler. He sided with the King, and was forced to flee to France where, it is thought, he committed suicide. His poems exhibit the gay, devil may-care tone of Cavalier life. The most famous of them are *A Doubt of Martyrdom*; *The Constant Lover*, in which he expressed surprise at his having loved one woman, "three whole days together."

It is this light, flippant tone, which characterises Suckling. He does not take care to polish his verses, and mocks at Carew for doing so. **Legouis** praises him for his ability to write, "charming verses on nothing", and **Congreve** (*in Way of the World*) calls him, "natural, easy Suckling."

- (IV) **Thomas Carew (1595-1640)**. Although, *The Poems* (1640), are full of borrowings from Donne's *Songs and Sonnets*, Carew's literary debt to Donne, is in reality, very small. "He uses the same thoughts in a different manner and for a different end. In fact, Carew was not really a "metaphysical" poet. In his *Elegy upon Death of Dr. Donne*, which is still the best short estimate of Donne's place in English poetry, while praising Donne for his "genial fancy" and "masculine expression", he admits that as regards language he must yield precedence to writers:

..... .. *... whose tuned chime*  
*More charms the outward sense.*

He himself always tried to make his verse melodious, and industriously avoided any appearance of effort. In his polish and refinement, in his logical order, he is the disciple of Ben Jonson.

Among his best songs are *To Celia*; *The Rapture*; *Ask Me No More*. Like other Cavalier poets, he again and again reminds the girls, that time plays tricks with beauty and youth, and that, they had better take their joy in the present. Again and again, he finds all the beauties of nature united in his mistress. He is the most indecent and licentious of the poets of this school, as well as the most perfect and refined in his style and versification.

- (V) **Edmund Waller (1606-87)**. Waller's long life, links up two periods, separated by a political convulsion and a literary revolution. Throughout his life he wrote verse, but only occasional verse. He did not pride himself upon inventiveness. The aim, which he set before himself in his youth, was like that, which the young Pope proposed to follow. "Methought", he is reported to have said, "I never saw a good copy of English verse; they want smoothness; then I began to essay". Thought in his poems matters little. Elegance, correctness, a certain studious grace, something cold and stilled, belong to them all. It is Thomas Carew, whom he most resembles. The love-songs he sings in honour of his beloved, recall Carew's more decent verses, by their regularity of structure, and their adroitness. His well-known poems – *The Bud*; *Go, Lovely Rose* and *On a Girdle* – are some of the finest love-lyrics of the period.
- (VI) **John Denham (1615-69)**. He is among the earliest pioneers of classicism. "*His strength is praised by Pope in the same line as Waller's sweetness.*" The renown which Denham attained by a small literary production, is proof of the appetite of the age for regulated poetry. He owed his fame, save for a few occasional poems, to his half-descriptive,



half-didactic *Copper's Hill*, which appeared in 1642. It has been called the first example of local description, but in the main, it is a meditation inspired by a place of many historical memories, *Near the Thames*, *Windsor Forest*, *The ruins of an Abbey*, which recall destruction of the monasteries, and *Runymede Field*, where Magna Carta was signed. What is described there has a moralizing turn. More than half a century later, Pope was inspired by it to write his *Windsor Forest*.

- (VII) **Sir William Davenant (1606-68)**. He did not write any lyrics, but it is proper to consider him at this stage, for like the Caroline lyricists, he too was a supporter of the king and went into exile with him, where he was subjected to the same influences as the lyricists. He is known for his epical romance *Gondibert*. He is one of those early classical poets who exercised considerable influence on the Restoration writers. The heroic tragedy of the Restoration era owes its inspiration to his *The Siege of Rhodes*. "*In it are to be found the germs both of the English Opera and of the Heroic Tragedy*" (**Legouis**). Both, his poetry and drama, are characterised by the ascendancy of the French influence.
- (4) **Milton and Epic Poetry**. In Milton's poetry, there is a nice fusion of elements, both of the renaissance and the reformation. He was the child, both of the Renaissance and the Reformation. His childhood was spent at a time when the Renaissance was in the ascendancy. His youth witnessed the rise of puritanism, and his old age marked the consummation of the Puritan ideals. So, Milton's poetry is a link between the Age of the Renaissance and the Puritan Age. He is both, a belated Elizabethan and a fervent disciple of the Reformation.

Milton's works fall naturally into four periods.

- (I) **The College Period**. His college poems, Latin and English, are for the most part simply a youngman's experimental work, and are of little importance. But, the *Ode on the Morning of Christ's Nativity*, is an exception. It is written on a Biblical subject, but glows with imagination and is full of pagan imagery, thus revealing a fusion of the Renaissance and Reformation influences.
- (II) **The Horton Period**. To this period belong four minor poems. These poems are *L'Allegro* and *Il Penseroso* (1633), *Comus* (1634), and *Lycidas* (1637). From them, we now learn that he began to write chiefly under the inspiration of the learning and art of the Renaissance; that the Puritan element was at first, quite subordinate; and that it gradually gained in strength and depth, till it became at last, the dominant element. Thus, in *L'Allegro* and *Il Penseroso*, with their charming contrasted pictures of man, nature and art, as seen through the medium of the mood, in the one case of gladness, and in the other of melancholy, there is little that is characteristically Puritan, and a good deal that is really un-Puritan; for the poet dwells frankly upon the pleasures of romance and rustic sports, upon the beauty of Church architecture and music – all of which things, were to the religious fanatic, objects of uncompromising hatred.

Then, *Comus*, on the literary side, belongs to the Renaissance; it is an example (and the finest example in our literature) of that type of drama which is called *the Masque*, which had been brought from Italy, and which had ever since been extremely popular at court and among the nobility in England.

Finally, in *Lycidas* we have a puritanism, which is political and ecclesiastical, as well as spiritual and ethical. An elegy on the death of Milton's college friend, Edward King, *Lycidas*, like Spenser's *Astrophel*, is in the conventional style of the classical pastoral-

elegy. In form, therefore, it belongs with *Comus* to the Renaissance. But the religious accent in it throughout is unmistakably Puritan, while its famous attack upon the corrupt church and the hireling clergy of the time openly proclaims Milton's adherence to the Puritan cause.

- (III) **The Period of Religious and Political Controversies.** Milton, in his 31st year, threw himself into the fierce controversies of the hour, and thus, in his own words, embarked, "on a troubled sea of noises and hoarse disputes". The ambition to write a great epic poem had already taken shape in his mind, but this he laid aside in order that he might give all his strength and industry to the performance of what he conceived to be a great public duty. Involved in political and religious controversies, he thus turned from poetry entirely; and for the next twenty years, continued active as a writer of prose. This was a great loss to poetry.
- (IV) **The Period of the Great Epics.** In *Paradise Lost*, Milton, he produced the greatest English epic. It is in this stupendous masterpiece of intellectual energy and creative power that the full significance of the combination of the Renaissance and Reformation elements becomes apparent.

In *Paradise Regained*, the poet is completely dominated by Puritanism. There is hardly any action in this epic, the entire space being taken up by the spiritual conflict between good and evil.

The "dramatic poem" *Samson Agonistes* crowns the labours of these closing years. In this, as in *Paradise Lost*, Milton applies the form of classical art to the treatment of a Biblical subject, for the work is fashioned strictly upon the principles of Greek tragedy, while the matter, mood, tone and outlook are strictly Hebraic and Biblical.

From a study of the works of Milton, it is obvious that Milton represents not only the highest, but the completest type of Puritanism. But it should never be forgotten, that the culture of the Renaissance was never totally exterminated by his puritanical bent of mind.

In Milton's poetry, *the Puritanical strain is apparent in following manners* (a) in the choice of religious subjects, especially in the later poems, (b) the sense of responsibility and moral exaltation, (c) the fondness for preaching, and lecturing, which, in *Paradise Lost*, is a positive weakness, and (d) the narrowness of outlook, strongly Puritanical, seen in his outbursts against his opponents (as in *Lycidas*), in his belief regarding the inferiority of women, and in his scorn for the "miscellaneous rabble". *The Renaissance elements are seen in his love of beauty, his classical learning, and his use of classical forms of poetry.*

### 2.1.3 Prose of Puritans

- (1) **The Character-writers.** During Jacobean and Puritan periods, the most popular exercise of the essayist was the delineation of character. Bacon, no doubt, founded a genre, but he had practically no successors. The character writers of the early 17th century drew their inspiration from the Greek writer *Theophrastus*. These character-writers also have a close affinity with the satirists in verse, like Joseph Hall, who did in poetry what the character-writers did in prose. *John Earle*, *Thomas Overbury*, *George Herbert* and, later in the century, *Thomas Fuller*, are the greatest of the writers in this genre.
- (I) **John Earle's *Microcosmography*** was first published in 1628. As the title indicates, Earle regards each character as microcosm of the macrocosm, *i.e.*, a representation in brief of the humanity at large. The book, containing fifty-five characters, was immediately popular and ran into several editions. The characters lack variety, the

writer's experience was limited to the university and so the university type predominates. However, the essayist has shown great skill in the treatment of character in his chosen field.

Earle does not make the display of his wit and skill, his chief concern. His wit is not mere play with words; it is real wisdom. Often it is pungent and biting. Like other character-writers of the day, he is not concerned wholly with manner, but is concerned with matter also. His sketches are truthful, life-like. He never loses touch with truth and reality. His work is marked with perfect sincerity. His characters have universality and so, appeal even upto this day. He is greatest of the character writers of the school of Theophrastus.

- (II) **Sir Thomas Overbury** (1581-1613) is known for the twenty one prose sketches, which he added to the first edition of his poem *The Wife* (1614). Overbury's characters are much inferior to those of Earle. His style is hopelessly artificial; he sacrifices matter to manner. His style abounds in far-fetched and fantastic conceits, and in this way, his concern with manner, pushes out truth and reality. However, his characters become concrete and solid, as each one of them is given some trade and occupation, and has the virtues of that occupation.
- (III) While other character-writers followed the tradition of Theophrastus, **George Herbert** (1593-1633) breaks from this tradition, since his work *The Country Parson*, does not deal with a number of different characters, but all the thirty-seven essays in the book have the country parson as the central figure. Each essay deals with a different aspect of his personality. His work has unity of design, which makes it different from Theophrastus' characters.

His work is entirely free from the prevailing vices of the period : there is no extravagant display of wit, *i.e.*, writer's skill in the use of words. Even Earle is not entirely free from this artificiality; but Herbert is.

There are real and life-like presentations of the life and character of a parson. The work is stamped with the sincerity of its writer.

- (IV) **Thomas Fuller** (1608-1661) is the greatest man who ever touched the character sketch. His *Holy and Profane State* (1641) is one of the greatest books in this *genre*. It is just a character-study of the virtuous and the vicious types, with the virtuous, pre-dominating. The style of his essays is discursive and diffuse, even garrulous, instead of being condensed and pithy, as in the case of other character-writers. Thirdly, a whole wealth of amusing anecdotes, used to illustrate some particular trait of character, is scattered all over the essays. There is wit in him; but it is not something artificial, a mere word-play. His wit is also wisdom.

All these qualities make Fuller's work, a thing apart in literature. In the personal, intimate atmosphere of his essays, may be likened with Lamb alone, in the whole range of the English Essay.

- (2) **Melancholy of Robert Burton.** Burton is one of those eccentrics who stand alone, but whose works still enjoy considerable popularity. Burton suffered from melancholia and gloom, he was a learned writer and for his amusement he collected all the allusions to melancholy which he could find in the Latin and Greek works he had studied. The result was the enormous volume *Anatomy of Melancholy* (Published in 1621) which at once ran into several editions. It is a pillage from all known books; but a sort of unity is introduced by the personality of the collector. His melancholy is different from romantic melancholy; it is a kind of sickness,



near allied to madness. His style is heavy and cumbersome, heavily overloaded with Latin quotations, expression and allusions. There is too much of word-play resulting from a childish joy in words. Long chains of synonyms are constantly used.

- (3) **Sir Thomas Browne (1605-82).** Sir Thomas Browne was a man of wide and varied learning and his learning is reflected in his writings. He was a doctor by profession and a mystic by temperament. The mystic vein runs through his works, and everything is coloured by his personal experiences. *Religio Medici* and *Hydrataphia* are his chief works.

In *Religio Medici* (1635), the religion of a doctor, his most personal work, he reveals his complex soul. He frequently generalises on the vanity of glory, and the nearness of death. His greatest work *Hydrataphia or Urn Burial* (1658) was inspired by the discovery of some fifty Roman Urns in the neighbourhood of his residence. It shows Browne's vast erudition regarding the various ancient modes of burial.

Browne is one of the greatest stylists in English literature. It is as an artist, that he excels. As compared with his contemporaries, his sentences are short, clearly outlined, and modern and restrained in construction. He had a passion for harmony, and naturally chooses the most melodious words, which make his sentences musical. The poetry of few poets is as musical, as is the prose of Browne. His love of the lofty and sublime leads him to use long, learned terms and quotations. This makes him rather difficult. There is over-abundant use of such references and allusions, as are not likely to be familiar to the average reader. His style is heavily Latinised. There are too many Latin words and Latin constructions. He frequently coins words according to his need.

Browne has an important place in the history of the English essay. He is an artist with words and his style is highly-wrought, ornate and gorgeous.

- (4) **Pamphleteering of John Milton.** It was an age of political and religious pamphleteering. A pamphleteer aims at presenting his point of view to the people, or to attack that of his opponents. Milton, too, behaved in same manner and wrote a number of pamphlets to support the Republican and Puritan cause. Of these, *Aeropagetica* is among the immortal classics of English prose.

Of all the prose-writings of Milton, the greatest is *the Aeropagetica* (1644), the poet's noble and inspired defence of the liberty of press and free expression. Though Milton frequently rises to the heights of eloquence, his prose is marred by serious faults such as long, shapeless, tortuous and involved sentences, which are difficult to follow; both, the vocabulary and syntax are heavily Latinised; too many classical and Biblical allusions; quotations from Latin sources; and over-condensation and concentration, that is why, sometimes, he is aphoristic.

But, when all is said, *Aeropagetica* remains a great work. One frequently comes across inspired passages in which Milton rises to the height of eloquence. Frequently, we get admirable imagery and poetic cadences. Such passages make Milton one of the great masters of English prose.

- (5) **Biographies of Izaak Walton.** The most delightful and the most endearing literary figure of the period is Izaak Walton. He is a delightful biographer. His biographies of Donne, Hooker, George Herbert, etc., are among the most charming biographies, ever written in the English language. He knew his subjects intimately and narrates their life-histories accurately. He relates only such facts as he has painstakingly verified, and therein, lies the value of his book. His biography of *John Donne* is our most reliable source for knowing the facts of the great poet's life. **Walton** writes with all the intimacy of personal acquaintance. He was cheerful, optimistic, good-natured and shrewd and his writings derive their charm from his

personality, and outlook on life.

Even more popular is his *The Compleat Angler*. It is inspired by his optimism and love of nature, and the charm of his personality runs through it like fragrance. It is in the form of the dialogue between the angler and his pupil. It is a transformed pastoral. "*It is perhaps the only book on an art or craft which ranks as literature, and it seems to have won its place without seeking (Legouis)*". The work is a minor classic of the English language.

#### 2.1.4 Drama of Puritans

1. **George Chapman (1559-1634).** Chapman, known for his translation of Homer, had enough of classical learning, but he did not have the classical spirit. He lacked the good sense and reason of the humanists. He has left behind him, a number of tragedies, on subjects taken from contemporary French history, and a number of comedies, based on English life. However, his plays are now little read; as a dramatist he does not have any high merit. His best known tragedy is *Bussy D'Ambois*, a revenge tragedy, with a French theme. Both, the character and events of the play, are historical. But, they lack life and reality. The play degenerates into melodrama.
2. **Ben Jonson (1572-1637).** Ben Jonson, a classicist, was a disciple of the ancients, one who resolutely tried to reform the English stage. In some sense, Ben Jonson is more original than Shakespeare. While Shakespeare accepted with a smile, the shortcomings of his stage, Ben Jonson raised his voice against them and tried to reform the English stage, on the model of the ancients. He is a voluminous writer and has written numerous comedies, historical tragedies, and court-masques. He was profoundly learned and had studied not only the prominent writers of the past, but also the mediocre and the little-known ones. He had also studied closely and patiently, contemporary life and society, and we find the evidence of his wide learning, scattered all over his works.
  - (a) **His Comedies.** His early comedies *Every man in His Humour (1598)* and *Every Man Out of His Humour, Cynthia's Revels (1601)*, and *The Poetasters (1602)* are immature, as far as their plot-construction is concerned. Each one of his characters is the representative of some "humour". The scene of Jonson's comedies is real, familiar London, rather than romantic Venice or the forest of Arden or the shores of Ilyria. The purpose of the writer is to satirise the follies and foibles, the weaknesses and vices of contemporary society, and his satire is generally coarse and brutal.
 

His later and maturer comedies *Volpone, the Fox (1605)*, *Epicone, or the Silent Woman (1609)*, *The Alchemist (1610)*, and *The Bartholomew Fair*, are among the most remarkable works of the English Renaissance. These comedies show types of human folly and weakness, but they are also powerfully constructed.

Jonson was a moralist. His aim is ferocious satire, to "strip naked the ragged follies of the time," and "to whip them with a whip of steel", and such corrective and satiric aims exclude laughter. There is little laughter in his comedies, in contrast with Shakespeare, in whose comedies, there is laughter, more laughter and nothing, but laughter. However, his *Epicone, or the Silent Woman* is an exception. It is a delightful farce; its chief aim being to produce loud laughter. *Bartholomew Fair* is a satire on Puritans and "Jonson certainly wrote nothing more entertaining, than this play."
  - (b) **His Tragedies.** *Sejanus (1603)* and *Catiline (1611)* are the two great tragedies of Jonson. They are steeped in the dramatist's learning. Inspired by the success of Shakespeare's *Julius Ceasar*, Jonson, too, goes to Roman history, but chooses his

subject from a little-known period. He is learned and accurate, throughout, there are no such anachronisms or historical blunders, as spoil the historical plays of Shakespeare, but he fails to make his characters live. He is correct and learned, full of vigorous and exact touches, but he fails to infuse life into the dry bones of history as Shakespeare does, both in his Roman and English history plays.

- (c) **His Masques.** That, Ben Jonson was a great poet, is made clear by the numerous *Masques* which he wrote for the Court of King James I. The best of these masques are : (I) *The Satyr*, (II) *Masque of Beauty*, (III) *The Masque of Queens*, and (IV) *Cupid*. The masques are remarkable for their pageantry and spectacle, for their mingling of allegory, mythology and fairy tale, and for the exquisite lyrics and songs that abound in them.
3. **John Marston (1575-1634).** John Marston, besides being a dramatist, was also a satirist and published his *Scourge of Villainy* in 1598. His dramas, both tragedies and comedies, are also marked by ferocious satire. The best of his tragedies are (1) *Antonio's Revenge*, and (2) *Antonio and Mellida*. Both these tragedies are the direct descendants of the *Spanish Tragedy*. They are in the Senecan tradition, and are characterised by coarseness, brutality and violence. They reveal the cynicism, and pessimism of the dramatist. They lack originality and are frankly imitative. There is greater coarseness in him than in any other writer. The best of his comedies are (a) *The Malcontent* (1601), and (b) *The Dutch Courtesan* (1604). They are ill-constructed, coarse and licentious. The dramatist's genius is revealed only in particular passages and scenes. Marston collaborated with Jonson and Chapman in the writing of the play *Eastward Ho* (1605), which is among the best of the Renaissance comedies. The play is known (I) for its vigour, (II) for its realism, (III) for its light-heartedness, and (IV) for its decency. The life of the goldsmiths of those days and their apprentices have been realistically delineated. The action moves on merrily, without any structural or moral obstacles. It is the story of a good apprentice who marries his master's daughter. The play is worth reading, even today. It is realism with a moralising touch.
4. **Thomas Dekker (1570-1641).** Dekker was optimistic and gay. His cheerfulness and gaiety is surprising, if we take into account the general decadence and gloom of the period. The best known plays of Dekker are: (1) *The Shoe-maker's Holiday* (1599), which gives us realistic pictures of the followers of the craft and has been directly inspired by Deloney's *The Gentle Craft*. (2) *The Honest Whore* (1604) gives us a glimpse of the underworld of London and records the trials and experiences of a whore or prostitute who is determined to lead an honest life. It might be called a domestic drama, as far as the main plot is concerned. While he has merits of a high order, he cannot be ranked with the greatest. His plays are ill-constructed and marred by much coarseness and licentiousness.
5. **Thomas Heywood (1575-1650).** Thomas Heywood, a prolific dramatist, cared more for quantity than quality. He himself claimed to have written more than 200 plays, only a few of which have come down to us. He is the most important exponent of the domestic drama, a form of drama which deals with infidelity committed within the family circle, as a result of which, family ties are broken and tragedy takes place. Thomas Heywood's *A Woman Killed with Kindness* (1603) is the masterpiece of this type of drama. Another of his important plays is *The Four 'Prentices of London*. The play flatters the citizens of London. Its theme is the Quixotic exploits of four youths who go out in the manner of knights of chivalry and have glorious exploits and do heroic deeds in remote countries.



6. **Thomas Middleton (1570-1627).** Middleton depicts, like Thomas Heywood, the life of London citizens, but instead of flattering them, he ridicules their follies and weaknesses. His pictures are marked by his cynicism and have licentious implications, but are not as brutally obscene as the dramas of Heywood. His light farcical comedies like *A Mad World, My Masters and a Chaste Maid in Cheapside* are remarkable for their vivacity and close acquaintance with London life and justify **Legouis'** remark, that Middleton is, "the most modern of the humorists of the Renaissance." *Women Beware Women* is the best of his tragedies. The scene is laid in Italy and deals with the life of a famous Italian courtesan.

Middleton is to-day remembered mainly for his *The Witch* which has striking resemblances with Shakespeare's *Macbeth*. Another of the plays which was immensely popular at the time is *A Game of Chess*; it is a curious political allegory directed against Spain. *The Changeling*, another of his masterpieces, is a powerful play and it would have ranked with the tragedies of Shakespeare, had it not been disfigured by a coarse and worthless secondary plot.

Middleton is one of the most original of the dramatists of his time and his greatest skill lies in making even improbable situations, convincing and real. He is a satirist who exposes evil and vice. His dramas have a moral tendency, for in them, vice never remains unpunished.

7. **Cyril Tourneur (1575-1625).** These are two of the early 17th century dramatists, who put new life into melodrama at a time, when Shakespeare was abandoning tragedy to write his Last Plays or Dramatic Romances.

**Tourneur's** masterpieces are:

1. *The Revenger's Tragedy* (1607)
2. *The Atheist's Tragedy* (1611)

Both the tragedies are set in Italy, in a coarse and brutal world of crime and vice, from which there is no escape and which knows no pity. The theme is revenge and punishment, and the action moves swiftly, clearly and with intensity. They are revenge tragedies in the tradition of *The Spanish Tragedy*.

8. **John Webster (1575-1624).** John Webster, one of the greatest figures in post-Shakespearean drama, is one of those dramatists whose plays are of interest, even to-day. His two masterpiece are:

1. *The White Devil* (1611)
2. *The Duchess of Malfi* (1614)

*The White Devil* is one of a series of studies of famous Italian courtesans which had been appearing during the previous few years.

It is based on the life of the celebrated Italian courtesan, Vittoria.

On the other hand, *The Duchess of Malfi*, Webster's masterpiece, is a more closely knit play, but its appeal is the same.

It is a powerful play, but it must be called a melodrama, and not a high tragedy, because Webster substitutes for psychology, "a search for pathos inherent in situations and even in material effects."

Webster was a painstaking artist who tried to write pure tragedy of the classical type, but could create only a masterpiece of melodrama. He stands for the, "*triumph of melodrama raised to the level of true poetry.*" According to **Ifor Evans**, his play suffers from a number of coincidences, improbabilities, and forced effects, "and then, weaknesses and excesses of dramatic structure", are quite apparent.

“The moral world of Webster is different from that of Shakespeare” and Love is the sole theme of the tragedy, and evil, though punished in the end, is present everywhere, throughout the action.

9. **John Fletcher (1579-1625) and Francis Beaumont.** The names of these two dramatists are associated together. Though they also worked separately, yet produced some of their finest plays in collaboration. Their masterpieces are:

- a. *Faithful Shepherdess* – a pastoral play, full of charming passages and showing the lyrical talents of the poets.
- b. *The Scornful Lady* – an excellent domestic comedy.
- c. *The Knight of the Burning Pestle* – one of the most amusing and nimble parodies of the chivalrous romance of knight-errantry, the craze for which was widespread in the London middle-class at that time.
- d. *The Maid’s Tragedy and a King and No King* – *A King and No King* is a tragi-comedy. The scene is laid in a far off country. The play represents incestuous love and hovers on the brinks of tragedy. However, the end is happy for the lovers are discovered to be no brother and sister, and are happily married in the end.

The plot is closely knit and well-constructed and the scenic and dramatic qualities of the work are surprising. The language is harmonious and the working is graceful.

10. **Philip Massinger (1583-1640).** Massinger was a prolific writer who has a number of plays to his credit. The best of them are:

- a. *A New Way to Pay Old Debts* – one of his most charming and successful comedies. It is a realistic comedy of the Jonson type.
- b. *The Roman Actor* – a tragedy full of violence, tumult and crime.
- c. *The Maid of Honour* – the most classical of his plays, one, in which, a simple plot is smoothly unfolded and one, which has unity of action and regular construction. But, the characters and situation are stereotyped and artificial. There is imitation and no invention.

Philip Massinger’s work combines within itself, the qualities, both of Fletcher and Jonson.

11. **John Ford (1586-1639).** Ford had a melancholy and morbid temperament, and gloom, tragedy and bloodshed had a strange fascination for him. Gloom, unrelieved even by a single ray of light, is his chief characteristic. A sense of fatality hangs over his tragedies; tragedy seems to be pre-destined, and in this respect, he shows his affinity with the Greeks. Ford’s masterpiece is *It is Pity. ‘She is a Whore’* is incest. It is the story of the love of a brother for his sister and its tragic consequences. “Not only does Ford show incestuous, sinful love, he even glorifies it and romanticises it.” When the sister refuses herself to her brother, he kills her and re-appears with her heart on the point of his dagger, “so that the morbid and the melodramatic are combined.”

12. **James Shirley (1596-1666).** According to **Charles Lamb**, Shirley is, “the last of a great race.”

His best tragedies are : (1) *The Traitor*, and (2) *The Cardinal* – his masterpiece. The first tragedy is a close imitation of Tourneur’s *The Revenger’s Tragedy*, and the second is based on Webster’s *Duchess of Malfi*. Both are tragedies of bloodshed and horror.

His best comedies are : (1) *The Welding*. (2) *The Changes*, (3) *The Lady of Pleasure* – his master piece. It fore shadows Restoration *Comedy of Manners*.

His comedies show greater originality than his tragedies, for they paint society, its manners and fashion, its literary crazes, and all these had changed with years. In spite of its inferior wit and vigour, the *Lady of Pleasure* foreshadows **Sheridan's School for Scandal**.

Shirley also wrote a number of tragic - comedies towards the end of his career, in which he exploited Spanish themes. The influence of Spain was growing, and Shirley freely exploits it in his romantic comedy, *The Imposture*.

## 2.2 RESTORATION PERIOD

The period takes its name from the restoration of the Stuart line (Charles II) to the English throne in 1660, at the end of the Commonwealth; it is regarded as lasting until 1700. The urbanity, wit, and licentiousness of the life centering on the court, in sharp contrast to the high seriousness and sobriety of the earlier Puritan regime, is reflected in much of the literature of this age. The theaters came back to vigorous life, after the revocation of the ban placed on them by the Puritans in 1642. Etherege, Wycherley, Congreve, and Dryden developed the distinctive comedy of manners called *Restoration comedy*, and Dryden, Otway, and other playwrights developed the even more distinctive form of tragedy called *heroic drama*. Dryden was the major poet and critic, as well as one of the major dramatists. Other poets were the satirists Samuel Butler and the Earl of Rochester; other notable writers in prose were Samuel Pepys, Sir William Temple, the religious writer John Bunyan, and the philosopher John Locke.

### 2.2.1 Literary Trends of Restoration Period

The chief literary trends of this period may be summarised as –

- (1) **Rise of Neo-Classicism.** In the literature of the Restoration era, we note a sudden breaking away from old standards, just as society broke away from the restraints of Puritanism. The break with the past was almost absolute. Post-restoration literature is a converse of the previous Elizabethan Age. It is called Classical or Neo-classical, as opposed to the Elizabethan Romanticism.
- (2) **Imitation of the Ancients.** Lacking the genius of the Elizabethans, the authors of the time turned to the great classical writers, in particular to the Latin writers, for guidance and inspiration. This habit, quite noticeable during the time of Dryden, deepened and hardened during the age of Pope so much so, that the later poet laid down as a final test of excellence :

*“ Learn hence for ancient rules a just esteem,  
To copy Nature is to copy them”.*

Dryden himself was a noted classical scholar, and his translations of the classics, specially those of Virgil, are classics in their own way. Countless such other translations of ancient classics were made during the age.

- (3) **French Influence.** On the literature of this period, it was the French influence which predominated. Charles II, and the literary men who accompanied him, had passed most of their time in France, and when they returned to England, they brought with them a new admiration for French literature, renounced old ideals and standards, and demanded that English poetry and drama should follow the style to which they had grown accustomed, in the gaieties of Paris life. The influence of French comedy is seen in the coarseness and indecency of the restoration Comedy of manners, of Dryden, Wycherly and Congreve; the combined influence of French and classical models of tragedy is seen in a *new genre*, the heroic tragedy. This type is well represented by Dryden's *Tyranic Love*. *All for love* is also heroic in spirit, though not written in the heroic measure. The foreign influence is also responsible for the growth and popularity of the *Opera* in Restoration England.



- (4) **Realism and Formalism.** The Restoration Literature developed realism in a marked degree. This tendency was, at first, thoroughly bad. Later, this tendency to realism became more whole-some. While it neglected much that is romantic and interesting to youth, it led to a keener study of the practical motives which govern human action.
- There was a reaction against the excesses and extravagances of both, the Elizabethans and the 'metaphysicals', headed by Donne. This reaction resulted in a marked tendency towards directness and simplicity of expression and to this excellence tendency, English literature is greatly indebted. The Restoration writers brought back the tendency to regard established rules for writing, to emphasise close reasoning rather than romantic fancy, and to use short clear-cut sentences, without an unnecessary word. Emphasis was laid on a 'correct adherence' to the rules of the ancients, as interpreted by the French.
- (5) **An Age of Prose and Reason.** This tendency towards formalism and preciseness, this avoidance of enthusiasm or the exaltation of reason over passion, would justify us in calling this period, an 'age of prose and reason'. In Dryden's age, English prose begins definitely to find its feet, and a prose style is gradually evolved, which is admirably suited to the miscellaneous needs of everyday life. The critical temper of the age, the growth of science, and religious and political controversies, all fostered the rise of prose.
- (6) **The Decline of the Lyric and Rise of Satire.** During this period, lyric spirit is largely on the decline and out-side Dryden, there is very little lyric poetry of any worth. The bulk of the poetic output is narrative and argumentative, its purpose being to convince or persuade and not to inspire. The best poetry of the era is satirical. Dryden's *Absalom and Achitophel* is an excellent example of political satire, and his *Mreflecknoe*, that of personal satire. *The Rehearsal*, which parodies the literary vices of the time, is the finest literary satire in the language.
- (7) **Perfection of the Heroic Couplet.** Another significant contribution of the age is growth and perfection of the heroic couplet. Chaucer had also used the couplet, but he cared more for the thought than for the form. But with the Restoration writers, form became all-important. Dryden made the couplet the prevailing literary fashion. Soon it became the order of the day, and excluded all other forms of versification. It was dominant in England for a full century, gradually it lost its freshness and vigour, and grew more and more mechanical and monotonous.

### 2.2.2 Restoration Poetry

- (1) **John Dryden.** Dryden was a great 'Hawed poet', according to J.R. Lowell. He is the greatest of the poets who link up the Renaissance with the Neo-classical age. He has the classical passion for perfection of form – clarity, symmetry, obedience to rules, proportion, logic reasoning, architectural instinct – but he has also the Elizabethan flights of fancy and imagination, as well as their emotional ardour. He perfects the verse-form of the new poetry – the Heroic Couplet – but in his hands, it still retains that freedom and flexibility which disappeared in the hands of the poets of the next generation. He returns to blank verse towards the end of his career. He does not apply the unities regularly. He mingles comedy with tragedy. He shows an appreciation, greater than that of any of his contemporaries, of the great Elizabethan masters of poetry. Thus, he is nearer to the true classics than the poets of the next generation, referred to as the pseudo-classics. His is a mixed art, "*in which the soundest and the truest liberties of the romantics are grafted on to a general background of order and choice*" (**Legouis**). His classicism is made of a restrained and self-disciplined romanticism.

Dryden made his mark as a satirist with the publication of *Absalom and Achitophel* in 1681. It was followed in quick succession by *The Medal Mac Flecknoe* and *Absalom and Achitophel, part II*, written in collaboration with Nahum Tate.

In the Heroic Couplet, which he perfected, Dryden gave to his followers, a fitting medium for satire and in his satirical portraits, he set an example, which was followed by all those who took part in political controversies. The satires put him at the head and front of the English men of letters. His satire is not so sly as that of Chaucer, but it is distinguished by the same good nature. There is no malice in it. He began with writing a Tory pamphlet and within a very short time, became the supreme satirist of England. He imparted epic grandeur and sublimity to political satire, which in the hands of his contemporaries, was coarse and brutal.

- (2) **Samuel Butler.** Next, in order of merit among the Restoration satirists, is Samuel Butler. He was a Royalist and in his powerful satire *Hudibras*, he has satirised Puritanism, in what may be called doggerel verse, largely on the pattern of the comic doggerel of Skelton.

*Hudibras* is a long and witty mock-epic, aimed at the Puritans. It describes the adventures of a fanatical justice of peace, Sir Hudibras, a blustering, ignorant, repulsive, looking Puritan knight, and of his squire Ralpho.

In *Hudibras* and *Ralpho*, the extreme types of Puritans, Presbyterians and Independents are mercilessly satirised.

*Hudibras*, at its best, is a burlesque, echoing Rabelais and Cervantes. It is not a regular satire, but a mock heroic poem full of scornful irony, low buffoonery, and witty epigrams. It is undoubtedly the greatest satire outside Dryden's *Absalom and Achitophel* and remains the masterpiece of satire in the grotesque manner.

- (3) **Other Poets of the Restoration.** The other poets of the age may be dismissed summarily. The poets of the court of Charles II and James II were, in their own age, considered true poets, for they followed the prevailing fashion— classicism, the result of the imitation of French models. However, now they are little read or cared for. From an analysis of their poetry, we discern three main themes – (1) love and gallantry (2) abstract argumentation (3) philosophic ardour. Love poems, didactic poems, pindaric odes are produced in large numbers. There is much argumentation and reasoning, and passion and imagination are chilled by this cold atmosphere. Passion is scarce in the poetry of that time, and feeling exceptional; scarce also is the heat of strong imagination.

### 2.2.3 Restoration Prose

- (1) **Abraham Cowley.** In the field of essay, Abraham Cowley (1618-67) is the greatest figure. He writes personal essay in the tradition of Montaigne. Just as Bacon is the founder of the Aphoristic essay, Cowley may be said to be the founder in England, of the *Personal essay* such, as that of Montaigne. He is a pure essayist, “one who has the true essay manner, and one who leads directly to Addison and Charles Lamb.” His essay *On Myself* is the perfect example of what an essay should be – elegant, fresh, confidential, “constructed with as much care as a sonnet.”

His essays are short familiar talks on moral subjects, strewn with anecdotes, and of a remarkably easy movement. The personal touch is present everywhere and constitutes the main charm of his eleven short, familiar talks, collectively called *The Essays*. There are also classical reminiscences and allusions and the style has the virtues of measure and order. His sentences are short and simple. He thus stands at the opposite pole to Sir Thomas Browne.

- (2) **John Dryden.** The credit for creating the modern prose style must go to Dryden. It was he who forged a prose style, suitable for everyday needs of life, a flexible style which can easily adapt itself to any idea. Dryden was essentially a poet and a dramatist : his prose-work consists of numerous epistles, dedications, prefaces, introductions, etc. which he wrote for his poetic and dramatic works. Among the best of his prose works are : (1) *Essay of Dramatic Poesy* – His prose masterpiece. (2) *Essay on Satire*. (3) *Preface to Fables* and (4) *Essay on Epic Poetry*.

Dryden had a clear understanding of the essentials of a sound prose style.

His sentences are logically linked up one with the other. Within the sentence, the words must follow a natural order or sequence, which is the order of thought. There is close connection between words and ideas. He steers a middle way between Bacon and Sir Thomas Browne and thus becomes the father of modern English prose.

Dryden's prose has a simplicity, a suppleness of movement, an ease and grace, which make it almost perfect. However, Dryden is still at fault in the building of the whole work : there are still digressions and superfluities, there are still frequent wanderings from the main thought.

Despite such shortcomings, our debt to Dryden is great. He did much towards fashioning a prose, both balanced and clear, suited to the everyday needs of life.

- (3) **John Bunyan (1628-1688).** Among the religious writers of the period, one great name is that of John Bunyan. He was a tinker by profession and so did not have the benefit of any university education. His style, his very personality, was shaped entirely by one work, *The Bible*. His chief works are : (1) *Grace Abounding (1666)* – is an autobiography. (2) *The life and Death of Mr. Badman (1680)*. (3) *The Pilgrim's Progress (1678)* – his masterpiece.

*The Pilgrim's Progress* narrates the pilgrimage of its hero, Christian, to the Eternal City, the vicissitudes, and dangers he suffers on the way, and the courage and fortitude, with which he faces them.

Much of the charm of this admirable work comes from its style which has only one model, *The Bible*. Bunyan feels and perceives with greatest keenness, and succeeds in communicating to his readers his feelings and perceptions.

*The Pilgrim's Progress* makes such interesting reading, that it has been called the precursor of the English novel.

#### 2.2.4 Restoration Criticism

- (1) **John Dryden.** It was **Dr. Johnson** who first called Dryden, "*the Father of English Criticism as the writer who first taught us to determine upon principles the merit of composition,*" and critic after critic has agreed with his estimate. Not that there was no criticism in England before Dryden. There had been critics like Sir Philip Sydney and Ben Jonson. But they were critics merely by chance; their critical works were merely occasional utterances on the critical art.

The earlier criticism was "magisterial" or dogmatic. They claimed to lay down rules for the guidance of poets and writers, rules which were dogmatically asserted. Dryden, on the other hand, is never magisterial or pontifical; he is "sceptical"; he does not lay down the rules, he rather sets out to discover the rules for his guidance in writing plays, as well as in judging of those written by others.

It was Dryden who inaugurated the era of descriptive criticism. He was qualified for this function by his wide reading and learning. It is in his criticism that literary analysis, the dominant concern of the modern critic, emerges for the first time.



He is also a pioneer in the field of 'historical criticism.' Critics upto the time had a very rudimentary sense of literary history. Dryden, on the other hand, shows a well-developed historical sense.

He recognises that the temperament of the French and the English differ and hence the literatures of the two countries are bound to be different. Indeed, he is the father of 'Comparative Criticism' in England. *In the Essay* there is constant weighing and balancing of the qualities of the English drama, as against those of the French.

He is also the pioneer of liberal classicism. He has great respect for classical rules. He had read Aristotle, Horace, the Italian and French critics and has great respect for them, and has profited much from his study of both, the ancient and modern critics.

His criticism suffers from well marked faults. He is often prejudiced in favour of his own country, and his age; often his criticism is in the nature of special pleading, sometimes he commits errors of fact or conveniently ignores awkward facts. He is guilty of many inconsistencies, and is often vague and desultory. But, despite these faults, he will always be known as a great English Critic.

- (2) **Thomas Rhymer (1641-1713).** According to **Macaulay**, Rhymer was the worst critic that ever lived. His chief critical works are three: (1) His preface to his own translation of the French writer Rapin's *Reflections on Aristotle's 'Poetics'*, published in the year 1677, (2) *The Tragedies of the Last Age* (1678), and (3) *A short View of Tragedy*, which appeared in 1692.

From these works, we find that Rhymer was a man of remarkable learning, for his age and country. He lacked true critical judgment and this faculty of critical judgment is an inborn faculty. Much of his criticism is prejudiced, violent, vituperative and abusive.

In the history of literary criticism, Rhymer, despite all his absurdity and folly, has a secure place, for he has to his credit the distinction of a double or even a triple, first. Says **George Watson**, "Rhymer's *Tragedies of the Last Age* is the first critical book in English which is altogether concerned with analysing the works of other Englishmen. And its main sequel, *A Short View of Tragedy*, is the first pure example of literary history in English. Thirdly, he is the first English critic to quote abundantly in the course of his practical criticism, and though his comments on quotations are merely generalised insults, they are at least particular in their application. Again and again, he poses the right questions, though he fails to give the right answers. He has a strong sense of history, wide reading and erudition, so much so, that Dryden was impressed enough by him, to reply to his savage attack on Shakespeare. He is a genius, but a perverse genius, who, despite all his gifts, fails to think rightly and judge correctly.

- (3) **John Dennis (1658-1734).** In his own age, nobody paid any special attention to John Dennis. The critics of the romantic school were not much attracted by him, but in modern times, a sort of reaction has taken place in his favour.

In the Pamphlet entitled, "*Usefulness of the Stage to the Happiness of Mankind, to Government and to Religion*," Dennis replies to Jeremy Collier (see-below) and his standpoint, throughout, is ethical. He had the good taste to appreciate Dryden, and in his attack on Pope, he has the intelligence enough to point out some of his real weaknesses.

He judges Shakespeare by Rhymer's principle of poetic justice, finds a painful disregard of poetic justice in his plays, and so condemns Shakespeare.

Dennis is an advent of 'Rules' and the imitation of the ancients. He accepts the dictum : "To follow nature is to follow them." His critical doctrines are mostly derived from Aristotle and Horace, as well as from their French imitators.

- (4) **Jeremy Collier (1650-1726).** No account of literary criticism during the Restoration age can be considered complete, without a mention of Jeremy Collier's *A Short View of the Profaneness and Immorality of the English Stage*. This frontal attack on the indecency and licentiousness of Restoration Drama did much to focus attention on the many vulgarities and obscenities of the contemporary drama. The attack was so effective that dramatists were compelled to take note of it. As a result of Collier's attack, the Restoration drama was considered as something worthless, below the notice of decent people, all through the 18th and the 19th centuries, and it is only in the modern age that it has come to be regarded as literature once again.

### 2.2.5 Restoration Drama

- (1) **John Dryden.** Dryden began his dramatic career with *Wild Gallant*, a comedy after the prevailing fashion of the Restoration comedy of wit, or the comedy of manners. It was an utter failure and Pepys pronounced it, "as poor a thing as I ever saw in life". *His only significant contribution in this field is the creation of a pair of light-hearted lovers who carry on a flirtation without too much modesty certainly, and with a remarkable absence of refinement, but at the same time with some genuine affection for one another.* This pair first makes its appearance in the *Wild Gallant*, and is later perfected and refined in *The Maiden Queen*. It should also be noted that Dryden's lovers are, for the most part, free from the brutal heartlessness and cruelty of those of Etherege and other restoration writers of comedy. Dryden's heroic plays even the best of them, like *The Tyrannic Love*, *Conquest of Granada*, *Aurengzebe*, etc., reveal the heroic kind at its best and worst. He was a man of genius, who had perfect mastery over stage craft, and so, despite their many artificialities, extra ordinary absurdities and improbabilities, and indecencies, his plays were immensely successful on the stage, and this was his first object. However, though the faults of the heroic drama were veiled by the force of Dryden's genius, they easily exposed this genre to ridicule in the hands of lesser playwrights. Dryden himself was getting bored with the heroic couplet, and in *Aurengzebe* (1675) he bade good-bye to his "long loved mistress Rhyme", and turned to the blank-verse of Shakespeare and Milton. He now came out, alongwith many other blank verse plays, with *All for Love* (1678) and *Don Sebastian* (1690), the two plays, on which, his fame as a dramatist chiefly rests, and which, of all his plays, are better equipped for competition for a place among the dramas of all time. Of the two, *All for Love* is generally considered superior. Dryden's genius was not dramatic, and he had no "effective call" in that direction. He took to play writing because it was the shortest literary cut to fame and fortune. His plays suffer from a number of weaknesses. Since he wrote for money, he had to cater to the public taste. He had to please to live. Hence it is that, in general, he is so indecent and coarse, that most of his plays are regarded as unreadable, and except for *All for Love*, have been confined only to the shelves of scholars. He had no understanding of the human heart, and this has adversely affected his characterisation. Dryden's limitations are so glaring that they have obscured *his real greatness as a dramatist*. But, his mastery over his craft was such, that on the boards, his plays acted well and his faults were forgotten. Many of its satiric touches distinguish it from the comedy of manners which, in the main, is not satirical.
- (2) **William Congreve (1670-1729).** Congreve, the supreme master of the comedy of manners, wrote all his comedies, before he was thirty. During the last years of his life, he gave up

writing for the stage and spent the rest of his time as a popular social figure, largely supported by government pensions.

Congreve's first play is *Old Bachelor*, a perfect piece of comic portraiture remarkable for a young man of twenty-three. It was an immediate success. His next play was the *Double Dealer*, not as successful as the *Old Bachelor*.

Two years after the *Double Dealer*, Congreve came out with his next play *Love for Love* (1695), which is wholly comic from first to last. It was a great success. Congreve realised the mistake of mixing tragic seriousness with cynic mirth and in the new play, he rectified that error by presenting pure comedy.

By general consent, Congreve's best comedy is the *Way of the World*. As a work of art and as a pure comedy of manners, it is considered to be the best of the comedies in this *genre*. The *Way of the World* is a classic of English comedy because of its many artistic excellences, such as flashes of wit, and brilliant, sparkling dialogues. Construction, characterization, dialogues, are alike, brilliant.

His plays are a faithful reflection of the upper-class life of his day, but their undoubted immorality is saved from being objectionable by brilliant wit, a hard finish and a total lack of realism.

- (3) **John Vanbrugh (1664-1726)**. His best comedies are : (1) *The Relapse* (1696), (2) *The Provok'd Wife* (1697), and (3) *The Confederacy* (1705). Vanbrugh's plays lack the art and elegance of Congreve's, but they are full of energy and genial humour. He is fond of farcical situations, and his characters are often mere caricatures, but his plots, though often immoral, are soundly constructed. In his hands, comedy comes down from the higher level to the lower depths of farce. His plots are designed, not as those of Congreve for the expression of fancies of the mind, but for the elaboration of sex-situations. In intellectual force, Vanbrugh's work is on a lower plane than Congreve's, but by way of compensation, he has a more genial humour and a genius for farcical situations, which Congreve did not have.
- (4) **George Farquhar (1677-1707)**. The main plays of Farquhar are *Love in a Bottle*, *The Recruiting Officer* and *The Beaux Stratagem*. His plots are more carefully constructed than those of Congreve, but he lacks the wit of Congreve. He breaks away from the tradition of the true comedy of manners. Vanbrugh had already broken away from it by broadening its boundaries and sweetening its humours. With Farquhar, the break becomes complete. The artificial element is still to be found in the earlier plays, but in the latter ones, he sets aside the gallants and fops, and deals with humble folk, and with a more diversified life. In his rapidly developing humanity, and his growing respect for moral standards, Farquhar looks forward to the dramas of Steele and other dramatists of the succeeding age. He is a connecting link of great significance.
- (5) **Thomas Otway (1652-85)** – Thomas Otway wrote a number of heroic plays. His reputation rests on two plays : *The Orphan* and *Venice Preserved*. Otway strikes the note of deep pathos which is its distinguishing feature. The play has a calmness of tone and absence of rant unusual in its day. *Venice Preserved* is his finest work. Here the tragedy is on a grander scale than in *The Orphan*, and the characters are skilfully handled– especially those of Jaffer and Pterre. The play has a rugged and somber force, and reveals a considerable skill in working out a dramatic situation.
- Otway has the genuine passion which Dryden often lacked and his tragedies are not marred by such distortions of human life and character, as abound both, in Dryden and in the Jacobean dramatists. His tragedies are the forerunners of the Sentimental tragedy of the turn of the century.



- (6) **Nathaniel Lee (1653-92)** – He wrote many tragedies, of which the prominent ones are *Nero* (1674), *Sophonisha* (1676), *The Rival Queens* (1677), and *Mithridates* (1678). Lee rejoiced in ambitious subjects, in the splendour of his settings and in great historical personages. In the plays of Lee, construction is weak, the psychology almost always rudimentary, and the style is full of bombast and conceit, exhibiting bad taste. As a result, “During his own time Lee’s name became a byword to distinguish a kind of wild, raving style, which in part, at least, seems to have been a product of his madness. But he can write well when the spirit is in him; he has a command of pathos, and all through his work he has touches of real poetic quality”.
- (7) **Nikholas Rowe (1674-1718)** – Rowe was made Poet Laureate in 1715. His best known plays are *Temerlane* (1702), *The Fair Penitent* (1703), and the popular *Jane Shore* (1714). **Johnson** says of him, “His reputation comes from the reasonableness of some of his scenes, the elegance of his diction, and the suavity of his verse.” His tragedies are the best extant examples of the *She-tragedy*, which succeeded the Heroic-tragedy.



## MULTIPLE CHOICE QUESTIONS

1. Which of the following is untrue about puritanism ?
  - (A) Frequent satirical references to puritans are found in Shakespearean plays
  - (B) The puritans rejected the Anglican church
  - (C) They considered beauty and pleasure as traps of evil
  - (D) The puritans insisted on the purity of body more than the purity of soul
2. A civil war broke out in England between the king and the parliament in
  - (A) 1603
  - (B) 1628
  - (C) 1640
  - (D) 1688
3. Who among the following is not one of the religious poets of the Jacobean period ?
  - (A) George Herbert
  - (B) A. Cowley
  - (C) Henry Vaughan
  - (D) Crashaw
4. The decaying drama of the Age of Milton died a natural death with the closure of the theatres in
  - (A) 1603
  - (B) 1628
  - (C) 1640
  - (D) 1688
5. "He it is who in his own time and ever afterwards provided a typical antithesis to Shakespeare". Whom does this statement refer to ?
  - (A) Christopher Marlowe
  - (B) Ben Jonson
  - (C) Philip Sidney
  - (D) George Chapman
6. Which of the following is not a work of Ben Jonson ?
  - (A) *Volpone, the Fox*
  - (B) *The Alchemist*
  - (C) *Epicone, or the Silent Woman*
  - (D) *Scourge of Villainy*
7. Who did Marston collaborate with in writing the play *Eastward Ho* (1605) ?
  - (A) Ben Jonson
  - (B) George Chapman
  - (C) Thomas Dekker
  - (D) Both (A) and (B)
8. Who tried to give a glimpse of the underworld of London in his *The Honest Whore* ?
  - (A) Thomas Dekker
  - (B) John Marston
  - (C) George Chapman
  - (D) Ben Jonson
9. *A Woman Killed with Kindness* was written by one of the most important exponents of domestic drama,
  - (A) John Webster
  - (B) Thomas Heywood
  - (C) Thomas Middleton
  - (D) Philip Massinger
10. *The Revenger's Tragedy* and *The Atheist's Tragedy*, both the masterpieces of Cyril Tourneur are set in
  - (A) Italy
  - (B) Germany
  - (C) France
  - (D) London
11. Webster's *The White Devil* is based on the life of the celebrated Italian courtesan
  - (A) Elizabeth
  - (B) Vittoria
  - (C) Philoclea
  - (D) None of these
12. Whom does the Duchess marry in Webster's *The Duchess of Malfi* ?
  - (A) Bassanio
  - (B) Malvolio
  - (C) Antonio
  - (D) Mortimer

13. *The Masid's Tragedy* and *A King and No King* are the works of  
(A) Beumont and Fletcher  
(B) Philip Massinger  
(C) Ford and Shirley  
(D) Thomas Middleton
14. *The Cardinal* and *The Lady of Pleasure* are the masterpieces of a playwright whom Charles Lamb called, "the last of a great race". Name him.  
(A) Massinger (B) John Ford  
(C) Webster (D) James Shirley
15. The leaders of the metaphysical school were  
(A) Ben Jonson and John Donne  
(B) John Donne and Henry Vaughan  
(C) George Herbert and Abraham Cowley  
(D) Henry Vaughan and Abraham Cowley
16. "For God's sake hold thy tongue and let me love." Such abrupt beginnings are a characteristic feature of  
(A) Ben Jonson (B) John Donne  
(C) Shakespeare (D) Spenser
17. The term "Metaphysical", in connection with Donne's poetry, was first used by  
(A) Cowley (B) Dr. Johnson  
(C) Herbert (D) Dryden
18. Who among the following stated his objective as follows:  
"I'll strip the ragged follies of time Naked, as at their birth, and with a whip of steel, print wounding lashes in their iron ribs" ?  
(A) John Donne  
(B) Henry Vaughan  
(C) Ben Jonson  
(D) John Milton
19. Regarding the poetry of which metaphysical poet, Coleridge commented that "nothing can be more fine, manly and unaffected" ?  
(A) Richard Crashaw  
(B) G. Herbert  
(C) Thomas Carew  
(D) Andrew Marvell
20. *The Elegie* in praise of John Donne was written by  
(A) Henry Vaughan  
(B) Thomas Carew  
(C) Abraham Cowley  
(D) Andrew Marvell
21. Regarding which metaphysical poet T.S. Eliot says that the special quality of his verse is "the quality of civilization, of a traditional habit of life" ?  
(A) Robert Herrick  
(B) Richard Lovelace  
(C) Abraham Cowley  
(D) Andrew Marvell
22. The poets who sided with King Charles I against the parliament are called  
(A) Cavalier poets  
(B) Caroline poets  
(C) Metaphysical poets  
(D) Both (A) and (B)
23. The collection of lyrics, *Hesperides*, published at London in 1648 was prepared by  
(A) Robert Herrick  
(B) Richard Lovelace  
(C) John Denham  
(D) John Suckling
24. Who among the following is known for his epical romance *Gondibert* ?  
(A) Denham (B) D'Avenant  
(C) Waller (D) Suckling
25. *L'Allegro, Il Penseroso, Comus* and *Lycidas* are the four immortal poems of  
(A) D'Avenant (B) Denham  
(C) Milton (D) Lovelace
26. Which of the following is not one of the songs of Thomas Carew ?  
(A) *To Celia* (B) *The Rapture*  
(C) *The Bud* (D) *Ask Me No More*
27. Milton's *Comus* is an example of that type of drama which is called the  
(A) Farce (B) Masque  
(C) Romance (D) Revenge tragedy



28. Milton wrote one of his treatises against an order of parliament which passed a censorship on books. Name it.  
 (A) *Comus* (B) *L'Allegro*  
 (C) *Areopagitica* (D) *Il Penseroso*
29. Compared to *Paradise Lost*, *Paradise Regained* is less significant and more  
 (A) liberal (B) puritan  
 (C) religious (D) secular
30. Which critic found Milton's poetry harsh and unequal with little music?  
 (A) William Hazlitt  
 (B) Alfred Tennyson  
 (C) Samuel Johnson  
 (D) Mathew Arnold
31. Who called Milton "the mighty-mouthed inventor of harmonies"?  
 (A) Arnold (B) Dryden  
 (C) Johnson (D) Tennyson
32. The character writers of the early 17th century mostly followed the Greek writer  
 (A) Theophrastus (B) Homer  
 (C) Plato (D) None of these
33. The voluminous work of Robert Burton which had considerably influenced Dr. Johnson and Charles Lamb is  
 (A) *Holy and Profane State*  
 (B) *Microcosmography*  
 (C) *Anatomy of Melancholy*  
 (D) *The Complete Angler*
34. *Holy and Profane State*, one of the greatest works of character sketch, was written by  
 (A) Thomas Fuller (B) Robert Burton  
 (C) Thomas Overbury  
 (D) John Earle
35. How many characters does George Herbert's *The Country Parson* deal with in its thirty-seven essays?  
 (A) Thirty-seven (B) Three  
 (C) Twenty (D) One
36. Thomas Browne, the greatest prose writer of the puritan age, was by profession  
 (A) a cobbler (B) a doctor  
 (C) a hunter (D) a pamphleteer
37. What is the most significant contribution of Izaak Walton to the literary world?  
 (A) *Biography of John Donne*  
 (B) *Hydrotaphia*  
 (C) *The Complete Angler*  
 (D) *Religio Medici*
38. Who wrote *Hydrotaphia or Urn Burial* (1658) inspired by the discovery of some fifty urns in the neighbourhood?  
 (A) Milton  
 (B) Izaak Walton  
 (C) Thomas Browne  
 (D) Thomas Fuller
39. *Bussy D'Ambois*, *Caesar and Pompey* and *The Tragedy of Philip Cabot* are some of the best known tragedies of  
 (A) John Marston  
 (B) George Chapman  
 (C) Thomas Heywood  
 (D) Thomas Dekker
40. *The Witch* and *Game at Chess* are the last plays of  
 (A) Beaumont (B) Tourneur  
 (C) Middleton (D) Webster
41. One of the greatest contemporaries of Bacon, whose last book *Ecclesiastical Polity* was published in 1597, was  
 (A) Raleigh (B) Hooker  
 (C) Dekker (D) Middleton
42. Who authored the series of *characters* (1614), written from the point of view of the courtier and are epigrammatic and witty?  
 (A) Thomas Overbury  
 (B) Samuel Butler  
 (C) John Earle (D) Francis Bacon
43. *Ode of Wit* is a small masterpiece of  
 (A) Andrew Marvell  
 (B) George Herbert  
 (C) Abraham Cowley  
 (D) John Pope

44. *The Definition of Love* and *To His Coy Mistress* are the famous poems of  
 (A) Abraham Cowley  
 (B) Henry Vaughan  
 (C) John Donne  
 (D) Andrew Marvell
45. *Hudibras* is a famous work of  
 (A) Dryden (B) Butler  
 (C) Donne (D) Bacon
46. Dr. Faustus makes a deal of surrendering his soul in return for 24 years of life with  
 (A) Eunuchus  
 (B) Mephistopheles  
 (C) Bobadill (D) Brainworm
47. In Jonson's *Every Man in His Humour* who is the jealous husband ?  
 (A) Kitley Merchant  
 (B) Edward Knowell  
 (C) Mathew  
 (D) Stephen
48. *The Pilgrim's Progress* which has been called "the holy grail of puritanism" was written by  
 (A) John Milton (B) Burton  
 (C) Bunyan (D) Buccanan
49. Who has been called an opportunist for statements like "A mixture of lie doth ever add pleasure" ?  
 (A) Jonson (B) Dr. Johnson  
 (C) Donne (D) Bacon
50. The play by Marston that foreshadows Shakespeare's *The Tempest* is  
 (A) *The Dutch Courtesan*  
 (B) *The Malcontent*  
 (C) *Antonio's Revenge*  
 (D) *Antonio and Mellida*
51. In 1660, which marks the beginning of the Restoration Age, who among the following was restored to the English throne ?  
 (A) James II (B) Edward II  
 (C) Charles II (D) Henry V
52. In the Restoration era almost the entire England was divided into two parties :  
 (A) the *Whigs* and the *Tories*  
 (B) the *Democrats* and the *Republicans*  
 (C) the *Catholics* and the *Protestants*  
 (D) the *Conservatives* and the *Liberals*
53. Which period "marks the real moment of birth of our modern English prose", according to Arnold ?  
 (A) The Elizabethan  
 (B) The Jacobean  
 (C) The Puritan  
 (D) The Restoration
54. Poetry in the Restoration period was predominantly  
 (A) lyrical (B) satirical  
 (C) sentimental (D) philosophical
55. *Absalom and Achitophel* and *Mc Flecknoe* are the best satires of  
 (A) Dryden (B) Congreve  
 (C) Pope (D) Wycherly
56. An important element in Dryden's satire is his dexterity in handling the  
 (A) blank verse  
 (B) sonnet form  
 (C) heroic couplet  
 (D) None of the above
57. A satire by Dryden, chiefly personal in content and not very great as a work of art, but still immensely popular in its times was  
 (A) *Absalom and Achitophel*  
 (B) *The Medal*  
 (C) *Mc Flecknoe*  
 (D) *Hudibras*
58. Whose essay *On Myself* has been hailed as the perfect example of what a personal essay should be ?  
 (A) Cowley (B) Bacon  
 (C) Dryden (D) Bunyan
59. Who is credited for creating the modern prose style through his essays like *Essay on Satire* and *Essay on Epic Poetry* ?  
 (A) Bacon (B) Bunyan  
 (C) Dryden (D) Cowley

60. *Grace Abounding* is the autobiography of  
 (A) J. Collier  
 (B) A. Cowley  
 (C) John Milton  
 (D) John Bunyan
61. Who set a new trend in literary criticism through his *Examen of the Silent Woman* ?  
 (A) Milton (B) Bunyan  
 (C) Dryden (D) Bacon
62. Dryden emphasized three virtues for which the poet should arouse admiration. Which of the following is not one of them ?  
 (A) Valour (B) Justice  
 (C) Duty (D) Love
63. What does Dryden mean by the term "concernment" ?  
 (A) Duty (B) Sanity  
 (C) Compassion (D) Infatuation
64. Dryden's *All for Love* is a transitional play, showing the features of both, the heroic play and the  
 (A) sentimental tragedy  
 (B) sentimental comedy  
 (C) Restoration comedy  
 (D) comedy of humours
65. The finest examples of the sentimental tragedy or the she-tragedy are *The Fair Penitent* and *Jane Shore* by  
 (A) Dryden  
 (B) Nicholas Rowe  
 (C) William Congreve  
 (D) Wycherly
66. Congreve achieved immediate success with his first play  
 (A) *Double Dealer*  
 (B) *Love for Love*  
 (C) *Old Bachelor*  
 (D) *The Way of the World*
67. Mrs. Millamant and Mirabel are the famous characters of  
 (A) *Love for Love*  
 (B) *The Beaux Stratagem*  
 (C) *The Provok'd Wife*  
 (D) *The Way of the World*
68. The Restoration comedies such as *The Relapse*, *The Provok'd Wife* and *The Confederacy* are the works of  
 (A) Congreve (B) Vanbrugh  
 (C) Farquhar (D) Otway
69. Who wrote comedies such as *Love in a Bottle* and *The Recruiting Officer* in the Restoration Age ?  
 (A) Otway (B) Wycherley  
 (C) Vanbrugh (D) Farquhar
70. The contemporary of Dryden whose reputation lies chiefly on heroic plays such as *The Orphan* and *Venice Preserved* is  
 (A) Nathaniel Lee  
 (B) Thomas Otway  
 (C) Nicholas Rowe  
 (D) George Farquhar
71. The Great Fire that destroyed a major part of London occurred in  
 (A) 1606 (B) 1636  
 (C) 1665 (D) 1696
72. Who wrote *A Satyre Against Mankind* in 1675?  
 (A) Wycherley (B) Rochester  
 (C) Dryden (D) Katherine Philips
73. The Glorious Revolution that forced James II to flee occurred in  
 (A) 1688 (B) 1689  
 (C) 1690 (D) 1691
74. Newton's *Principia* was published in  
 (A) 1677 (B) 1687  
 (C) 1697 (D) 1707
75. Who wrote the *Essay Concerning Human Understanding* in 1690 ?  
 (A) Bacon (B) Dryden  
 (C) Congreve (D) Locke
76. Who is the 17th century author of *The Indian Emperor* ?  
 (A) Etheredge (B) Shadwell  
 (C) Dryden (D) Otway



77. *She Would If She Could* (1668) was written by  
 (A) Congreve (B) Farquhar  
 (C) Etherege (D) Vanbrugh
78. Which poem of Dryden was written in celebration of Charles II's restoration?  
 (A) *Absalom and Achitophel*  
 (B) *Annus Mirabilis*  
 (C) *Astrae Redux*  
 (D) *Conquest of Granada*
79. Who wrote 'Pindaric Odes' which influenced 18th century poetry?  
 (A) Herbert  
 (B) Andrew Marvell  
 (C) John Donne  
 (D) Abraham Cowley
80. To whom will you assign these lines:  
 "Death, be not proud", and  
 "For God's sake, hold thy tongue and let me love"?  
 (A) Robert Herrick  
 (B) John Donne  
 (C) George Herbert  
 (D) Henry Vaughan
81. Who said this about Donne: "for not keeping of accent Donne deserved hanging"?  
 (A) T.S. Eliot  
 (B) Ben Jonson  
 (C) S.T. Coleridge  
 (D) Robert Southey
82. Only one line "Death thou shall be dead" sums up the whole spirit of his writing. Whose?  
 (A) Ben Jonson  
 (B) John Donne  
 (C) George Herbert  
 (D) Crawshaw
83. Which of the following poems of Herbert is considered a predecessor of Bunyan's *Pilgrims's Progress*?  
 (A) The Pilgrimage  
 (B) The Church Porch  
 (C) The Gifts of God  
 (D) The Altar
84. How is George Herbert's poetry described?  
 (A) Turbulent  
 (B) Revolt against tradition  
 (C) Serene and quiet  
 (D) Boisterous
85. Who is the author of *The Temple*?  
 (A) John Donne  
 (B) Andrew Marvell  
 (C) Abraham Cowley  
 (D) George Herbert
86. In its broadest sense the Puritan Movement is regarded as  
 (A) a second Renaissance of the moral nature of man  
 (B) a religious movement  
 (C) a movement by narrow-minded and gloomy dogmatists  
 (D) a struggle for liberty
87. Under whom was the Commonwealth established in 1648?  
 (A) Charles I  
 (B) Richard Cromwell  
 (C) Thomas Cromwell  
 (D) General Monk
88. Given below are four important writers. Three belong to the Puritan period, one does not. Identify him.  
 (A) John Donne  
 (B) George Herbert  
 (C) Francis Bacon  
 (D) John Milton
89. In what lies the peculiarity of the Cavaliers?  
 (A) Open rebellion against Puritan ideals  
 (B) Lighter vein and gaiety, yet religiousness  
 (C) Licentiousness and triviality  
 (D) All of the above
90. To whom do we assign these charming poems – 'Corinna's Maying', 'Gather Ye Rose Buds While Ye May', 'To Daffodils'?  
 (A) Robert Herrick

- (B) Thomas Carew  
(C) Sir John Suckling  
(D) Sir Richard Lovelace
91. Some poets of the Puritan age called themselves the "Sons of Ben". Who among following is among them ?  
(A) Robert Herrick  
(B) Thomas Carew  
(C) Andrew Marvell  
(D) All of the above
92. The poet regarded as the link between the Renaissance and the classical age is  
(A) Cowley (B) Denham  
(C) Waller (D) All of these
93. Dr. Johnson begins his *Lives of the Poets* with  
(A) Edmund Spenser  
(B) Edmund Waller  
(C) Abraham Cowley  
(D) John Donne
94. To whom do we assign these lines wherein the poet argues that since everything in nature drinks, why shouldn't we ?  
"Fill up the bowl, then fill it high,  
Fill all the glasses there – for why  
Should every creature drink but I ?  
Why, man of morals, tell me why ?"  
(A) Umar Khayyam  
(B) Abraham Cowley  
(C) Edmund Waller  
(D) John Donne
95. Who wrote *Cooper's Hill* (1642) ?  
(A) Edmund Waller  
(B) Abraham Cowley  
(C) John Dryden (D) Denham
96. Who is author of the famous lines :  
"Stone walls do not a prison make,  
Nor iron bars a cage" ?  
(A) Sir Richard Lovelace  
(B) Sir John Suckling  
(C) Abraham Cowley  
(D) Edmund Waller
97. Who wrote the following lines ?  
"He that would hope to write well here-  
after in laudable things, ought himself  
to be a true poem; that is a composi-  
tion and pattern of the best and most  
honorable things."  
(A) John Milton  
(B) Sir Richard Lovelace  
(C) Ben Jonson  
(D) John Dryden
98. "Thy soul was like a star and dwelt apart;  
Thou hast a voice whose sound was like  
the sea-  
Pure as the naked heavens, majestic free;"  
The above lines are from *Sonnet on Milton*.  
Who wrote the sonnet ?  
(A) S.T. Coleridge  
(B) Robert Browning  
(C) William Wordsworth  
(D) None of the above
99. John Milton wrote a poem when he was at  
Cambridge, which still remains one of his  
best. Name it.  
(A) *L'Allegro*  
(B) *Il Penseroso*  
(C) *On the Morning of Christ Nativity*  
(D) *Lycidas*
100. John Milton was born in  
(A) 1607 (B) 1608  
(C) 1600 (D) 1601
101. How many books are there in *Paradise  
Regained* ?  
(A) Ten (B) Two  
(C) Four (D) One
102. Who is the hero of *Paradise Regained* ?  
(A) The Puritan Church  
(B) Christ  
(C) Satan  
(D) None of the above
103. What is the theme of *Paradise Regained* ?  
(A) The upliftment of man  
(B) The fall of man

- (C) The temptation of Jesus Christ  
(D) Praise of Puritan Church
104. What do "L' Allegro" and "Il Penseroso" mean ?  
(A) The cheerful man  
(B) The play-house  
(C) The pensive man  
(D) (A) and (C) respectively
105. Who said that the sonnet in Milton's hand "became a trumpet" ?  
(A) Dr. Johnson  
(B) Lord Tennyson  
(C) S.T. Coleridge  
(D) William Wordsworth
106. The plot of *Samson Agonistes* is taken from  
(A) *The New Testament*  
(B) *The Book of Judge*  
(C) *Greek Mythology*  
(D) *Plutarch's Lives*
107. Milton's *Samson Agonistes* is a tragedy on the Greek model. Whom does he follow here?  
(A) Sophocles (B) Seneca  
(C) Euripides (D) Aristotle
108. What is the literary form used in *Samson* ?  
(A) Iambic pentameter  
(B) Blank verse  
(C) Prose  
(D) Spenserian stanza
109. Who out of the following visited Samson in the Philistine prison ?  
(A) Manoah, his father  
(B) Delila, his wife  
(C) Harapha, the braggart  
(D) All of the above
110. Who is the hero of *Paradise Lost* ?  
(A) God (B) Satan  
(C) Jesus Christ (D) Adam
111. How many books are contained in *Paradise Lost* ?  
(A) 10 (B) 4  
(C) 14 (D) 12
112. When was *Paradise Lost* published ?  
(A) 1640-41 (B) 1667  
(C) 1663 (D) 1658
113. In Book III of *Paradise Lost* Satan comes to the earth. Where does he alight first ?  
(A) In the Garden of Eden  
(B) On the Sun  
(C) On Mount Niphates  
(D) None of the above
114. Who directs Satan to the earth in *Paradise Lost* ?  
(A) Sun (B) Gabriel  
(C) Raphael (D) Uriel
115. Name the angel who comes down to carry out the decree of God after the Fall.  
(A) Raphael (B) Gabriel  
(C) Michael (D) Son of God
116. What form does Satan take when he comes to tempt Christ in *Paradise Regained* ?  
(A) Serpent  
(B) An aged man in rural weeds  
(C) An Angel  
(D) None of the above
117. A story begins thus : "As I walked through the wilderness of this world I lighted on a certain place where was a den (Bedford Jail) and laid me down in that place to sleep; and, as I slept, I dreamed a dream." Identify the book and its author.  
(A) John Bunyan – *Pilgrim's Progress*  
(B) Dante – *Divine Comedy*  
(C) John Bunyan – *The Holy War*  
(D) John Milton – *Paradise Lost*
118. A critic, Taine, says, "Next to the Bible, the book most widely read in England is ..."  
(A) *Fairy Queen*  
(B) *Religio Medici*  
(C) *Unto This Last*  
(D) *Pilgrim's Progress*
119. The journey in *Pilgrim's Progress* is undertaken in  
(A) two stages



- (B) five stages  
(C) twelve stages  
(D) ten stages
120. Sir Thomas Browne's *Religio Medici* became an immediate success. It was translated into Latin, French, German, Dutch and Italian and was reprinted about eight times during the author's life-time. What is the theme of the work ?  
(A) The religion of a doctor  
(B) Doctors are not atheists  
(C) Religion is not incompatible with science  
(D) All of the above
121. One work of Sir Thomas Browne deals with number five. Which one ?  
(A) *Hydriotaphia*  
(B) *The Garden of Cyrus*  
(C) *Religio Medici*  
(D) *Christian Morals*
122. A prose writer of the Puritan age is known for his rhetorical and rhythmical style, rich fancy and classical learning. His book *Holy Living and Holy Dying* is admired for its pictorial quality but criticized for its Latinism. Name the writer.  
(A) Jeremy Taylor  
(B) Thomas Hobbes  
(C) Edward Hyde  
(D) Izaak Walton
123. Who is the leviathan of Hobbes' work *Leviathan* ?  
(A) A legendary sea monster  
(B) The state  
(C) England  
(D) None of the above
124. When was Coverdale's *Great Bible* issued?  
(A) 1540                      (B) 1610  
(C) 1560                      (D) 1604
125. One of the following prose works of the Puritan period influenced Dr. Johnson, Sterne, Charles Lamb. Name it.  
(A) Sir Thomas Browne's – *Vulgar Errors*  
(B) Robert Bacon's – *Anatomy of Melancholy*  
(C) Francis Bacon's – *Essays*  
(D) Izaak Walton's – *The Compleat Angler*
126. Some Protestants who had fled from Mary's reign of persecution and had settled in Geneva also translated the Bible. What is this translation known as ?  
(A) Bishop's Bible  
(B) Vulgate  
(C) Calvinistic Bible  
(D) Geneva Bible
127. Which critic refers to Milton's "the grand style" ?  
(A) William Wordsworth  
(B) Dr. Samuel Johnson  
(C) Mathew Arnold  
(D) S.T. Coleridge
128. Right or wrong, good or bad are concepts which according to Thomas Hobbes are  
(A) elevating  
(B) necessary for social uplift  
(C) determined by self-interest  
(D) determined by God
129. Spot the book written in the form of a dialogue between Piscator (fisherman) and Venator (hunter).  
(A) Thomas Fuller's – *Worthies of England*  
(B) Clarendon's – *History of Rebellion*  
(C) Izaak Walton's – *Compleat Angler*  
(D) John Selden's – *Table-Talk*
130. The first regular English Journal was started in 1622 by  
(A) Thomas Archer  
(B) Nicholas Burne  
(C) Addison and Steele  
(D) Both (A) and (B)
131. The theatres which were closed in 1642 were reopened in  
(A) 1652                      (B) 1660  
(C) 1662                      (D) 1670

132. Who may be regarded as representative of Dryden himself in his *Essay of Dramatic Poesy* ?  
 (A) Neander  
 (B) Eugenius  
 (C) Crites  
 (D) None of the above
133. The first Poet Laureate in England was  
 (A) Milton (B) Dryden  
 (C) Jonson (D) Pope
134. *A Game of Chess*, a political satire by Middleton is set in  
 (A) England (B) Scotland  
 (C) Spain (D) Italy
135. Dryden's *Absalom and Achitophel* dealt with the people's plan to prevent James from coming to the throne and make Duke of Manmonth the King, which is known as  
 (A) the Royal conspiracy  
 (B) the Protestant drill  
 (C) the Popish plot  
 (D) All of the above
136. Regarding whom Dr. Johnson said that he "found English of brick and left it of marble" ?  
 (A) Milton  
 (B) Shakespeare  
 (C) Ben Jonson  
 (D) Dryden

Match the following lists (Q. 137 to Q.152) and choose the correct answer using the codes given below.

137. List I List II
- |                            |              |
|----------------------------|--------------|
| a. <i>The Changeling</i>   | 1. Herbert   |
| b. <i>Oh, Shakespeare!</i> | 2. Middleton |
| c. <i>Affliction</i>       | 3. Vaughan   |
| d. <i>The Retreat</i>      | 4. Milton    |
- Codes:
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 3 | 4 | 2 | 1 |
| (B) | 2 | 4 | 1 | 3 |
| (C) | 4 | 1 | 2 | 3 |
| (D) | 3 | 2 | 4 | 1 |

138. List I List I
- |  |            |
|--|------------|
| a. <i>On Arriving at the Age of Twenty three</i> | 1. Marvell |
| b. <i>Pindarique Odes</i>                        | 2. Cowley  |
| c. <i>The Rehearsal Transposed</i>               | 3. Milton  |
| d. <i>The Infant Mortyrs</i>                     | 4. Crashaw |

- Codes:
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 3 | 2 | 1 | 4 |
| (B) | 1 | 3 | 4 | 2 |
| (C) | 4 | 1 | 2 | 3 |
| (D) | 2 | 4 | 3 | 1 |

139. List I List II
- |                                    |                     |
|------------------------------------|---------------------|
| a. <i>All Fools</i>                | 1. Thomas Dekker    |
| b. <i>The Shoemaker's Holiday</i>  | 2. John Fletcher    |
| c. <i>The Faithful Shepherdess</i> | 3. Thomas Middleton |
| d. <i>Moll Cutpurse</i>            | 4. G. Chapman       |

- Codes:
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 2 | 3 | 4 | 1 |
| (B) | 1 | 4 | 2 | 3 |
| (C) | 4 | 1 | 2 | 3 |
| (D) | 3 | 2 | 4 | 1 |

140. List I List II
- |                          |                                |
|--------------------------|--------------------------------|
| a. Ben Jonson            | 1. <i>The Devil's Law Case</i> |
| b. Beaumont and Fletcher | 2. <i>Cynthia's Revels</i>     |
| c. Heywood               | 3. <i>Philaster</i>            |
| d. Webster               | 4. <i>The Captives</i>         |

- Codes:
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 1 | 4 | 3 | 2 |
| (D) | 2 | 3 | 4 | 1 |

141. List I List II
- |                     |                                 |
|---------------------|---------------------------------|
| a. Philip Massinger | 1. <i>The Witch of Edmonton</i> |
| b. John Ford        | 2. <i>A Kind of No King</i>     |

- c. John Marston  
d. Beaumont and Fletcher
3. *Antonio's Revenge*  
4. *The City Madam*

**Codes:**

	a	b	c	d
(A)	4	1	3	2
(B)	2	3	1	4
(C)	4	1	2	3
(D)	3	2	4	1

**142. List I**

- a. Thomas Kyd  
b. Ben Jonson  
c. George Chapman  
d. Shakespeare

**List II**

1. *Cymbeline*  
2. *Cornelia*  
3. *The Staple News*  
4. *Eastward Ho*

**Codes:**

	a	b	c	d
(A)	1	4	2	3
(B)	3	2	4	1
(C)	2	3	4	1
(D)	4	1	3	2

**143. List I**

- a. *The History of Richard III*  
b. *The Advancement of Learning*  
c. *Leviathan*  
d. *Good Thought and Bad Times*

**List II**

1. Thomas Hobbes  
2. Thomas More  
3. Francis Bacon  
4. Thomas Fuller

**Codes:**

	a	b	c	d
(A)	1	2	4	3
(B)	2	3	1	4
(C)	3	1	2	4
(D)	4	2	3	1

**144. List I**

- a. *Sylva and Sylvaram*  
b. *The Scholemaster*  
c. *The Ways of Perfect Religion*  
d. *Holy Living*

**List II**

1. Francis Bacon  
2. Roger Aschem  
3. John Fisher  
4. Jeremy Taylor

**Codes:**

	a	b	c	d
(A)	4	3	2	1
(B)	3	2	1	4
(C)	2	1	3	4
(D)	1	2	3	4

**145. List I**

- a. *Edward the First*  
b. *The Unfortunate Traveller*  
c. *The Wounds of Civile War*  
d. *The Tragedy of Dido, the Queen Carthage*

**List II**

1. Thomas Nash  
2. Thomas Lodge  
3. George Peele  
4. Christopher Marlowe

**Codes:**

	a	b	c	d
(A)	3	1	2	4
(B)	4	2	3	1
(C)	1	3	4	2
(D)	2	4	1	3

**146. List I**

- a. *The Mourning Bride*  
b. *The Gentleman Dancing Master*  
c. *The Sullen Lovers*  
d. *Don Carlos*

**List II**

1. William Wycherly  
2. Thomas Otway  
3. William Congreve  
4. Thomas Shadwell

**Codes:**

	a	b	c	d
(A)	1	2	3	4
(B)	2	3	1	4
(C)	3	1	4	2
(D)	3	2	1	4



- 147. List I**
- a. Bobadill
  - b. Videna
  - c. Mephistopheles
  - d. Apollyon
- List II**
- 1. Bunyan
  - 2. Jonson
  - 3. Sackville
  - 4. Marlowe

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	4	1
(B)	3	4	1	2
(C)	4	1	2	3
(D)	1	2	3	4

- 148. List I**
- a. *The Relapse*
  - b. *The Rival Queens*
  - c. *The Confederacy*
  - d. *Cleomenes*
- List II**
- 1. Nathaniel Lee
  - 2. John Vanbrugh
  - 3. William Congreve
  - 4. John Dryden

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	4	4	2
(B)	3	1	4	1
(C)	2	1	2	4
(D)	4	2	3	2

- 149. List I**
- a. *The Man of Mode, or Sir Fopling Flutter*
  - b. *Love for Love*
  - c. *Aurengzeb*
  - d. *The Beaux Stratagem*
- List II**
- 1. George Farquhar
  - 2. George Etherege
  - 3. William Congreve
  - 4. John Dryden

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	1	3	4
(B)	2	3	4	1
(C)	4	1	2	3
(D)	1	3	4	2

- 150. List I**
- a. 1660
  - b. 1662
  - c. 1688
  - d. 1707
- List II**
- 1. Church of England restored
  - 2. England and Scotland unite
  - 3. Charles II restored
  - 4. Glorious Revolution

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	1	4	2
(B)	2	3	1	4
(C)	4	1	3	2
(D)	1	2	3	4

- 151. List I**
- a. 1660
  - b. 1682
  - c. 1687
  - d. 1704
- List II**
- 1. *The Battle of the Books*
  - 2. *Astraea Redux*
  - 3. *Religio Laici*
  - 4. *Principia*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	2	1	4
(B)	4	3	2	1
(C)	1	4	3	2
(D)	2	3	4	1

- 152. List I**
- a. 1611
  - b. 1616
  - c. 1625
  - d. 1653
- List II**
- 1. Cromwell becomes land protector
  - 2. Accession of Charles I
  - 3. Death of Shakespeare
  - 4. King James' Bible Published

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	2	1	4
(B)	4	3	2	1
(C)	1	2	3	4
(D)	2	3	4	1



## AUGUSTAN AGE: 18TH CENTURY LITERATURE

### THE AGE OF 18<sup>TH</sup> CENTURY

The period of 18<sup>th</sup> century is known by a variety of names.

- (1) **The Augustan Age.** The original Augustan Age was the brilliant literary period of Vergil, Horace, and Ovid under the Roman emperor Augustus (27 B.C. – A. D. 14). Since the eighteenth century, however, the term has also been applied to the period in England from approximately 1700 to 1745, on the ground that the leading writers of the period (such as Pope, Swift, Addison, and Steele) greatly admired the Roman Augustans, themselves drew the parallel between the two ages, and deliberately imitated their literary forms and subjects, their emphasis on social concerns, and their ideals of moderation, decorum, and urbanity. The poet Goldsmith was the first to call it, “The Augustan Age”.
- (2) **Neo-classical Age (The Age of Pope and Dr. Johnson).** The period of English history from 1700 to 1798, commonly referred to as the Pseudo-classical or Neo-classical age, may conveniently be divided into two; *The early half, from 1700-1740*, may be called the Age of Pope, for Pope was the leading poet and man of letters of the period, *the later half of the century from 1740-1798* may be called the Age of Dr. Johnson, for Dr. Johnson was its leading literary figure. During this time, first Queen Anne and then the three Georges ruled over England. Matthew Arnold refers to the period as, “Our admirable and indispensable 18<sup>th</sup> century”, for the age saw the rise of the social Essay and the Novel, and the development of the modern prose style. As during the Restoration Era, in this age also, the French influence pre-dominated and neo-classicism became more rigid and stringent.
- (3) **The Age of Prose and Reason. Matthew Arnold** called the age, “*the age of prose and reason.*” The age chronicled the triumph of English prose. The new interests of the age, arising from the changed political and social condition, demanded expression through pamphlets, magazines, and newspapers. The result is the development of prose, a development which astonishes us by its rapidity and excellence. (The greatest names in the period are the names of prose writers—*Addison, Steelse, Swift, Defoe Gibbon and Burke*. Indeed, *Poetry itself becomes prosaic, for it is used not for creative works of imagination, but for ethical essays, for satire, and for criticism.*) It is used for purposes which are suitable for prose and not for poetry. It is polished and refined in the hands of Pope, but it lacks fire, passion, enthusiasm—qualities proper to poetry. It does not appeal to the imagination, rather it seeks to please us by its realism, wit and common sense. *A hard intellectuality and rationality — prosaic qualities — reign supreme, even in the poetry of the era.*



## LITERARY TRENDS OF THE AGE

### (A) Literary Trends In First Half of The 18<sup>th</sup> Century

Literary trends of first half of the 18<sup>th</sup> century may be expressed in following heads :

- (1) **Dominance of Prose and Realism.** The 18<sup>th</sup> century society had been changed completely. Barbarity and corruption were prevalent in society. Women's condition was worst. Under these circumstances 'straight forward and realistic approach' replaced 'beauty and imagination' from literature. Consequently prose was used frequently. Poets are guided by, "Cold reason" and not by the, "fine madness" which, as *Dryden* points out, should possess a poet's brain. Their eyes do not roll with fine frenzy.
- (2) **The Rise of the Novel.** In the field of literature the most important phenomenon is the complete collapse of drama and the rise of the novel. Expansion of education and the rise of a new class of readers and publishers, the new patrons of literature, the circulating libraries and the increased leisure, enjoyed even by the lower sections of society, all contribute to the popularity of the novel. This new kind of prose fiction reflects the life of the middle classes and is distinguished from the earlier romances by its realism. There is not even one dramatist of outstanding merit in the age, while we have four outstanding novelists – *Fielding*, *Richardson*, *Smollett* and *Sterne* – writing practically at the same time.
- (3) **Emergence of the Social Essay.** Another outstanding feature of the literature of the age is the emergence of the social essay and the, "middle style" in prose. *Addison's* prose is the model of the middle style. We now find a prose suitable for miscellaneous purposes – for newspaper and political work, for the essay, for history and biography. We can very well say that with *Addison* begins the modern era in English prose. In the hands of *Addison* and *Steele* the Essay takes a great stride forward. They use it for the improvement of social manners and morals. In political prose, *Swift* is the outstanding figure : and in religious writing his *Tale of a Tub* has a similar importance.
- (4) **Claim of Having Classical Approach.** The age was classical. For the writers of the period claimed that the classical writers of ancient Greece and Rome were their models and that they were imitating the ancient classics. They insisted on beauty of form, and definiteness of expression which they found were the leading traits of their models. They were guided by reason, good sense, and wit; they wanted order and balance and every kind of excess and irregularity was abhorrent to them. *Thus they were classics, for they claimed to follow the classical qualities of moderation, tolerance, and good sense.*
- (5) **Pseudo-classicism.** But in reality, they were not *classical* but 'pseudo-classics' or sham or false classics. As **H. Grierson** in his *The Background to English Literature* establishes, the hallmark of the ancient classical literature is a harmonious balance between form and substance. This harmonious balance of form and substance is distributed in the Age of Pope. The writers of the period care for form, not for the weight of matter; they care only for manner, for artistic finish and polish, but not for genuine poetic inspiration. The content, thought and feeling, is subordinated to form.
- (6) **Critical Approach.** The French influence predominated during the period. *"The artificiality, the polish and the refinement of social life infected literature also. The general tendency of literature was to look at life critically, to emphasise the intellect rather than imagination, the form of, rather than the content of, a sentence.* They had a great regard for "correctness" and for the avoidance of extremes.
- (7) **Literature of the Town.** The literature of this period was *the literature of the town and the fashionable upper circles of the city of London.* The writers claimed to follow "nature" but the

nature they follow is “*human nature*” as revealed by the fashionable circles of London. It does not deal with “*nature*” that fascinates us in Wordsworth and Shelley.

- (8) **Lack of Epic Dramatic and Lyric Poetry.** Drama and epic, the grandest forms of poetry, were beyond the reach of the writers of this period. They lacked lyric intensity and could not write lyrics. They excel only in one kind of poetry, *i.e.*, *Satiric*, which is certainly not the highest or the best kind of poetry. This prevalent tendency to satire results from the unfortunate union of politics with literature. Nearly every writer of the day was used by the two political parties to hurl satires over the heads of each other. No doubt, the satires of Pope, Swift and Addison have rare brilliance and are the best in the language, but they cannot be called great literature. These giants were capable of far better things than those which occupied them all their lives.
- (9) **The Use of Only One Metre – the Heroic Couplet.** *Heroic Couplet* is the only verse form which they perfected and in which they excelled. It was used with rare brilliance and effect for satirical and intellectual poetry. But excessive refinement led to monotony and rigidity in the hands of the followers of Pope.

### (B) literary trends in later half of the 18th century

Following are the chief characteristics of literature of later period.

- (1) **The Classical Tradition.** The poets of the period, like Gray, eminently represent the persistence of classical dogma. The classical age was an age of prose and reason. The poetry of the age is as prosaic as it was in the hands of Pope. The poets are still dominated by the classical tradition, they adhere to the closed couplet and show a marked dislike for blank verse. Their critical doctrines are those of the previous age; and much of their work is marred by Augustan prejudices. Periphrasis, personifications, rhetorical declamations, and other artifices of the Augustans continue to be used.
- (2) **The Romantic Spirit.** However, there is a strong tendency among writers of the rising generation to abandon the practice of the school of Pope, and seek fresh subjects, fresh forms, and fresh modes of feeling and expression. Emotion, passion and imagination invade poetry more and more to the destruction of the old intellectuality and narrow principles. The dead hand of the past still checks and retards the new spirit, but it is markedly present in the works of a number of poets like Gray, Collins, Blake, Young, Cowper, etc.
- (3) **A Return to Nature.** A real feeling for the world of leaves and flowers. This feeling for nature was shown as early as Thomson’s *Seasons* (1730), it grew stronger and reached its culmination in the poetry of Wordsworth. Poets gradually turned away from the “town” and took more and more interest in country life. The works of poets, *like Gray, Cowper, Burns and Crabbe*, show a marked sympathy for the poor the down-trodden.
- (4) **Increasing Preference for simplicity.** *There is a distinct break-away from the artificial “poetic diction” of Pope and his school, and an increasing preference for simplicity and force in language. There is a rejection of the conventional “heroic couplet” and an adoption of other verse forms.*
- (5) **Revival of Colourful Middle Ages.** *In their search for fresh themes, writers turn to supernatural stories and legends.* There is a revival of interest in the past, especially in the colourful Middle Ages. The magic and mystery commonly associated with the Dark Age inspire and thrill a growing number of poets.
- (6) **Emphasis on Individual Interests.** *Emphasis is now laid on individual inspiration, intuition and imagination, and not on the classic rules of composition.*

- (7) **Transition from Pseudo-classicism to Romanticism:** The age of Johnson is remarkable for the transition from the Pseudo-classicism of the early 18th century to the Romanticism of the opening years of the 19th. It witnessed the rise of those new tendencies which came to their own with the turn of the century. Writers, like Gray, Johnson, *etc.*, may still cling to the classical tradition, but they are definitely men of the past; the future lies with the new spirit. Even the poetry of such writers reflects the rising trends.

## POETRY OF THE AGE

### (A) Classicism

- (1) **Alexander Pope.** Pope is the poet who represents best the early 18th century. Its literary merits and defects are alike conspicuous in his verse and he stands immeasurably above the numerous versifiers who may be said to belong to his school. Pope was the child of his age. The literary characteristics of the age are emphasis on wit and good sense, a genius for satire, a regard for correctness and the avoidance of extremes. The poets are not inspired by passion or enthusiasm : wit takes precedence over imagination, nature is concealed by artifice. All these merits and demerits of the age are faithfully represented by the poetry of Pope. It was an age of, "prose and reason" and even the poetry of the age is prosaic. A hard intellectuality and rationality, qualities proper to prose, mark the poetry of Pope. His themes too are prosaic – criticism, moral philosophy and satire – which require critical analysis and discussion. He is the most "correct" of English poets. Indeed, as **Johnson** points out, Pope wrote for his age, and he exhibits extraordinary art in ministering to the tastes of the age. Its critical, commonplaces are admirably summed up by him in his *Essay on Criticism*; and his *Essay on Man* summarises the current Ethical Code. His satires throw a flood of light not only on the characters of the poetasters of Grub Street, but also on the decline of educational and literary standards, and on the pedantry and corruption in high places. **Leslie Stephen** is, therefore, right when he says that not writer reflects, "*so clearly and completely the spirit of his own days.*" However, it is to be noted that Pope describes only the life of the upper classes of the city of London. The life of the lower sections of society, life of the dwellers in the countryside – shepherds, farmers, *etc.*, is ignored. Even the life of the upper classes has been dealt with only superficially. He deals only with the surface glitter, and ignores the reality behind.

His works may be summarised in three periods of his carrier :

- (i) The first period of his career lasts from 1704-1713. The more important works of this period are :  
  - (a) *The Pastorals*, (b) *Windsor Forest*, (c) *Essay on Criticism*, (d) *The Rape of the Lock*, (e) *Some minor poems – The Temple of Fame, The Messiah, etc.*
- (ii) The second period, extending from 1713 to 1725, *is the period of the great Homer translations*. The translation of the *Illiad* was begun in 1717, and was completed by 1720. The *Odyssey* appeared in 1725 and 1726. It was translated with the help of two classical scholars, Fanton and Broome. The two translations were perfectly successful and brought Pope immense wealth and popularity.  

In this middle period, Pope created some original poetry. The two pieces, *Elosia to Abelard*, and the *Elegy to the Memory of an Unfortunate Lady* are Popes' chief achievements in emotional poetry. He rises to true poetic greatness towards the close of the *Elegy*.
- (iii) The last and the greatest period of Pope's poetic output, from 1725-1740, may also be called the *Twickenham or the Horation period*. During this period, the poet was writing



his masterly satires on the hack-writers of Grub Street, carrying of his war of words with them. The masterpieces of this great period are :

(a) *The Dunciad*, (b) *Moral Essays*, including *The Essay on Man*. (c) *The limitations of Horace and the Epistle to Dr. Arbuthnot*. (d) *Two Dialogues, entitled 1758*.

- (2) **Matthew Prior (1664-1721)**. His contribution to satire is noteworthy. His parody of Dryden's *The Hind and the Panther* entitled *Story of the Country Mouse*, and his satire on contemporary philosophy, entitled *Alima, The Progress of the Mind*, in which he traces the advance of the soul from the ankles to the head, are among the best of his satires. However, Prior is best known not for his satire, but for his numerous poems for children. He recalls Samuel Butler in his handling of the octosyllabic couplets.
- (3) **John Gay (1685-1732)**. He showed a better talent for satire than Prior. His most important work *The Beaggr's Opera* is a satire on the Italian opera so popular in the age. *Trivia, or the Art of Walking the Streets in London* is a parody of *The Georgics* of Virgil. It is the most famous of the fashionable, "town eclogues," written also by such other poets as Swift, Lady Mary Wortley Montague, and some others. Gay's satire is mostly impersonal and good-natured and gay. A delightful, refreshing irony marks all his satire.
- (4) **Edward Young (1683-1765)**. Edward Young was one of the first imitators of Horace in the eighteenth century. **Sherburn** writes of him, "The first Horatian satires to achieve real success were the seven that Edward Young published in 1725-28, as *Love of Fame, the Universal Passion*. Practically all of Pope's satires post-dated those of Young, which were highly praised.
- (5) **Dr. Johnson (1709-84)**. Dr. Johnson comes next only to Pope among the verse satirists of the eighteenth century. His two verse-satires are *London (1738)* and *The Vanity of Human Wishes* is according to **Edmund Gosse**, "a much finer and more accomplished production." Johnson's style is heavy-handed and serious, and his attitude, too, is Juvenalian in its pessimism and noble disdain.

### (B) The Pre-Romantics

The period 1730-70 marks the beginning of movement from one distinct school or convention of English poetry towards another. To the first the epithet *Pseudo-Classical* is usually applied, and to the second the epithet *Romantic*. From as early as 1730, there were poets, including Thomson, Cowper, Collins and Gray, who formed a bridge, as it were between the two schools, and whose works have certain characteristics of both. These poets called Pre-romantics, have been discussed below : -

- (1) **Gray**. Gray is the central figure in that drift away from the dominant school of Classicism towards the rising school of Romanticism, which began with the publication of Thomson's *The Seasons* in 1730, and which reached its culmination with the publication of the *Lyrical Ballads* in 1798.

In the early poetry of Gray there is nothing romantic. In these early years of his career he was a complete classicist. His early odes-*Ode to Eton, Ode to Spring* and *Ode to Adversity* are examples of his classicism.

The famous *Elegy* marks a transition from the early period of classicism to the later period of Romanticism. It has many classical touches. It is the masterpiece of the "*Il Penseroso*" school then in fashion and has summed up for all English readers and for all times the poetry of the tomb. It has also an abundance of and for all times the poetry of the tomb. It has also an abundance of personifications and other artifices of the classics. Despite its many conventional touches it is "*Romantic in its mood, and stands as a transition between his period of classicism and his more highly imaginative poetry.*" We may add that besides its

romantic mood, *The Elegy* is also romantic in its true, humanitarian note and its feeling for nature. In its subjective tone, in its vague aspirations, fondness for solitude and gloomy meditation, it is quite different from other poems of the fashionable school.

The two *Pindaric odes* show Gray well on the way towards romanticism. “*The two odes, specialty ‘The Bard’, are the most imaginative poetry Gray ever produced, and were distinctly in advance of the age.*” In these *Odes*, Gray does no longer follow his age, *he strikes out ahead of it and helps to mould its literary tastes*. From this time, the people began to regard him as a romantic and looked for wild and extravagant production from his hand. But besides these works Gray, the romantic, is still unable to free himself from the shackles of classicism.

This freedom came with his translations from, and adaptations of, Norse and Welsh mythology and poetry. In *The Fatal Sisters, The Descent of Odin, and The Triumphs of Owen*, Gray is strictly a romantic.

Gray could not harmonise these two contrary tendencies as was done by Keats at a later date. But there is no denying the fact that he was a precursor of romanticism, one who gave the romantic impulse, “*a practical poetic form*” for the first time and expressed its chief features in his poetry.

- (2) **Collins.** Gray and Collins, the two greatest precursors of the Romantic Revival in England, have always been grouped together in literary history. There are, no doubt, certain superficial resemblances between the two poets. In their own times, the two stood close together as lyric poets and apart from the other poets of their day. Both of them were violently criticised in their own age as poets, who sought for “new beauties.” Both of them wrote *Odes* at a time when lyric poetry was not in fashion, and both avoided the satirical and social poetry which was the reigning taste of the day.

Collins was certainly superior to Gray in lyrical and emotional content. His *Odes* are superior to those of Gray. There is no doubt that in his *Eclogues*, Collins is inferior to the other poetic compositions of Gray. It has been said that, “Collins of *The Odes*, at his best, is the poet of all time in general and no time in particular : the Collins of the *Eclogues* is everywhere the poetaster of the eighteenth century.” *The Odes* of Collins retrieve his position and make him superior to Gray in respect of lyricism and emotional power.

But Gray is the superior to Collins in architectural design and ornament in poetry. It does not mean that Collins has no design or ornament but, as a finished workman, Collins is often open to reproach. It is worth noting that both, Gray and Johnson, blame him on just the same grounds. Collins structure and diction are often obscure and unintelligible. His images, words and phrases are often carelessly chosen. These defects are not found in Gray.

Gray and Collins are the two last lyrical poets of England whose art is consciously directed and held in check by the Pseudo-classic school of the early 18th century. Both of them were also alive to the rising school of romanticism, but in both, to a very great extent, the romantic impulse was suppressed by their much greater art-consciousness and the spirit of Greek and Roman Literature.

- (3) **James Thomson (1700-48).** A typical transitional poet, James belongs to the first half of the eighteenth century. He began writing when Pope was at the height of his popularity, yet he broke away from the tradition of his schools to explore, “fresh woods and pastures.” His *The Seasons* published in 1730 is an important landmark in the history of English poetry. He bade good-bye to the heroic couplet, and used other measures – the blank verse and the Spenserian stanza. Spenser and Milton, rather than Dryden and Pope, are his masters. *The Seasons* is the first really important poem in which Nature becomes the central theme. Its historical significance is great, for its influence was wide and all-pervasive. It was widely imitated by

scores of poets. From this time onwards, Nature became increasingly prominent in English poetry.

Thomson's *Castle of Indolence* (1748) is in Spenserian stanzas as captures much of the luxuriant, imaginative colour of the Elizabethan poet. Thomson anticipates the romantics in his love of nature in his treatment of new subjects, in his strong imagination, and in his giving up of the heroic couplet. But his diction often degenerates into typical neo-classical bombast and artificiality.

- (4) **Oliver Goldsmith (1728-74)**. Goldsmith was the contemporary of **Dr. Johnson**, as **Thomson** was that of Pope. He was as essentially a conservative. In literary theory, as Dr. Johnson, of whose "Club" he was an eminent member. He has left behind him two important poems, *The Traveller* (1764) and *The Deserted Village* (1770), and both are in heroic couplets. The first poem is didactic and is concerned with the description and criticism of the various places and people of Europe which Goldsmith visited as a tramp. The second poem is rich in natural descriptions, and is vibrant with a peculiar note to sentiment and melancholy which foreshadows nineteenth century romantics. The substance of both the poems foreshadows the rising romanticism of the day, but the diction is artificial and pompous in the pseudo-classical tradition of the past.
- (5) **William Cowper (1731-1800)**. He is another of the great pre-romantics. "He", says **Compton-Rickett**, "is a blend of the old and the new, with much of the form of the old and something of the spirit of the new." In his satires he imitated the manner of Pope, but his greatest poem *The Task* is all his own. It is written in blank verse, and contains the famous line: "*God made the country and man made town*," which indicates his love of Nature and humble humanity. However, the classical element in him puts down the new and the romantic. "There is a tenderness in poems like *My Mother's Picture*, that not even Goldsmith in his verse can quite equal; while his fresh and intimate nature-pictures point to a stage in the development of poetic naturalism, more considerable than we find in Thomson and his immediate successors". He is the first to strike that democratic knot which reaches its full flowering in the poetry of Wordsworth.
- (6) **George Crabbe (1754-1832)**. He continued the neo-classic tradition as far as his diction is concerned and was decisively dubbed as, "a Pope in worsted stocking", for this reason. In his masterpiece *the Village*, which is mostly descriptive of the miseries of the poor villagers, he is an uncompromising realist. He showed much concern for the humble humanity living in the lap of nature, but it was left for Wordsworth to glorify their simplicity and humility. Crabbe's excessive boldness as a realist alienates him both, from the polish of the neo-classical school, and the romanticism of the rising school. But by his plain and realistic treatment of the life of the villagers, he served to focus attention on their miseries. He occupies an important place in the naturalistic reaction against Pope and his school.
- (7) **Robert Burns (1759-96)**. He was a Scottish peasant who took to poetry and became the truly national poet of Scotland. His *Poems, chiefly in the Scottish Dialect* (1786) sky-rocketed him to fame. All these poems reflect the spirit of romanticism in their spontaneity, humour, pathos, love of nature and her lowly creatures, including the sons of the soil. Sometimes, indeed, Burns tries to write in the "correct" manner of the Augustan school, but in such poems he is unimpressive and insipid. Burns was influenced a great deal by the spirit of the French Revolution. His love and sympathy extended even to the lower animals, whom he studied minutely and described feelingly, says **Hudson**, "he is the mouthpiece of the growing faith in Liberty, Equality and Fraternity."
- (8) **William Blake (1757-1827)**. Blake was the first to introduce the romantic note of mysticism in English poetry. In his poetry we are very close to Wordsworth. Though he is a transitional poet or a precursor of the Romantic Revival, in many ways he is even more romantic than the



romantic poets. He is best known for his three thin volumes— *Poetical Sketches* (1783), *Songs of Innocence* (1789) and *Songs of Experience* (1794), which contain some of the most precious gems of English lyricism. He had vision of a world regenerated by a gospel of universal brotherhood, “transcending law”. He loves Nature, but all Nature for him is, “afire with God”, she is for him, “a window to God”. He may not spiritualise Nature, but he comes very near to doing so. With Blake, we are on the very threshold of the romantic era.

- (9) **The Churchyard School.** A renewed interest in the poetry of the old English masters, more specifically, Spenser and Milton are among the special features of medieval revival. Under the inspiration of Milton’s *Penseroso*, there grew up a school or cult of melancholy and the poets of this school are known as “*the churchyard school of poets*” Gray’s *Elegy Written in a Country Churchyard* is the best and the most popular poem of this school. In this connection mention may also be made of *Edward Young* who in his *Night Thoughts* imparted the romantic touch of melancholy to the poetry of the period, for it became a fashion to imitate Young and write, like him, in a melancholy vein.
- (10) **“The Ode” in the 18th Century.** There are two important forms of the ode : (I) *The Pindaric Ode* (II) *The Horatian Ode*.
- (I) **The Pindaric Ode.** Pindar (6th to 5th century B.C.) was the greatest lyric poet of ancient Greece. He was the father of the *Pindaric* or “*Choric*” Ode. They were written generally in honour of the gods or to sing the triumphs or victories of rulers or athletes. Hence they are also known as “*triumphal*” odes. A Pindaric ode has a fixed stanza-structure or pattern. The number of stanzas may vary, but they are invariably arranged in groups of three, each group being called a *triad*. The first stanza in each triad is called a “*trophe*”. It was chanted by the dancing chorus as it proceeded in one direction, the second stanza in each *triad* is called an “*ante-strophe*”—it was chanted by the chorus as it returned. The third stanza in each triad is called an “*epode*”, and was sung when the chorus was stationary. Pindar’s odes range from one triad to thirteen in length. Gray’s fame as a writer of odes rests largely on the two *Pindaric Ode – The Progress of Poesy* and *The Band*.
- (II) **The Horatian or “Personal” Ode.** This kind of ode has been named after the Latin poet, Horace, who imitated Pindar, but with far reaching differences. The Horatian ode consists of a number of stanzas with a more or less *regular metrical structure* but without any division into triads of the Pindaric. It may be rhymed or unrhymed. This kind of ode is light and personal (not choric) without elaboration and complexity of the Pindaric. Many of the finest English odes are of this lighter sort. Some notable example are: *Collin’s Ode to simplicity and Ode to Evening*; *Gray’s Eton Ode* and *Ode to Spring*; *Wordsworth’s Ode to Nightingale*.

## PERIODICAL ESSAY AND PROSE SATIRE

**The Periodic Essay.** The 18th century social life and its conditions produces a peculiar kind of essay, called ‘Periodicals’, because it was not published in a book form like other types of essays, say *The Essays* of Bacon, but was published in journals and magazines which appeared “*periodically*”, *i.e.*, after fixed intervals of time. It differs from other types of the essay in as much as its aims were deliberately social, *i.e.*, the improvement of the manners and morals of the people. Therefore, it is also called the *Social Essay*.

Important Periodical Essayists are :

- (I) **Steele and Addison.** The aim of the periodical essay, as handled by Steele and Addison, was in the words of **Davis Daiches**, “frankly educative.” The two co-workers set the tone for

the periodicals to come, and made it a landmark in the literary history of England. According to **Courthope**, *The Tatler* and *The Spectator* were the first organs in which an attempt was made to give form and consistency to the opinions arising out of the social contact between different classes.

Addison excluded politics, religious controversy, and pedantry, but he embraced every topic of literary, social, or moral interest. Therefore, both Addison and Steele may be regarded as great periodical essayists of the period because of their epoch making works.

- (II) **Dr. Johnson.** About a hundred papers of Dr. Johnson were contributed to *The Idler*, which appeared between 1758 and 1760. These essays are lighter and shorter than those published in the periodical *The Rambler*. *The Rambler* appeared twice a week, between 1750 and 1752. Dr. Johnson as an essayist was much more serious in purpose than was Steele. His lack of humour and unrelieved gravity coupled with his ponderous English make his *Rambler* paper quite a heavy reading. This accounts for the lack of popularity of *The Rambler*, and it could not survive for long.

As a prose writer, Dr. Johnson is known for his *Preface to his Dictionary*, his essays and articles contributed to various periodicals, his philosophical novel *Resselas*, and his critical works *Lives of the poets* and *preface to Shakespeare*. Dr. Johnson was the great Cham or literary dictator of his age and an accepted arbiter of taste. His style, though vigorous and direct, is too heavy and learned and for want of a better name is called 'Johnsonese' which Chambers's Dictionary defines as "Johnsonian style idiom, diction or an imitation of it - ponderous English, full of antitheses, balanced triads, and words of classical origin." He lacked the true essay manner and so, does not stand very high as an essayist. However, his prose-style merits a more detailed consideration.

- (III) **Edward Cave and Ralph Griffith.** A significant development in the later half of the 18th century was the creation of the "magazine" variously called *The Review* and the digest. It was an anthology of interesting and significant material which had already appeared in recent newspapers or periodicals. The first of such magazines was Edward Cave's monthly. *The Gentleman's Magazine* made a modest beginning in 1731. The vogue of the magazine caught on and many magazines, including *The Magazine of Magazines* (1750-51), appeared and disappeared. *The Magazine* was in course of time more and more devoted to the criticism of books. The first of the periodicals devoted largely to literary criticism was Ralph Griffith's *Monthly Review* (1749-1845). These reviews are the fore-runners of the literary reviews of the 19th century.

- (IV) **Oliver Goldsmith** is the most important of the essayist of the later 18th century. From 1757 to 1792, he contributed to no fewer than ten periodicals, including *The Monthly Review*. His own periodical *The Bee* (1759) ran to only eight weekly numbers, *The Citizen of the World* (1762) – Goldsmith's best work – is a collection of essays which originally appeared in *The Public Ledger* as the "*Chinese Letters*" (1760-61). He did much to revive the popularity and prestige of the periodical. He avoids bitterness, coarseness, pedantry and stiffness. His style lacks the boldness of the aristocratic manner, and it escapes the tendency of his generation to follow Johnson into excessive heaviness of diction and balanced formality and of sentence structure. Johnson's friend and admirer, Goldsmith, was made of the stuff which enters into the composition of a true essayist. He is the last inheritor of Addison and Steele. He had the true essay manner. He started his career as an essayist with his contributions to *The Bee* (1759), a weekly which did not survive for long. Among these essays the best known is the tender prose-poem, *The City Night piece*, which may be regarded as the finest specimen of his art in this field. "These essays of Goldsmith in *The Bee* are a real success: he has

understood the true ethos of periodical essay and has produced papers which are short, light, witty, and yet informative, including a wide variety of subject-matter.”

But, his art reaches perfection in the essays contributed to *The Public Ledger* (1760-61) and later published under the title – *The Citizen of the World*. These essays are in the form of a series of letters supposed to have been written by a Chinaman during his visit of observation and study to the capital England.

- (V) **Biographers and Letter Writers.** The eighteenth century produced a number of biographers, autobiographers, and writers of letters. **James Boswell** (1740-95), the biographer of Dr. Johnson, has the pride of place among them. His work is as massive as the great Johnson himself. His *Life of Johnson* is a unique work of its kind. Boswell’s biography of Dr. Johnson has immortalised him as well as the great Doctor. Among the autobiographers, mention may also be made of Gibbon, Lord Harvey and John Wesley. Lady Mary Worley Montagu, Cowper, Chesterfield, Gilbert White, Gray and Horace Walpole were some of the famous letter-writers of the eighteenth century. Lord Chesterfield’s *Letter to His Son* has a universal interest and so has become immortal. In this connection, mention may also be made of **Dr. Johnson’s Letter to Lord Chesterfield** which gave a knock-out blow to the system of patronage.
- (VI) **The Historians.** The eighteenth century was a great age of historical writing. **Edward Gibbon** (1737-94) – The writer of the monumental *The Decline and Fall of the Roman Empire* – was the greatest of the historiographers of the age. His attitude is entirely rational. His style is dignified and somewhat ponderous. He can effectively combine harmony and majesty with logic and precision.
- (VII) **Edmund Burke (1729-97).** Burke was the greatest orator of the age. He dealt with the pressing political problems facing the British Empire. His works concerning Indian and American affairs and the French Revolution are written in well-reasoned, brilliant and rhetorical prose which cannot fail to impress even the most indifferent reader.

### (C) Prose-Satire

- (1) **Addison.** Addison’s aims were frankly and degradedly reformatory and corrective, and he laughs at the follies of the age in order to correct and improve them. He is more concerned with social reform and moral instruction than with pure entertainment. The characteristic humour of Addison is satiric, and we come across satire everywhere in the pages of the *Spectator Papers*. As a matter of fact, Addison is one of the greatest satirists in the English language.

*As a satirist, Addison is neither malicious nor ferocious nor virulent.* He ridicules to correct and improve and not to degrade, slander or insult. Neither is his satire universal, like that of Swift, who laughs bitterly at mankind as a whole. Addison ridicules the follies and frivolities, weaknesses and absurdities of his age, but never virtue and good sense. Feminine vanity, coquetry, triviality, and their craze for fashion is most frequently satirised. He regards women as another name for triviality, but he never means to insult them or degrade them.

**As Courthope** points out, irony is the very essence of Addison’s humour and satire. Irony may be defined as the use of language with a meaning opposite to what the words apparently convey. Irony may also be defined as the simulated adoption of another’s point of view. The ironist praises highly what he, reality, seeks to expose and ridicule. In short, irony is an indirect means of exposure and ridicule, and satirists make good use of it as an instrument. The difference between the satire of Swift and that of Steele and Addison is due mainly to two causes. The first and fundamental cause is the difference between the men in character.



Swift's satire was savage because there was savagery in his own nature; whereas Steele was the most genial and kind-hearted of men, and though there may have been some taint of malice in Addison, he was essentially good-natured. The second and subsidiary cause was the difference in the circumstances in which the satires were produced. Swift's great satires were substantive works; and even the shorter, occasional papers were, for the most part, independent of their surroundings. But the papers of Steele and Addison had to conform to the general tone of the periodicals to which they were contributed. We cannot imagine the Yahoos in *The Spectator*. The spirit of the papers on Mandonella spread over *The Tatler* and from it transmitted to *The Spectator*, in place of the raillery about puffs and patches and furbelows and Picts and Salamanders.

- (2) **Swift.** Swift, in his satires, lashes with rare Zeal at all kind of aberrations and departures from the normal. In a *Tale of a Tub*, he lashes at the follies and corruptions of religion and in the *Battle of the Books*, it is the literary affectations and hypocrisy that come under his lash. In the *Gulliver's Travels*, he strips the whole of humanity with a mad glee and shows that man is a filthy creature filled all over with excrements. He uses all the known stylistic devices, allegory, digression, fable, irony, etc. as instruments of his satire. He knew that satire conveyed indirectly is more effective than the direct one, and so often invests it with a double meaning. In *The Tale of a Tub*, the story of the three brothers dividing their father's coat, is a brilliant allegorical cloak to hide the satire on religions intolerance and pretension. *The Meditations upon a Broomstick* and *The Battle of the Book* are both complete, long drawn out metaphors, right from the beginning. The whole of *The Gulliver's Travels* is a story with a double meaning. Swift is a master of the art of story-telling and it is a measure of his greatness, that the greatest of the children's classics is also one of the greatest and bitterest of satires in the language.

Irony is the most potent weapon of satire in the armoury of Jonathan Swift. Irony is the used of language with an opposite or at least different tendency. Thus, in *The Battle of the Books*, Swift does not tell us that Bentley, the keeper of the Kings's Library, was very rude to Boyle. Rather, he praises him for his courtesy. Irony is like homeopathic treatment. It was such a simulated attitude which Swift used to expose the hypocrisy and pretension of Paridge, the almanac-maker. A very similar attitude was adopted by in *A Modest Proposal to Irish Parents*, containing his calibrated advice that children should be pickled and eaten to save the cost and trouble of brining them up. In *The Battle of the Books*, we get this type of irony in the accounts of Momus and the Goddess of Criticism, helping the moderns in their war with the ancients, as well as in the march of Wotton and Bentley in search of some isolated ancients. In *The Gulliver's Travels*, every aspect of English life, English professions, politics, religion, habits, institutions, has been ironically treated.

In the beginning of *The Battle of the Books*, mankind is likened to the Commonwealth of Dogs, and human quarrels are said to be motivated by the same reasons— a bone or a female is always at the root of it. These are examples of imagery in his satires.

In some way, swift's satire comes to have an element of the comic in it. In *The Battle of Books*, we get the humorous picture of the pot-bellied Bentley who, "endeavouring to climb up, is obstructed by his own unhappy weight, and tendency towards his centre", in fact all the moderns have a mighty "pressure about their posteriors and their heels", which always keeps them down. This humorous vein runs throughout the description of the fighting between the ancients and the moderns.

Thus, both, the bulk of Swift's satire and its quality, make him undoubtedly the prince of English satirists.



## MULTIPLE CHOICE QUESTIONS

1. Which Age was referred by Saintsbury *The Peace of the Augustans*?  
 (A) The Age of Milton  
 (B) The Age of Dryden  
 (C) The Age of Pope  
 (D) The Age of Tennyson
2. In the 18th century the status of women was  
 (A) moderately high (B) very high  
 (C) low (D) that of a slave
3. Who was the first to call the age of Pope and Johnson as "the Augustan Age" ?  
 (A) Steele (B) Goldsmith  
 (C) Johnson (D) Burke
4. Who called the Augustan Age as the "age of prose and reason" ?  
 (A) Johnson (B) Addison  
 (C) Swift (D) Arnold
5. In the Age of Pope which kind of poetry dominated the other kinds?  
 (A) Epic poetry (B) Lyric poetry  
 (C) Satiric poetry (D) Romantic poetry
6. The first important work of Pope which appeared in 1711 is  
 (A) *The Rape of the Lock*  
 (B) *The Pastorals*  
 (C) *The Dunciad*  
 (D) *An Essay on Criticism*
7. Which classical scholar had helped Pope in the translation of *The Odyssey* into English ?  
 (A) Fenton (B) Broome  
 (C) Addison (D) Both (A) and (B)
8. Who has said, "If Pope be not a poet, where is poetry to be found" ?  
 (A) Dr. Johnson (B) Arnold  
 (C) Wordsworth (D) Coleridge
9. "True wit is nature to advantage dressed What oft was thought, but never so well expressed."  
 This couplet is a famous quote from  
 (A) Swift (B) Pope  
 (C) Dryden (D) Shakespeare
10. Which mock epic by Pope was a devastating attack on a number of poetasters and hack writers of Grub Street?  
 (A) *The Rape of the Lock*  
 (B) *The Dunciad*  
 (C) *Epistle to Arbuthnot*  
 (D) *Moral Essays*
11. The *Two Treatises of Government* published in 1689-90 was written by  
 (A) John Locke (B) Francis Bacon  
 (C) Alexander Pope (D) Dyden
12. Who among the following was associated with *The Tatler*?  
 (A) Lamb (B) Johnson  
 (C) Richard Steele (D) Arnold
13. In Pope's poetry which of the following has been most meticulously maintained?  
 (A) Emotional appeal  
 (B) Nature worship  
 (C) Satirical tone  
 (D) Correctness of form and expression
14. Atticus is a character in which of the following satires of Pope ?  
 (A) *The Epistle to Arbuthnot*  
 (B) *The Rape of the Lock*  
 (C) *The Dunciad*  
 (D) *Epistles of Horace Imitated*
15. The character Atticus is a caricature of  
 (A) Addison (B) Steele  
 (C) Johnson (D) Bacon

16. Who was first crowned the hero of the Dunceland in *Dunciad* ?  
 (A) Arbuthnot (B) Atticus  
 (C) Theobald (D) Cibber
17. Who wrote a parody on Dryden's *The Hind and the Panther*, entitled *Story of the Country Mouse*?  
 (A) John Gay (B) Matthew Prior  
 (C) Edward Young (D) Dr. Johnson
18. *London* and *The Vanity of Human Wishes* are the two verse-satires by  
 (A) John Pope (B) Dr. Johnson  
 (C) Edward Young (D) Matthew Prior
19. Which poetic work of Thomas Gray has been hailed as a mark of transition between the classical school and the romantic school?  
 (A) *Ode to Eton* (B) *Ode to Spring*  
 (C) *The Descent of Odin*  
 (D) *The Elegy*
20. Which of the following pre-romantic poets wrote *The Seasons* ?  
 (A) Collins (B) Gray  
 (C) Thomson (D) Goldsmith
21. Thomson's '*Castle of Indolence*' has been written in  
 (A) Blank verse (B) Free verse  
 (C) Spenserian Stanzas  
 (D) Sonnets
22. The two most important poems by Oliver Goldsmith are  
 (A) *The Task* and *The Traveller*  
 (B) *The Traveller* and *The Deserted Village*  
 (C) *The Deserted Village* and *The Task*  
 (D) *The Task* and *The Revolt of Islam*
23. Who is known for his piercing lyric such as *My Love is Like a Red, Red Rose* and *A Found Kiss and then We Sever* ?  
 (A) Blake (B) Gray  
 (C) Cowper (D) Burns
24. Which poem by Cowper, written in blank verse contains the famous line "God made the country and man made town" ?  
 (A) *The Task* (B) *The Village*  
 (C) *Songs of Experience*  
 (D) *The Deserted Village*
25. Collin's *Ode to Simplicity* and *Ode to Evening*, Gray's *Eton Ode* and *Ode to Spring* and Wordsworth's *Ode to Nightingale* are written in the form of  
 (A) Pindaric ode (B) Horatian ode  
 (C) Petrarchan ode (D) Spenserian ode
26. In the first number of *The Tatler*, Steele announced that the activities of the new journal will be based upon the  
 (A) history of England  
 (B) men of letters  
 (C) literature of the age  
 (D) clubs
27. About a hundred papers of Dr. Johnson were contributed between 1758 and 1760 to  
 (A) *The Spectator* (B) *The Tatler*  
 (C) *The Idler* (D) *The Rambler*
28. Edward Cave's monthly, which made a modest beginning in 1731, was named  
 (A) *The Magazine*  
 (B) *The Gentleman's Magazine*  
 (C) *The Review*  
 (D) *The Monthly Review*
29. Oliver Goldsmith's own periodical which ran to only eight weekly numbers was named  
 (A) *The Bee* (B) *The Wrangler*  
 (C) *The Public Ledger*  
 (D) *Coverley Papers*
30. *The Citizen of the World* by Goldsmith originally appeared in  
 (A) *The Spectator* (B) *The Rambler*  
 (C) *The Public Ledger*  
 (D) *The Monthly Review*
31. *The Vision of Mirza* and *Public Credit* are popular allegories by  
 (A) Goldsmith (B) Addison  
 (C) Steele (D) Johnson
32. Sir Roger De Coverley was  
 (A) the publisher of "Coverley Papers"



- (B) the patron of Addison  
 (C) the famous imaginary old man of Addison's essays  
 (D) the owner of the Spectator Club
33. Addison has often been hailed as the pioneer of  
 (A) the essay form  
 (B) the modern novel  
 (C) prose fiction  
 (D) the middle style
34. Who called Addison's prose as "Attic" and "Asiatic" ?  
 (A) Johnson (B) Steele  
 (C) Arnold (D) Addison himself
35. *Preface to Shakespeare* and *Lives of the Poets* are the chief critical works of  
 (A) Steele (B) Pope  
 (C) Johnson (D) Burke
36. In which of his works Jonathan Swift imitates and ridicules the solemn style and manner of a princely pious moral essayist?  
 (A) *A Tale of a Tub*  
 (B) *Gulliver's Travels*  
 (C) *A Modest Proposal*  
 (D) *Meditation on a Broomstick*
37. The five letters by Swift, published in 1724 and presenting a public indignation at English indifference to Ireland, were named  
 (A) *The Drapier's Letters*  
 (B) *The Belles Lettres*  
 (C) *A Tale of a Tub*  
 (D) None of the above
38. Which of the following by Swift is more popularly known as *Gulliver's Travels* ?  
 (A) *Travels into Remote Parts of the Universe*  
 (B) *Travels into Remote Nations of the Universe*  
 (C) *Travels into Remote Parts of the World*  
 (D) *Travels into Remote Nations of the World*
39. In the land of Houyhnhms, Gulliver tries to identify himself with the  
 (A) Yahoos (B) horses  
 (C) lilliputians (D) human beings
40. Who wrote the *Cooper's Hill* published first in 1642 ?  
 (A) Cowper (B) Anne Finch  
 (C) Denham (D) Pope
41. Who wrote the *Moral Essays* in which the four Epistles were addressed to carefully selected figures : Martha Blount, Lords Cobham, Bathurst and Burlington ?  
 (A) Robert Walpole (B) Jonathan Swift  
 (C) Joseph Addison (D) John Pope
42. The author of *Winter and Summer*, who wrote an elegy on Newton after his death in 1727, was  
 (A) Pope (B) Thomson  
 (C) Dennis (D) Addison
43. "I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in club and assemblies, at Tea-Tables, and in Coffee-Houses." Who made this statement?  
 (A) Richard Steele (B) Joseph Addison  
 (C) James Thomson (D) Dr. Johnson
44. Sir Roger de Coverley, the imaginary old man of *Coverley Papers* is a  
 (A) city merchant  
 (B) army officer  
 (C) rich man-about-town  
 (D) Tory country squire
45. Besides Sir Roger de Coverley, which of the following characters is/are also associated with Addison ?  
 (A) Sir Andrew Freeport  
 (B) Captain Sentry  
 (C) Will Honeycomb  
 (D) All of the above
46. As a contributor to *The Spectator* Steele was mostly a censorious critic of  
 (A) poetry (B) drama  
 (C) prose fiction (D) satire

47. Which of the following is Addison's once highly esteemed and financially successful venture into tragedy ?  
 (A) *Catos*  
 (B) *The London Merchant*  
 (C) *Lady Jane Grey*  
 (D) None of the above
48. Besides Marlowe, who else wrote a tragedy by the name *Tamerlaine* ?  
 (A) Addison (B) Steele  
 (C) Gay (D) Nicholas Rowe
49. Calista and Lothario are characters of a long-admired tragedy by Nicholas Rowe. Name the play.  
 (A) *Jane Shone*  
 (B) *Tamerlaine*  
 (C) *The Fair Penitent*  
 (D) *Lady Jane Grey*
50. *Three Hours After Marriage* is a collaborative satire jointly written by  
 (A) Pope and Gay  
 (B) John Gay, Alexander Pope and John Arbuthnot  
 (C) Pope, Arbuthnot and George Lillo  
 (D) Gay, Pope and George Lillo
51. The publication of Defoe's *The Life and Strange Surprising Adventures of Robinson Crusoe* marked a new beginning in the history of prose fiction in  
 (A) 1716 (B) 1719  
 (C) 1721 (D) 1723
52. Which Lady Character is the narrator in Defoe's *The Fortunate Mistress* ?  
 (A) Roxana (B) Moll Flanders  
 (C) Clarissa (D) None of these
53. *A Journal of the Plague Year* and *Memoirs of a Cavalier* are historical novels by  
 (A) Henry Fielding  
 (B) Samuel Richardson  
 (C) Daniel Defoe (D) Diderot
54. *The History of a Young Lady* is the subtitle of  
 (A) *Moll Flanders* (B) *Pamela*  
 (C) *Clarissa* (D) None of these
55. The protagonist of *Pamela* is  
 (A) Mr. B (B) Colonel Jacques  
 (C) Lovelace (D) John Belford
56. Who rapes Clarissa in Richardson's novel ?  
 (A) Belford (B) Howe  
 (C) Lovelace (D) All of these
57. The third epistolary novel of Richardson, which was praised by Jane Austen and George Eliot above his other novels, was  
 (A) *Pamela*  
 (B) *Clarissa*  
 (C) *The Apprentice's Vade Mecum*  
 (D) *The History of Sir Charles Grandison*
58. Who was so enraged by Richardson's *Pamela* that he wrote an antipathetic satire on it the subsequent year, called *Shamela*?  
 (A) Smolett (B) Fielding  
 (C) Sterne (D) Charlotte Lennox
59. Parson Adams is a character in  
 (A) *Tom Jones*  
 (B) *The Life of Jonathen Wild the Great*  
 (C) *Joseph Andrews*  
 (D) *Miscellanies*
60. Who has been called "a Foundling" by its author ?  
 (A) Shamela (B) Joseph Andrews  
 (C) Jonathan Wild (D) Tom Jones
61. Henry Fielding's sister and the author of *David Simple* is  
 (A) Charlotte (B) Mary Wortley  
 (C) Sarah (D) Arabella
62. Who is the author of *The Female Quixote : or the Adventures of Arabella* ?  
 (A) Tobias Smollett (B) Sterne  
 (C) Charlotte Lennox (D) Henry Brooke
63. *Roderick Random* has as its hero a well-born and educated Scot exposed to the "selfishness, envy, malice and base indifference of mankind" in England. Who is its author ?

- (A) Richardson (B) Smollett  
(C) Fielding (D) Sterne
64. Commodore Hawser Trunnion, a wonderfully exaggerated reflection on Smollett's naval experience, is a character in  
(A) *The Adventures of Peregrine Pickle*  
(B) *The Expedition of Humphrey Clinker*  
(C) *The Adventures of Roderick Random*  
(D) *Ferdinand Count Fathom*
65. *A Sentimental Journey through France and Italy* is a peculiar parody of conventional travel-book, written by  
(A) Tobias Smollett  
(B) Lawrence Sterne  
(C) Henry Fielding  
(D) Sheridan
66. The philosophical tale *The Vicar of the Wakefield* is written by  
(A) Lawrence Sterne  
(B) Oliver Goldsmith  
(C) Samuel Richardson  
(D) Joseph Addison
67. What is the subtitle of Goldsmith's Semi-autobiographical poem *The Traveller*?  
(A) *A Song to David*  
(B) *The Citizen of the World*  
(C) *A Prospect of Society*  
(D) *The Good-Natur'd Man*
68. *London : A Poem of 1738* and *The Vanity of Human Wishes* are poems by Johnson written in imitation of  
(A) Sophocles (B) Spenser  
(C) Juvenal (D) Milton
69. Johnson contributed the *Idler* papers to  
(A) *The Rambler*  
(B) *The Universal Chronicle*  
(C) *The Spectator*  
(D) *The Coverley Papers*
70. Which of the following journals was established by Johnson himself?  
(A) *The Idler* (B) *The Spectator*  
(C) *The Review* (D) *The Rambler*
71. Who called Dr. Johnson as "the Hero as Man of Letters"?  
(A) Thomas Carlyle (B) Boswell  
(C) Arnold (D) Eliot
72. The last of Johnson's great works was  
(A) *Dictionary of the English Language*  
(B) *The History of Rasselas*  
(C) *Lives of the Poets*  
(D) *Life of Mr. Richard Savage*
73. Who is known for his novels of mystery and terror, such as *The Castle of Otranto*?  
(A) Horace Walpole (B) Tobias Smollett  
(C) Mrs. Radcliffe (D) Mathew Lewis
74. The 18th century author of *The Rivals*, *The School for Scandal* and *The Critic* is  
(A) Goldsmith (B) Steele  
(C) Johnson (D) Sheridan
75. Mrs. Malaprop is a character from Sheridan's  
(A) *The Rivals* (B) *The Critic*  
(C) *The School for Scandal*  
(D) None of the above
76. Which play by John Gay was praised by Ifor Evans as one of those plays "which are permanent and have success, whenever they are competently, revived to intelligent audiences"?  
(A) *The Careless Husband*  
(B) *The Beggar's Opera*  
(C) *The Fatal Dowry*  
(D) *The Tragedy of Jane Shore*
77. The first periodical that appeared in Europe was  
(A) *The Tatler* (B) *The Spectator*  
(C) *Gazetta* (D) *The Review*
78. Which of the following was the name of the first daily newspaper that began in 1702?  
(A) *Gazetta*  
(B) *The Daily Courant*  
(C) *The Daily Digest*  
(D) *The Daily Review*
79. Regarding which of his books Jonathan Swift had reportedly exclaimed, "What a genius I had when I wrote that book"?



- (A) *The Battle of the Book*  
(B) *Meditation on a Broomstick*  
(C) *A Tale of a Tub*  
(D) *Gulliver's Travels*
80. Which of the following books was authored by John Arbuthnot ?  
(A) *The Battle of the Book*  
(B) *The Jockey's Intelligence*  
(C) *Nocturnal Reverie*  
(D) *The Art of Political Lying*
81. Mr. Marwood and Mrs. Millament are characters from  
(A) *Mac Fleckhoe*  
(B) *The Way of the World*  
(C) *Epistle to Dr. Arbuthnot*  
(D) None of the above
82. The story of Robinson Crusoe was inspired by the real life experience of a seaman, Alexander Selkirk, who spent four years on the deserted island of  
(A) Borneo  
(B) Lagado  
(C) Juan Fernandez  
(D) None of the above
83. What is the name of Squire Allworthy's nephew who conspires against him ?  
(A) Thwackum (B) Blifil  
(C) Patridge (D) Square
84. What is the name of Vicar Wakefield's second daughter ?  
(A) Deborah (B) Olivia  
(C) Cordelia (D) Sophia
85. The characters such as Moll White, Will Wimble and Tom Touchy are creations of  
(A) Henry Fielding  
(B) Jonathan Swift  
(C) Joseph Addison  
(D) Daniel Defoe
86. Who gave a satirical caricature of Dr. Johnson in the character of Pemposo in *Ghost* ?  
(A) William Cowper  
(B) Oliver Goldsmith  
(C) Charles Churchill  
(D) Matthew Prior
87. Which 18th century critic has criticised *Paradise Lost* for its lacking in human interest?  
(A) Dr. Johnson (B) Mathew Arnold  
(C) Oliver Goldsmith (D) Richard Steele
88. The second part of *Absalom and Architophel* contains a seething attack on  
(A) Shaftesbury (B) Thomas Shadwell  
(C) John Marston (D) Titus Oates
89. Who among the following is another satirist of Dryden's times?  
(A) Samuel Butler (B) Samuel Pepys  
(C) Roger North (D) John Bunyan
90. Who wrote *Ode on Mrs. Killigrew*, *Song on St. Cecilia's Day* and *Alexander's Feast* ?  
(A) John Bunyan (B) John Dryden  
(C) William Temple (D) Ben Johnson
91. Given below are names of journals with which Richard Steele was associated. Identify the one which he did not edit.  
(A) *London Gazette* (B) *Guardian*  
(C) *Spectator* (D) *Tatler*
92. Steele and Addison collaborated in editing three of the following four journals. Identify the one which they did not edit together.  
(A) *The Tatler* (B) *The Spectator*  
(C) *The Whig Examiner*  
(D) *The Guardian*
93. Name the imaginary old bachelor who edited *The Tatler*.  
(A) Sir Roger de Coverley  
(B) Isaac Bickerstaff  
(C) Sir Andrew Freeport  
(D) Berkley
94. How long did *The Tatler* last ?  
(A) Less than 2 years  
(B) Four years  
(C) 1 year & 7 months  
(D) 3 year & 2 months

95. When was *The Spectator* launched ?  
 (A) March 1711 (B) April 1712  
 (C) January 1711 (D) April 1709
96. What was the periodicity of the journal *The Spectator* ?  
 (A) Weekly (B) Daily  
 (C) Fortnightly (D) Monthly
97. While launching *The Spectator* one of its editors declared that the aim was to bring "philosophy out of closets and libraries, schools and colleges, to dwell in clubs, and assemblies, at Tea-Tables and Coffee-Houses." Who said this ?  
 (A) Joseph Addison (B) Richard Steele  
 (C) Jonathan Swift (D) Sir Coverley
98. Where do we meet Sir Andrew Freeport, Will Honeycomb, Captain Sentry ?  
 (A) In Richard Steele's works  
 (B) In *The Tatler*  
 (C) In *The Spectator*  
 (D) In *The Daily Courant*
99. Point out how the term 'Augustan Age' originated ?  
 (A) Pope referred to it so  
 (B) The inclination of literary men was towards Latin literature  
 (C) Dryden referred to it so  
 (D) Dr. Johnson wrote "What was said of Rome, adorned by Augustus, may be applied by an easy metaphor to English poetry embellished by Dryden".
100. During the Elizabethan age poetry and drama flourished. Which genre marked the Augustan age ?  
 (A) Essay (B) Novel  
 (C) Biography, diary, journal, magazine  
 (D) All of the above
101. Which of the following was Daniel Defoe's contribution to English literature ?  
 (A) *The True-Born Englishman*  
 (B) *Robinson Crusoe*  
 (C) *The Shortest Way With the Dissenters*  
 (D) All of the above.
102. Of the following journals identify the one started by Defoe.  
 (A) *Athenian Gazette*  
 (B) *The Observer*  
 (C) *The Review*  
 (D) *The English Post*
103. How would you classify the following works of Daniel Defoe : *Moll Flanders*, *Roxana*, *Colonel Jack*, *Captain Singleton*, *A Journal of The Plague Year* and memoirs of a Cavalier ?  
 (A) Reports (B) Prose writings  
 (C) Adventure (D) Fiction
104. Which out of the following is correctly matched ?  
 (A) Captain Singleton 1. a priest  
 (B) Moll Flanders 2. a prostitute  
 (C) Colonel Jack 3. a valiant  
 soldier  
 (D) Cavalier 4. a prince
105. Who is Robinson Crusoe's companion on the island ?  
 (A) Friday (B) Captain Singleton  
 (C) Jack (D) The goat
106. Samuel Johnson wrote two satires in verse in imitation of Juvenal. Name one of them.  
 (A) *Minstrel*  
 (B) *The Lives of Poets*  
 (C) *The Vanity of Human Wishes*  
 (D) *Ossian*
107. What is the subject matter of Samuel Johnson's *London* ?  
 (A) Oppression of the poor  
 (B) Arrogance of the rich  
 (C) Cry against French fashions  
 (D) All of the above
108. Which one of the following is Oliver Goldsmith's poetic work ?  
 (A) *The Deserted Village*  
 (B) *The Traveller*  
 (C) *Retaliation*  
 (D) All of the above
109. Who said, "A book should help us either to enjoy life or to endure it" ?

- (A) Boswell (B) Pope  
(C) Dr. Johnson (D) Addison
110. Which work of the 18th century begins with the reign of Trajan in A.D. 98 and ends with the fall of the Byzantine Empire in 1453 ?  
(A) Edward Gibbon's *History*  
(B) John Locke's *Essays Concerning Human Understanding*  
(C) Edmund Burke's *A Vindication of Natural Society*  
(D) Edward Gibbon's *The Decline and Fall of the Roman Empire*
111. Who, of the following, can be called the first poet of the Romantic Revival ?  
(A) John Gray (B) Thomson  
(C) Pope (D) Wordsworth
112. Which of the following does not mark the romantic revival ?  
(A) Revolt against the bondage of rule and custom  
(B) Return to intellect, philosophy and classical ideals  
(C) Renewed interest in medieval ideals  
(D) Intense human sympathy
113. Who wrote the following books : *She Stoops to Conquer*, *Vicar of the Wakefield*, *The Deserted Village*, *The Traveller* ?  
(A) Oliver Goldsmith  
(B) James Boswell  
(C) Dr. Johnson  
(D) William Cowper
114. Where do we meet Croaker, a laughable character ?  
(A) *The Vicar of Wakefield*  
(B) *The Citizen of the World*  
(C) *The Good Natured Man*  
(D) *She Stoops to Conquer*
115. One castaway utters, "I am the monarch of all I survey." Identify the poet and the poem.  
(A) Goldsmith, *The Deserted Village*  
(B) William Cowper, *Alexander Silkirk*  
(C) Thomas Gray, *Ode on Eton*  
(D) Jonathan Swift, *Gulliver's Travels*
116. Who is the author of such charming pieces, which are included in school syllabi in India, as: *John Gilpin*, *Alexander Silkirk*, *Table Talk* ?  
(A) Thomas Gray (B) Thomson  
(C) Oliver Goldsmith  
(D) William Cowper
117. Who wrote these lines :  
"Piping down the valleys wild,  
Piping song of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:" ?  
(A) William Cowper  
(B) Thomas Gray  
(C) William Blake  
(D) George Crabbe
118. Who of the following wrote in Scottish dialect ?  
(A) William Blake (B) Robert Burns  
(C) William Cowper (D) James Thomson
119. *Songs of Innocence* and *Songs of Experience* were written by  
(A) William Cowper (B) William Collins  
(C) William Blake (D) Thomas Percy
120. When was Black's *Poetical Sketches* published ?  
(A) 1783 (B) 1780  
(C) 1804 (D) 1770
121. Who is the author of *Roderick Random* (1748), *Peregrine Pickle* (1751), *Humphrey Clinker* (1771) ?  
(A) Tobias Smollett  
(B) Lawrence Sterne  
(C) Richardson  
(D) Henry Fielding
122. This is a picaresque novel modelled on *Gil Blas*, the picaresque romance by the French writer Le Sage. Name the novel.  
(A) *Roderick Random* - Smollett  
(B) *Jonathan Wild* - Fielding  
(C) *Sir Charles Grandison* - Richardson  
(D) *A Sentimental Journey* - Sterne



123. Whom does Roderick, Smollett's hero in *The Adventures of Roderick Random*, marry after a series of adventures and misadventures?  
 (A) Amelia (B) Emily Gauntlet  
 (C) Narissa (D) Miss Tabitha
124. Which is the longest novel of Smollett?  
 (A) *Humphrey Clinker*  
 (B) *Peregrine Pickle*  
 (C) *Ferdinand Count Fathom*  
 (D) *Sir Launcelot Greaves*
125. Which of Smollett's novels relates the adventures of a Welsh family through England and Scotland?  
 (A) *Humphrey Clinker*  
 (B) *Sir Launcelot Greaves*  
 (C) *Roderick Random*  
 (D) *Peregrine Pickle*
126. What is the family status of Smollett's Humphrey Clinker and Henry Fielding's Joseph?  
 (A) Rich prospective sons-in-law  
 (B) Sons of rich men  
 (C) Servants  
 (D) None of the above
127. Who wrote *A Sentimental Journey*?  
 (A) Tobias Smollett  
 (B) Lawrence Sterne  
 (C) Henry Fielding  
 (D) Jane Austen
128. What is the exact title of *Tristram Shandy*?  
 (A) *The Life of Tristram Shandy*  
 (B) *The Life and Opinions of Tristram Shandy*  
 (C) *Tristram Shandy, Gentleman*  
 (D) *The Life and Opinions of Tristram Shandy, Gentleman*
129. Noted below are some peculiarities of *Tristram Shandy*. Three are correct, one is not. Identify it.  
 (A) Tristram, the titular hero was born only after the book is half-way through and he is heard of no more after that.  
 (B) The opinions expressed are his father's.  
 (C) His name means "most auspicious".  
 (D) The real hero is uncle Toby.
130. Sterne's *A Sentimental Journey* is an autobiography. In order to illustrate his sentiments he refers to the story of  
 (A) Anchises and Aphrodite  
 (B) Aeneas and Lavinia  
 (C) Aeolus and Odysseus  
 (D) Aeneas and Dido
131. Henry Mackenzie's *The Man of Feeling*, and Henry Brooke's *The Fool of Quality* are  
 (A) gothic novels  
 (B) sentimental novels  
 (C) romantic novels  
 (D) picaresque novels
132. Gothic novels are  
 (A) novels of mystery and terror  
 (B) novels written under the French influence  
 (C) novels of revolt  
 (D) novels of romantic adventures
133. Who is accredited for having introduced horror in fiction?  
 (A) Mrs. Radcliffe with *Mysteries of Udolpho* (1794)  
 (B) Horace Walpole with *Castle of Otranto* (1765)  
 (C) Clara Reeve with *The Old English Baron* (1777)  
 (D) Gregory Lewis with *The Monk* (1795)
134. Who wrote *Caleb Williams*?  
 (A) Thomas Holcroft  
 (B) Hannah More  
 (C) William Godwin  
 (D) Clara Reeve
135. Whose writings influenced the revolutionary novels of the 18th century?  
 (A) Hobbes (B) Locke  
 (C) Rousseau (D) Descartes
136. Who is the heroine of Ann Radcliffe's *Mysteries of Udolpho*?

- (A) Julia  
 (B) Emily de St. Aubert  
 (C) Madame Cheron  
 (D) Matilda de Villaneqas
- 137.** What is common about these novels: *Caelebs in Search of a Wife, Evelina, Simple Story, Emma, The Old English Baron*?
- (A) They are all Gothic novels  
 (B) They are all sentimental novels  
 (C) They are all written by women  
 (D) They are all Romantic novels
- 138.** What is common about : *The Monk* by Methew Gregory Lewis, *Dr. Faustus* by Marlow and *Vathek* by William Beckford ?
- (A) They are full of mysteries  
 (B) They are romantic  
 (C) The heroes bargain their souls to the devil  
 (D) Nothing is common
- 139.** Identify the correct match of the works with the authors:
- (A) Sir Walter Scott 1. *The Castle of Indolence*  
 (B) J. Thomson 2. *Castle Dangerous*  
 (C) Horace Walpole 3. *Castle Rackrent*  
 (D) Maria Edgeworth 4. *The Modern Giselda*
- 140.** Given below are the novels in which the hero-heroine pairs appear. Which of them is correctly matched ?
- (A) *The Castle of Otranto* 1. Theodore-Isabella  
 (B) *Roderick Random* 2. Roderick-Narcissa  
 (C) *Joseph Andrews* 3. Lord Orville-Evelina  
 (D) *Evelina* 4. Joseph-Fanny
- 141.** Whom did Dr. Johnson call his "little character monger" ?
- (A) Fanny Burney  
 (B) Oliver Goldsmith  
 (C) James Boswell  
 (D) Mrs. Ann Radcliffe
- 142.** Who are the "Four Wheels of the Novel Wain," as Saintsbury calls them ?
- (A) Richardson, Fielding, Golding, Sterne  
 (B) Fielding, Richardson, Smollett, Johnson  
 (C) Smollett, Sterne, Burney, Golding  
 (D) Richardson, Fielding, Smollett, Sterne
- 143.** An author sums up the human condition thus, "human life is everywhere a state, in which much is to be endured and little to be enjoyed." Who said this and where ?
- (A) Alexander Pope - *Essay on Man*  
 (B) Oliver Goldsmith - *The Vicar of Wakefield*  
 (C) Albert Camus - *The Stranger*  
 (D) Dr. Johnson - *Rassellas*
- 144.** Which term describes best the English novel of 1700-1800 ?
- (A) The Sentimental School  
 (B) The Gothic School  
 (C) The Revolutionary School  
 (D) All of the above
- 145.** In how many volumes *Pamela* was published?
- (A) Four (B) Two  
 (C) One (D) Five
- 146.** Which novel is not written by Richardson ?
- (A) *Pamela, or Virtue Rewarded*  
 (B) *Clarissa, or The History of a Young Lady*  
 (C) *Rob Roy*  
 (D) *Sir Charles Grandison*
- 147.** Identify the correct match of the male characters with their female counterparts :
- (A) Pamela 1. Mr. B.  
 (B) Clarissa 2. Sir Charles Grandison  
 (C) Harriet Byron 3. Lovelace  
 (D) Evelina 4. Fanny
- 148.** Who kills Lovelace in a duel in *Clarissa* ?
- (A) John Belford (B) Mr. B.  
 (C) Morden (D) Sir Charles
- 149.** Which is Henry Fieldings first novel ?
- (A) *Jonathan Wild*

- (B) *Joseph Andrews*  
 (C) *Amelia*  
 (D) *Tom Jones*
150. The full title of Henry Fielding's novel *Tom Jones* is  
 (A) *The History of Tom Jones*  
 (B) *Tom Jones*  
 (C) *Tom Jones, a Foundling*  
 (D) *The History of Tom Jones, a Foundling*
151. In which novel do we meet Mr. Snap ?  
 (A) *Tom Jones* (B) *Jonathan Wild*  
 (C) *Amelia* (D) *Joseph Andrews*
152. Who is regarded as the "Father of English Novel" ?  
 (A) Daniel Defoe  
 (B) Samuel Richardson  
 (C) Samuel Pepys  
 (D) John Bunyan
153. When fifty, this writer of elegant epistles was approached by publishers to write a series of model letters. Who was he ?  
 (A) Daniel Defoe  
 (B) Samuel Pepys  
 (C) Samuel Richardson  
 (D) Oliver Goldsmith
154. Which of his novels is called "a comic epic in prose" by Henry Fielding ?  
 (A) *Joseph Andrews*  
 (B) *Tom Jones*  
 (C) *Amelia*  
 (D) *Jonathan Wild*
155. Joseph Andrews has Abraham Adam as a companion during his adventures. Who accompanies Tom Jones after he takes to the road ?  
 (A) Squire Booby (B) Blifil Allworthy  
 (C) Partridge (D) Jonathan Wild
156. Of the total 555 papers of the *Spectator* over 500 were written by Addison and Steele. Who contributed the rest ?  
 (A) Pope (B) Berkeley  
 (C) Swift (D) All of the above
157. Who praised Addison's style as "the model of the middle style" ?  
 (A) Alexander Pope (B) Jonathan Swift  
 (C) Dr. Samuel (D) Boswell
158. Which genre developed simultaneously in England, France and Germany in the 18th Century ?  
 (A) Drama (B) Epic Poetry  
 (C) Prose (D) Novel
159. In part I of *Gulliver's Travels*, Gulliver, a ship's surgeon, lands in Lilliput, the land of dwarfs. Where does he land in part II of the book ?  
 (A) Laputa (B) Lagado  
 (C) Brobdingnag (D) Houyhnhnms
160. One of the following poems is written by Oliver Goldsmith. Identify it.  
 (A) *On the Death of a Favourite Cat*  
 (B) *Elegy Written in The Country Churchyard*  
 (C) *Elegy on The Death of a Mad Dog*  
 (D) *Elegy*
161. Name the poem which exposes the weaknesses of Catholic, Lutheran and Calvinist beliefs as opposed to the Anglican.  
 (A) *Gulliver's Travels*  
 (B) *Tale of a Tub*  
 (C) *Journal to Stella*  
 (D) *Drapier's Letters*
162. Who wrote the famous *Life of Johnson* ?  
 (A) Edmund Burke  
 (B) Oliver Goldsmith  
 (C) James Boswell  
 (D) Joseph Addison
163. Who is Samuel Johnson's *Rasellas*, the hero of *Rasellas* ?  
 (A) A legendary hero  
 (B) An Arthurian Knight  
 (C) Son of the Emperor of Abyssinia  
 (D) A Scottish Chieftain
164. Which French dramatist influenced Restoration Comedy ?  
 (A) Moliere (B) Corneille  
 (C) Racine (D) None of these



165. Where do we meet Sir Roger Coverly ? In  
 (A) *The Tatler*  
 (B) *Gulliver's Travels*  
 (C) *The Spectator*  
 (D) *The Rape of The Lock*
166. *Absalom and Architophel* is written in  
 (A) blank verse  
 (B) Spenserian stanza  
 (C) heroic couplet  
 (D) mixed versification
167. With whom do we associate Lilliput ?  
 (A) Joseph Addison  
 (B) Jonathan Swift  
 (C) Samuel Johnson  
 (D) Alexander Pope
168. Dryden wrote *Religio Laici* and defended the Church of England. Then after his conversion to Catholic faith he wrote another poem to defend the Catholic Church against the Church of England. Name the latter work.  
 (A) *The Hind And the Panther*  
 (B) *Annus Mirabilis*  
 (C) *Astraea Redux*  
 (D) *Alexander's Feast*
169. Who wrote '*The Seasons*' ?  
 (A) William Wordsworth  
 (B) Ambrose Philip  
 (C) James Thomson  
 (D) Thomas Gray
170. Name Dryden's literary venture which brought failure.  
 (A) *Marriage a la Mode* (comedy)  
 (B) *All For Love* (tragedy)  
 (C) *Conquest of Grenada* (heroic play)  
 (D) *Wild Gallant* (comedy)
171. Which of the following is not written by Dryden ?  
 (A) *The Medal*  
 (B) *MacFlecknoe*  
 (C) *Absalom : Absalom*  
 (D) *Religio Laici*
172. Pope translated only half of  
 (A) *Iliad* (B) *Odyssey*  
 (C) *Aenid* (D) *Ovid*
173. What is the span of the so-called Age of Dryden ?  
 (A) 1631 - 1700 (B) 1640 - 1702  
 (C) 1600 - 1700 (D) None of these
174. Identify Dryden's critical pieces.  
 (A) *Essay of Dramatic Poesy*  
 (B) *Defence of the Epilogue*  
 (C) *Dedication to Examen Poeticum*  
 (D) All of the above
175. Who among the following wrote plays which are known as 'sentimental comedy' ?  
 (A) Congreve (B) Jonson  
 (C) Goldsmith (D) Dryden
176. *Essay on Criticism* by Pope shows influence of  
 (A) Boleau (B) Dryden  
 (C) Horace (D) Both (A) and (C)
177. "The wife bolth out her husband. She shuts herself in Eden with Satan, Adam is left outside." Who commented thus on the immorality prevalent in the 18th century ?  
 (A) Dr. Johnson (B) Victor Hugo  
 (C) Pope (D) Goldsmith
178. A fictitious character whom the satiric voice speaks to, such as Arbuthnot in Pope's *Epistle to Dr. Arbuthnot* is called  
 (A) The second voice  
 (B) The adversarous  
 (C) The silent narrator  
 (D) The addressee
- Match the following lists in Q. 179 to Q.193 and choose the correct answer using the codes given below.**
- |                    |                                  |
|--------------------|----------------------------------|
| <b>179. List I</b> | <b>List II</b>                   |
| a. 1701            | 1. The Peace of Utrecht          |
| b. 1702            | 2. Union of England and Scotland |
| c. 1707            | 3. Anne Succeeds                 |

- d. 1713
4. War of Spanish Succession begins
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 4 | 3 | 1 | 2 |
| (C) | 2 | 3 | 1 | 4 |
| (D) | 4 | 3 | 2 | 1 |
- 180. List I**
- a. *The Way of the World*
- b. *Miscellany Poems*
- c. *The Beaux Stratagen*
- d. *Robinson Crusoe*
- List II**
1. Anne Finch
2. Daniel Defoe
3. Congreve
4. Farquhar
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 3 | 2 | 4 |
| (B) | 3 | 1 | 4 | 2 |
| (C) | 2 | 4 | 1 | 3 |
| (D) | 4 | 2 | 3 | 1 |
- 181. List I**
- a. *The Lying Lover*
- b. *The Campaign*
- c. *Sermons*
- d. *Journal to Stella*
- List II**
1. Jonathan Swift
2. Steele
3. John Tillotson
4. Addison
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 2 | 4 | 3 | 1 |
| (B) | 2 | 3 | 4 | 1 |
| (C) | 4 | 1 | 3 | 2 |
| (D) | 4 | 3 | 2 | 1 |
- 182. List I**
- a. *The Tender Husband*
- b. *The Drapier's Letters*
- c. *The Spleen*
- List II**
1. Lady Winchilsea
2. Jonathan Swift
3. Steele
- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 3 | 2 | 1 |
| (C) | 3 | 1 | 2 |
| (D) | 2 | 1 | 3 |
- 183. List I**
- a. *Pastorals*
- b. *Alma*
- c. *A Nocturnal Reverie*
- List II**
1. Mathew Prior
2. Lady Winchilsea
3. Alexander Pope
- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 3 | 2 | 1 |
| (B) | 1 | 2 | 3 |
| (C) | 2 | 3 | 1 |
| (D) | 3 | 1 | 2 |
- 184. List I**
- a. *Alexander's Feast*
- b. *Hudibras*
- c. *Windsor Forest*
- List II**
1. John Dryden
2. Alexander Pope
3. Samuel Butler
- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 3 | 2 |
| (B) | 1 | 2 | 3 |
| (C) | 3 | 2 | 1 |
| (D) | 3 | 1 | 2 |
- 185. List I**
- a. *The Rape of the Lock*
- b. *The Deserted Village*
- c. *The Traveller*
- List II**
1. The Summit of the Alps
2. Lady Arabella
3. Auburn
- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 3 | 2 |
| (B) | 2 | 3 | 1 |
| (C) | 3 | 1 | 2 |
| (D) | 1 | 2 | 3 |
- 186. List I**
- a. Pastoral elegy
- b. Mock epic
- c. Didactic poem
- List II**
1. *The Rape of the Lock*
2. *The Traveller*
3. *The Deserted Village*
- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 2 | 3 | 1 |
| (C) | 3 | 2 | 1 |
| (D) | 3 | 1 | 2 |

187. List I

- a. 1719
- b. 1726
- c. 1749

Codes:

	a	b	c
(A)	3	1	2
(B)	3	2	1
(C)	1	3	2
(D)	1	2	3

List II

- 1. *Gulliver's Travels*
- 2. *Tom Jones*
- 3. *Robinson Crusoe*

Codes:

	a	b	c
(A)	1	2	3
(B)	3	2	1
(C)	2	3	1
(D)	1	3	2

188. List I

- a. Dr. Primrose
- b. Peachum
- c. Mirabell

Codes:

	a	b	c
(A)	3	1	2
(B)	2	1	3
(C)	3	2	1
(D)	2	3	1

List II

- 1. *The Way of the World*
- 2. *The Vicar of the Wakefield*
- 3. *The Beggar's Opera*

191. List I

- a. *Dissection of a Coquette's Heart*
- b. *The Progress of Error*
- c. *The Rosciad*

List II

- 1. Joseph Addison
- 2. William Cowper
- 3. Charles Churchill

Codes:

	a	b	c
(A)	1	2	3
(B)	2	3	1
(C)	3	2	1
(D)	1	3	2

189. List I

- a. *Leviathan*
- b. *Essay Concerning Human Understanding*
- c. *The Decline and Fall of the Roman Empire*

List II

- 1. John Locke
- 2. Thomas Hobbes
- 3. Edward Gibbon

Codes:

	a	b	c
(A)	2	3	1
(B)	2	1	3
(C)	3	2	1
(D)	3	1	2

192. List I

- a. *The Vanity of Human Wishes*
- b. *Cooper's Hill*
- c. *The School for Scandal*

List II

- 1. Descriptive poetry
- 2. Verse satire
- 3. Play

Codes:

	a	b	c
(A)	2	3	1
(B)	2	1	3
(C)	3	1	2
(D)	3	2	1

190. List I

- a. *The Universal Passion*
- b. *Ama, or the progress of the Mind*
- c. *Preface to Shakespeare*

List II

- 1. Dr. Johnson
- 2. Edward Young
- 3. Matthew Prior

193. List I

- a. Captain Absolute
  - b. Tony
  - c. Lady Teazle
- 1. *School for Scandal*
  - 2. *The Rivals*
  - 3. *She Stoops to Conquer*

List II

Codes:

	a	b	c
(A)	2	1	3
(B)	1	3	2
(C)	2	3	1
(D)	1	2	3



 ANSWERS

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- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (C)   | 2. (C)   | 3. (B)   | 4. (D)   | 5. (C)   | 6. (D)   | 7. (D)   | 8. (A)   | 9. (B)   | 10. (B)  |
| 11. (A)  | 12. (C)  | 13. (D)  | 14. (A)  | 15. (A)  | 16. (C)  | 17. (B)  | 18. (B)  | 19. (D)  | 20. (C)  |
| 21. (C)  | 22. (B)  | 23. (D)  | 24. (A)  | 25. (B)  | 26. (D)  | 27. (C)  | 28. (B)  | 29. (A)  | 30. (C)  |
| 31. (B)  | 32. (C)  | 33. (D)  | 34. (C)  | 35. (C)  | 36. (D)  | 37. (A)  | 38. (D)  | 39. (B)  | 40. (C)  |
| 41. (D)  | 42. (B)  | 43. (B)  | 44. (D)  | 45. (D)  | 46. (B)  | 47. (A)  | 48. (D)  | 49. (C)  | 50. (B)  |
| 51. (B)  | 52. (A)  | 53. (C)  | 54. (C)  | 55. (A)  | 56. (C)  | 57. (D)  | 58. (B)  | 59. (C)  | 60. (D)  |
| 61. (C)  | 62. (C)  | 63. (B)  | 64. (A)  | 65. (B)  | 66. (B)  | 67. (C)  | 68. (C)  | 69. (B)  | 70. (D)  |
| 71. (A)  | 72. (C)  | 73. (A)  | 74. (D)  | 75. (A)  | 76. (B)  | 77. (C)  | 78. (B)  | 79. (C)  | 80. (D)  |
| 81. (B)  | 82. (C)  | 83. (B)  | 84. (D)  | 85. (C)  | 86. (C)  | 87. (A)  | 88. (B)  | 89. (D)  | 90. (B)  |
| 91. (A)  | 92. (C)  | 93. (B)  | 94. (C)  | 95. (A)  | 96. (B)  | 97. (A)  | 98. (C)  | 99. (D)  | 100. (D) |
| 101. (D) | 102. (C) | 103. (B) | 104. (B) | 105. (A) | 106. (C) | 107. (D) | 108. (D) | 109. (C) | 110. (D) |
| 111. (B) | 112. (B) | 113. (A) | 114. (C) | 115. (B) | 116. (D) | 117. (C) | 118. (B) | 119. (C) | 120. (A) |
| 121. (A) | 122. (A) | 123. (C) | 124. (B) | 125. (A) | 126. (C) | 127. (B) | 128. (D) | 129. (C) | 130. (D) |
| 131. (B) | 132. (A) | 133. (B) | 134. (C) | 135. (C) | 136. (B) | 137. (C) | 138. (C) | 139. (D) | 140. (B) |
| 141. (A) | 142. (D) | 143. (D) | 144. (D) | 145. (B) | 146. (C) | 147. (A) | 148. (C) | 149. (B) | 150. (D) |
| 151. (B) | 152. (B) | 153. (C) | 154. (A) | 155. (C) | 156. (D) | 157. (C) | 158. (D) | 159. (C) | 160. (C) |
| 161. (B) | 162. (C) | 163. (C) | 164. (A) | 165. (C) | 166. (C) | 167. (B) | 168. (A) | 169. (C) | 170. (D) |
| 171. (C) | 172. (B) | 173. (A) | 174. (D) | 175. (C) | 176. (D) | 177. (B) | 178. (B) | 179. (D) | 180. (B) |
| 181. (A) | 182. (B) | 183. (D) | 184. (A) | 185. (B) | 186. (D) | 187. (A) | 188. (D) | 189. (B) | 190. (C) |
| 191. (A) | 192. (B) | 193. (C) |          |          |          |          |          |          |          |
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## ROMANTIC PERIOD

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The limits of the Romantic Period in English literature are usually set either at 1789 (the beginning of the French Revolution) or 1798 (the publication of Wordsworth and Coleridge's *Lyrical Ballads*) and 1832, when Scott died and the passage of the Reform Bill signaled the political preoccupations of the Victorian era, for some characteristics of the thought and writings of this great literary period. Major writers of the time, in addition to Wordsworth and Coleridge, were the poets Blake, Byron, Shelley, Keats, and Landor, the essayists Lamb, Hazlitt, De Quincey, and Leigh Hunt, and the novelists Jane Austen and Sir Walter Scott.

### 4.1 SOCIAL BACKGROUND

The last decade of the 18th century and the opening decades of the 19th constitute an era of revolutionary social changes, economic, political, religious and literary. This rapid social change which took place between 1776 and 1832 resulted from a variety of causes.

- (1) It arose from the writings of the French intellectuals, writings which circulated freely in England, from the spread of interest in scientific discoveries and their possible practical applications, from the American example in setting up a constitution without hereditary legislators, from the philosophical speculations as to the perfectibility of man.
- (2) The progress of social change was accelerated by the French revolution (1789-1799) and the war with France (1793) which followed, and which lasted till 1815, the year of *The Battle of Waterloo*. The forces generated by the Revolution shook the very fabric of European society, including English society.
- (3) The period from 1789 to 1832 in English social history is a period of revolutionary social change which was destined to transform the entire economy and social structure of the country. A series of scientific inventions rapidly gave England a new and vastly revolutionary industry – the making of cheap cloth by mass production methods. The resulting social conditions, both rural and urban, were appalling; England was soon sharply divided between capital and labour, and the masses of workers had little protection from exploitation by the wealthy mill owners.
- (4) The result of this social misery was that a wave of protest and minor revolts took place in the early years of the 19th century. Other forces from abroad were also string the masses to demand social and political reforms. A whole literature of democracy soon came into being and it was eagerly read everywhere. A series of reform bills were introduced in parliament to rectify some of the inequalities and miseries caused by the political and social upheavals.

- (5) As a result of the various measures of social reform, a new and numerous middle class steadily gained political power and "poor laws" and "peoples' charters" slowly raised the standards and increased the civil rights of the masses of Englishmen. The individual felt a little more free and he lived better. Art and literature, which had fled from reality during the turbulent years, were to compromise with reality and the new middle-class society by mid-century.
- (6) The century opened in the midst of widespread disturbance caused by the French Revolution and the events which had followed. A change in English thought was completed by the long struggle with Napoleon.
- (7) England was being rapidly transformed from an agricultural and mercantile nation into an industrial one. The far-reaching social changes caused by this transformation made political reorganization an imperative necessity. Chartism (1837-49) died out under the influence of improved industrial conditions; but the extension of the franchise, though delayed, came in time, and *the reform Acts of 1867 and 1884-85* register the steady onward sweep of English democracy.
- (8) At the beginning of this period, the social consciousness was deeply stirred; the old sharp dividing lines between class and class began to be obliterated; increasing attention was given to the claims of the masses as against those of the privileged few; humanitarianism spread, and the sphere of legislation was enlarged to include the amelioration of the conditions of labour and of the poor. Some advancement was made towards the breaking up of social conventions and the increase of freedom of thought and action and, more important still, a movement began for the emancipation of women.
- (9) The development of popular education, though very slow, was yet another significant accompaniment, partly cause and partly effect, of democratic progress. Ideas and speculations which would have been limited to the aristocracy of culture became the common property of the common man.
- (10) It was a starting period of the application of science to life, in the factory, the railway, the steamship, and in the multitudinous uses of electricity. The result was a complete transformation of the world. No less complete was the revolution effected in the domain of thought. In matter, spirit alike literature was profoundly effected by this "march of mid" and the new ideas which it brought in its train.
- (11) New Knowledge and old dogmas came into fierce conflict; the ancient system of thought was shaken of its foundations; traditional landmarks were swept away; intelligent men of all sects and classes were deeply stirred by the spirit of speculation and unrest. Hence the scepticism, the continual heart-searchings, the widespread melancholy which are among the persistent features of the literature of the period, and the strenuous morel spirit which makes it so different as a whole from the literature of the age of Elizabeth or of the first half of the 18th century. Hence, too, strong reaction against the domination of science in many quarters, the religious revivals initiated in the High Church movement: and outside the Church itself the unceasing protest of some of the greatest poets and prosewriters against the materialism to which science seemed to lead.
- (12) The revolt against eighteenth century realism and "common sense" found expression in the wild *phantasmagories* of Blake, and in the strange dream world of Coleridge. The revulsion from the Augustan indifference to the Middle Ages led, through the forgeries of Chatterton and the epic chants of the pseudo-Ossian, to Scott, for whom it was reserved to create the life of the past on a vast scale, and with an unparalleled illusion of truth".



## 4.2 ROMANTICISM

### 4.2.1 Definition

The term 'Romanticism' has been variously defined by various writers. :

- (1) **Pater**, calls it the "addition of strangeness to beauty".
- (2) **Watts Dunton** defines it as, "the renaissance of wonder".
- (3) **Goethe**, the German poet-critic, contrasts Romanticism with Classicism and says, "Romanticism is disease, Classicism is health."
- (4) **Abercrombie**, on the other hand, stresses the subjective element of romanticism and writes, "Romanticism is a withdrawal from outer experience to concentrate upon inner experience." He points out that vagueness, indefiniteness, and a tendency to disregard reality are essential elements of the Romanticism.
- (5) **Heines, Beers and Phelps** define it as, "the re-awakening of the Middle ages."
- (6) **Victor Hugo** considers the democratic spirit as the most significant aspect of romantic art and describes it as, "Liberalism in Literature."
- (7) **Herford** calls it extra-ordinary development of imaginative sensibility.
- (8) **Legouis and Cazamian** emphasis both, the emotional and imaginative aspects of romanticism and call it, "*an accentuated predominance of emotional life, provoked and directed by the exercise of imaginative vision.*"

All such definitions are, however, unsatisfactory and partial, for they emphasise one or the other element of this type of literature instead of giving a composite view. But in real sense, romanticism is characterised by—

- (a) An expression of the inner urges of the soul of the artist.
- (b) Spontaneous outflow of powerful passions.
- (c) Extraordinary expression of the wonder, mystery and beauty of the universe.
- (d) A penchant of satisfaction.
- (e) Love for nature.
- (f) Expression of the inherent dignity and nobility of man.
- (g) Simplicity and a revolt against all artificiality.
- (h) An interest in the past and experiment with old metres and poetic forms.

### 4.2.2 The First Romantics

It is generally supposed that the English romantic movement began in 1798, with the publication of *The Lyrical Ballads*. But it is a mistake to assign any definite date to it. It was not a sudden outburst, but the result of long and gradual growth and development. The poets of the romantic school—Wordsworth, Coleridge, Shelley, Keats, etc.—were not even the first romantics of England, for the Elizabethan literature is essentially romantic in spirit. It is also full of that sense of wonder and mystery, that love of daring and adventure, that curiosity and restlessness which we associate with the poets of the early 19th century. "The romantic quest is for the remote and the distant", says **Albert**, and in this sense, "the Elizabethans were our first romantics."

### 4.2.3 A Gap of Augustan Age

However it may be, the romantic spirit suffered a total decline and eclipse during the Augustan age. The Augustan literature was mainly intellectual and rational, deficient in emotion and imagination. It dealt exclusively with the artificial life of the upper classes of the city of London, and its form and

diction was as artificial as its theme. It had no feeling for nature and no feeling for those who lived outside the narrow confines of the fashionable London society. It confined itself only to the heroic couplet, to the utter disregard of the music and melody of a host of ancient English metres. The romantic movement began as a reaction against the dry intellectuality and artificiality of the Pseudo-classics.

#### 4.2.4 The Pre-Romantics: Return to Nature

This played a very prominent part in the revival of romanticism. Suffocated with the cramped and crowded city atmosphere, people longed for the freshness of Nature. Even when Pope was at the height of his powers; there were poets, like *Thomas Parnell* and *Lady Winchilsea*, who showed in their poetry a genuine sense for natural beauty and charms of rural life. However, it was in *The Seasons* (1730) of *Thomson* that nature came into its own for the first time. The seeds sown by Thomson grew and flourished in the poetry of such poets as *Gray*, *Collins*, *Burns*, *Cowper* and *Crabbe*. These poets, who have been rightly called the precursors of the romantic movement, show a genuine feeling for nature and for the simple humanity living in her lap. But the dead hand of the past restrains them from giving a free and frank expression to their feelings.

#### 4.2.5 Mystricism of Blake

*Blake* was the first to introduce a romantic note of mysticism in English poetry. His poems are “extraordinary compositions, full of unearthly visions, charming simplicity and baffling obscurity.” For him all nature is, “a window to God.”

#### 4.2.6 The Medieval Revival

The poets of the middle Ages stirred the imagination of the romantics who turned back to these ages for theme and inspiration. **Bishop Percy's** *Reliques of Ancient English Poetry* (1765) fired the imagination of the people and stimulated interest in the medieval ballad literature. It attained wide popularity and proved a great power in spreading romantic tastes. It was an epoch-making work which served to inspire *Coleridge* and *Scott* and later on *Keats*. Equally far-reaching was the influence of **Chatterton's** *Rowley Poems*. The publication of **James Macpherson's** *Ossian* in 1700 ushered in the Celtic spirit of the North into the English romantic movement. The *Ossianic* poems are in matter and spirit wildly romantic. They are filled with supernaturalism steeped in that melancholy and sentimentalism which was now invading literature from all sides. They explain the medievalism of romantics like *Coleridge*, *Scott* and *Keats*.

#### 4.2.7 The “Lyrical Ballads”

A long step forward in the history of romanticism was taken with the publication of the *Lyrical Ballads* in 1798. It was now for the first time that the two friends—*Wordsworth* and *Coleridge*—emphasised the aims and objectives of new poetry. They enunciated the theory and methods of the new poetry, gave a new consciousness and purpose to the movement, and thus opened a new chapter in the history of English Romanticism.

#### 4.2.8 The second Generation of the Romantics

*Keats*, *Shelley* and *Byron* belong to the second generation of the romantic poets. They began to compose mainly after 1815, by which date the elder romantics had given the best which they had to give. All the three were rejected by society: this rejection caused them much sorrow and suffering, and these are those who attribute their early deaths to this fact.

### 4.3 ROMANTIC POETRY

- (1) **Wordsworth (1770-1850).** Wordsworth was the first of the great Romantics to be influenced profoundly by the French Revolution which had far reaching impact on his life and poetry. But its ideals— *Liberty, Equality and Fraternity* were not new to him. The societies with which he had been most familiar in his youth were essentially democratic. As **Hudson** tells us, it was during his second visit to France in 1791 that he fell violently in love with *Annette Vallon*, and this emotional connection must have coloured, to some extent at least, his intellectual attitudes. He also became intimate with a “band of military officers” of strongly revolutionary sentiments, and in his many discussions with them the “zeal which yet had slumbered, now in opposition burst like a Polar summer.” *His tenderness, meekness, gallantry, and utter devotion* to the cause of the people are celebrated in glowing language in *The Prelude*.

He returned to England towards the close of 1792. He found the conservative opinion in the country strongly against the Revolution. He was still unshaken in his faith and wrote firmly in its defence. But before long he was torn by a conflict of loyalties. His moral nature received a terrible shock when England declared war upon France. He loved his country, but was convinced that she was wrong and rejoiced when her armies met with disaster. The course of events in France brought him little relief. When the Republicans in France still professing to act upon the principles of liberty, equality, and fraternity, entered upon a policy of military aggression, his “general feelings” were turned into bitterness.

By 1802, his disillusionment with France was complete. From this time onward, he travelled farther and farther away from the political faith of his youth. Gradually, he became a Tory among the Tories, and the march of events in England only served to make him the more narrow and obstinate in his conservatism. It was for this reason that *Browning* went to the extent of calling him the “*Lost leader*” and *Shelley* called him a “*Moral Eunuch*”.

Nature really comes to her own, for the first time, in the poetry of Wordsworth. He is variously called the “harbinger of Natures”, the “high priest of nature” and the “worshipper of nature”, for he was the poet of nature *Par excellence* and his chief originality is to be found in his poetry of nature. From his very boyhood the external world was the most important formative influence on him. It was Wordsworth, who for the first time in English poetry, penetrated beneath the outward manifestations of nature and gave to her a separate life and soul of her own. Faith in the goodness of nature, an advocacy of the “return to nature” from the artificiality of the cities, is the theme of his poetry.

- (2) **Coleridge (1772-1834).** The French revolution had a great impact on Coleridge. The first effect was to distract his attention from his studies. Soon after the fall of Bastille, Coleridge entered Cambridge. He failed to concentrate on his books. *Plato, Aeschylus* and the other prescribed text-books were pushed aside and Coleridge and his few conversation-loving friends freely discussed the pamphlets of the day.

At the close of 1796, Coleridge wrote an, *Ode on the Departing Year*. At the end of this ode, Coleridge seems to be reversing his earlier position and withdrawing from the Revolution. *His former enthusiasm now seems to have cooled down, and he washes his hands off, “the evil thing”*.

The *Ode of France* was the last of the poems produced by Coleridge under the influence of the French Revolution. *Thenceforth, he turned into a warm patriot, and eventually a strong conservative*.

- (3) **Byron (22 January, 1788-19 April, 1824).** Lord Gordon Byron was more completely a child of the French Revolution than either Wordsworth or Coleridge. In his hands English poetry became, for the first time, European, as he was much interested in Weimar, Florence, Venice, Rome and Paris, as in London. In him we find complete fulfillment of the cosmopolitanism of the revolutionary



philosophy. Byron published *Hours of Idleness*, collection of poems in heroic couplet. Byron complete of *Childe Harold's Pilgrimage* during his two years tour of the continent.

- (4) **Shelley (4 August, 1792-8 July, 1822).** Shelley represents the influence of the idealistic aspect of the Revolutionary philosophy.

He was a reformer as well as a prophet. He was optimistic about the dawn of a golden age, a millennium in which justice, goodness, peace, truth and beauty would reign supreme, and “*evil, tyranny, lust and the whole Satanic crew will be annihilated*”. He wanted the West Wind to be, “the trump of his prophesy”:

“O, Wind,

*If winter comes, can spring be far behind?”*

All his major poetry expresses not only his intense passion for reforming the world, but also his prophecy of a, “golden age”.

Queen *Mab* is the poet's cry against war, marriage, government and religion, *i.e.*, against all those forces of evil which weigh down humanity; *Alastor* represents the wanderings of the hero, a mere shadow of Shelley, in search of ideal Beauty. In *The Revolt of Islam*, he denounces all the forces of tyranny and oppression represented by kings and priests, who dominate the world and rule selfishly from one corner to another. In the *Masque of Anarchy* he exhorts the people of England to rise against the tyrants for, “*Ye are many— they are few*”. *Hellas* is a triumphant song celebrating the victory of Good over Evil. *Prometheus Unbound* is a passionate outburst of indignation against celestial tyranny. It represents the victory of good over evil, of love hate, of freedom over slavery, and of reason over superstition.

- (5) **John Keats (31 Oct. 1795-23 Feb. 1821).** John Keats was wholly unaffected by the great upheaval in France and Europe. His love of nature is frankly sensuous. He does not draw imaginary scenes, but writes from actual contemplation. It is the stationary objects which he can describe best. Like the Greeks, he excels in creating statuesque effect; *he habitually personifies the objects and forces of nature*. Thus in the second stanza of *The Ode to Autumn*, the four different activities typical of the season have been vividly humanised. The description has the richness, clarity and firmness of a Greek sculptor. There is nothing more charming in Keats' treatment of Nature. In the presence of nature all considerations of the past and the future were obliterated. There is no “irritable reaching after fact and reason but a complete abandonment to the pleasures of the moment. This negative capability enables him to enjoy the present the beauty of the hour forgetful of all pains of life. Like Shelley he does never look before and after, and pine for what is not; the joys of the moment are enough for him. Though Keats has left behind a number of long narrative poems— *Endymion, Isabella, Lamia, Hyperion*, etc. his genius was essentially odaic. It is in his six great Odes that Keats is at his best. These *Odes* are a things apart in literature and they shall last as long as English literature and language are read and admired. In *The Ode to Nightingale* the poet enjoys the immortal Beauty of the Nightingale's song, in *The Ode to Autumn* the mellow fruitfulness of nature in that season of golden mists, and in *The Grecian Urn* his imagination is fired by the perfect beauty of a piece of Greek sculpture.

- (6) **Hellenism in Romantic Poetry.** The word “*Hellenism*” comes from ‘*Hellenses*’, meaning inhabitants of Hellas or ancient Greece. Hellenism, therefore, implies a love of ancient Greek way of life, of Greek art, culture, literature and mythology, as well as the attempt to express this love in one's writings.

Romantic poets, such as Byron, Shelley and Keats, were mostly influenced by Hellenism. Hellenic notes in the works of these poets are being discussed below.

- (a) **George Gordon Byron (1788-1824).** He is regarded as one of the greatest British poets and he also joined the Greek war of Independence, fighting the Ottoman Empire. He was also a leading figure in the Romantic movement. His best known works are –
- Don Juan.** A satiric poem having 16,000 lines of verse. It has 16 complete cantos and an unfinished 17th cantos. Though criticized for its immoral content, it was also immensely popular.
- Hours of Idleness.** It was the first volume of poetry published in 1807 when he was 19 years old.
- Childe Harold's Pilgrimage.** A lengthy narrative poem in four cantos written in spenserian stanza. The poem describes the travels and reflections of a world weary young man. The title comes from the term 'Childe', a medieval title for a young man who was a candidate for knighthood.
- Other major work includes 'The Walks in Beauty', 'The Bride of Abydos', 'Tale : A Lale', 'The prisoner of Chillon', 'The Just Kiss of Love'.
- Byron's *Isles of Greece* we have a fine appreciation of the great deeds done by the Greeks in the past.
- (b) **Shelley.** Shelley in his *Hymn of Pan* recovers the ideas and feelings for Pan, one of the gods (Apollo) of ancient Greece. In Shelley's *To the Night and The Cloud*, although the subjects are not taken from ancient Greek life, the treatment of Nature is very Greek. The old Greeks were myth-makers. They delighted in making myths or stories out of the forms and processes of nature, as Shelley does out of the two natural phenomena– the night and the cloud. It is not mere personification of nature-objects that we find in these two poems. The Night and the Cloud appear before us as playful maidens, loving, tender and also fierce. They are represented in a highly humanised form just as the ancient Greeks would have represented them.
- (c) **Keats.** Keats is well known among all the Romantic poets for hellenic notes are most pronounced in his poetry. His *Endymion*, *Hyperion*, *Lamia*, *Grecian Urn*, *Psyche* all have themes borrowed from the Greeks. *The Grecian Urn* is a monument of the poet's power of entering imaginatively into another world. The readers feel that they have been transported entirely to the Hellenic world of beauty, love, festivity and ritual. It is permeated through and through with the Greek spirit. It may also be mentioned that the 'Ode' form which he made particularly his own and in which he excels all other English poets, is typically a Greek verse form. In his worship of Beauty not of nature alone, but of all Beauty– Keats justifies the remark of Shelley that he was a Greek.

## ROMANTIC PROSE AND ESSAYS

- (1) **Charles Lamb.** Charles Lamb (1775-1834) has been called *the Prince of English Essayists*, for his essays touch perfection. Lamb was one of the most autobiographical of English essayists and his essays at every step reflect his good nature, his charity, his simplicity, innocence and boundless kindness. He takes the readers freely into his confidence and chats with them frankly as with an intimate friend. He communicates with his readers about his friends, relatives, joys and sorrows, likes and dislikes. It is possible from a study of *the Essays of Elia* to reconstruct the whole of his life from beginning to end. *Dream Children*, *My Relations*, *Christ Hospital*, etc., are all replete with a hundred self-revelations. Even in his essay *The Convalescent*, he tells us of his own selfishness during an illness and how the arrival of the letter of his editor made him conscious of the outer world and of his duties as a writer.

There is an element of exaggeration in Lamb's humour. His frequent exaggerations make the readers smile. Many examples of such humorous exaggerations can easily be quoted from his essay: *Poor Relations*, *Christ Hospital*, *The Convalescent*, and a number of other essays.

This humour invariably and exquisitely mingles with pathos and thus heightens the charms of his essays. The close of the *Dreams Children* is remarkable for its blend of humour and pathos. This every blend is also seen in *Old China*, in *Poor Relations* and in other essays. His Prose style is closely modelled upon that of the great Elizabethans.

However, this does not mean that Lamb was a mere borrower or a servile imitator. He was so thoroughly saturated with his reading that the antique style of his favourite authors had become a part and parcel of his being, and when he took to writing he could not help reflecting their mannerism and turns of expression.

An important quality of Lamb's style is his extensive and over-abundant use of allusions and quotations. He was a widely read man not only in the Elizabethans, but also in *The Bible* and the classics. His style is full of quotations from *The Bible*, and allusions to Biblical events and stories. In *Christ Hospital* alone there are numerous allusions. In *The Old and New School Master* there are references to Achilles and his hiding with women, and to the Sirens and their fatal song.

Another important quality of his style is iteration (repetition). Sometimes we get from him a perfect riot of whimsical metaphors, as in the beginning of the essay on *Poor Relations*.

Lamb is an artist with words, not easily satisfied. He revises and re-revises with great care his effort being to say what he has to say in the best of words possible.

Lamb's style is quaint and mannered. Quotations abound in the two volumes of *Elia*, and their text, probably, contains many less conspicuous reminiscences of sentences and phrases which have been left unnoticed or unidentified. Whole text is cast in forms which recalls the manner of the seventeenth century prose-writers.

- (2) **Hazlitt (1778-1830).** Hazlitt stands in the very first rank of the English essayists. He has been repeatedly bracketed with Lamb. His work is frequently marked by a *flavour* of bitterness and by prejudice. His essays, contributed largely to *The Morning Chronicle*, *The Examiner*, and *The London Magazine* may broadly be divided into two categories: (1) *Critical Essays*, and (2) *Miscellaneous Essays*. The best of his work as an essayist is to be found in the essays of the second class, though his criminal essays, too, are remarkable for their rare insight and penetrations.

The *Miscellaneous Essays*, including such volumes as (1) *Table Talk* (2) *Sketches and Essays* (3) *Winter, Slow*, reveal the wide range and variety of his interests.

In whatever he did or said Hazlitt was an enthusiast. *A rare gusto marks his essays and is one of their chief sources of power.* Whatever he has to say, he says forcefully and enthusiastically. His essays reveal the zest of his enjoyment of life and nature.

Hazlitt's *Essays* are autobiographical in character. He belongs to the group of personal essayists and is in the direct tradition of Montaigne who was his model. Like Sir Thomas Browne, he constantly uses the "I", takes the readers into his confidence, and pours out to them a hundred different aspects of his rich, varied personality. In essays like "My first Acquaintance with Poets," "Farewell to Essay-Writing," "On Living to Oneself", "On Going a Journey", etc., we come nearest to the heart to Hazlitt.

Hazlitt has that garrulousness of the personal essayist which imparts to the essay a rare human interest and charm. However, sometimes, he tends to become "degressive" and

“discursive.” Thus in the essay on “*The Indian Juggler*”, he wanders off the point and becomes prolix and repetitive.

As regards Hazlitt’s *Critical Essays*, it would be sufficient to point out that they too are characterised by the same qualities of sincerity, originality and independence. He is a critic of the romantic school. His criticism is personal appreciation. He does not judge a writer by line and rule, but he gives his own impression of him.

Hazlitt’s prose-style is one of the glories of literature. He thought for himself and tried to say things in his own way. He tried to be as clear and forceful as possible. He had a rare command over words, understood their full significance, and could define them accurately and precisely. His *expository style* is seen at its best in the opening of his essay “On poetry”.

He was a romantic essayist and his essays show more feeling and imagination than moral purpose. But they reveal that he is neither a shallow optimist nor a pessimist. That is why the appeal of his essays has been universal. His energy and enthusiasm have been infectious, and his influence has been felt all through the 19th century.

- (3) **De Quincy (1785-1859)**. De Quincy made his name by writing his “*Confessions of an English Opium Eater*.” Most of his essays were written for the *Black Wood’s Magazine* and *The London Magazine*. By “essay” De Quincy meant history or philosophy in the making. His essays are literary attempts at the various subjects with which they deal. *The English mail coach*, *Murder Considered as a Fine Art*, *The knocking at the Gate in ‘Macbeth’*, *Literature*, etc., are some of his some of his finest essays.

As a literary critic De Quincy showed great penetration. He came into intimate contact with some of the greatest men of the age— Coleridge, Wordsworth, Lamb and Hazlitt. His critical essays on these great contemporaries show his literary acumen and clarity of understanding. His power of illuminative suggestion is best seen in his essays on *The Knocking at the Gate in ‘Macbeth’*.

De Quincy’s most memorable achievement is the recreation for the 19th century of that impassioned or poetic prose which the seventeenth century had known and the 18th had forgotten. The whole of *The Confessions* is written such poetic prose; not only the sound and rhythm are those of poetry, but the language used is also highly figurative. His skill in the use of such figurative language is also seen in his essay on literature.

Too much emphasis on the sound of words at the cost of their meaning makes De Quincy unsubstantial and vapoury. His matter is often trivial and superficial. But he lacks a backbone of thought and so falls below the highest standards.

Everywhere in his works he displays a deplorable incapacity to concentrate. Needless digressions and the introduction of a lot of irrelevant matter spoil the effect of the best of his works. His essay on literature is remarkable free from these defects.

De Quincy’s humour is generally flat and ineffective and so his works are often dreary and dull. It is only rarely, as in the essay on, “*Murder Considered as a Fine Art*” that his humour is successful.

## ROMANTIC NOVELS

- (1) **Sir Walter Scott (1771-1832)**. *The Minstrelsy of the Scottish Border* is a collection of Border ballad compiled by Walter Scott, Which was published in three volumes. As a novelist, Scott is the creator of a world of events and characters. His novels are pieces of reconstructed history, invested with life and flavoured with humanity. Scott is the father of the historical novel



in the English language. He is the real creator of, as well as the master-artist in this form of fiction. Scott came to his work as a novelist after achieving popularity as a poet. A lover of nature, of medievalism, of feudalism, and of romanticism, Scott brought to his work as a novelist, his entire personality. He blended into a unity fact and fancy, and history and romance. It is true that Scott alters the facts of history and changes the sequence of events in the interest of his art. With his *Waverly* (1814), Scott gave birth to a new kind of fiction—the Historical Novel. For nearly twenty years after he published novels in quick succession. *Guy Mannering* (1815), *The Heart of Midlothian* (1817), *Rob Roy* (1818), *The Bridge of Lemmermoor* (1819), *Ivanhoe* (1820), *Quentin Durward* (1823), *Red Gauntlet* (1824), *The Talisman* (1825) are some of his well-known novels. From Scott's stray observations in the prefaces to some of his novels like *Ivanhoe* and *Quentin Durward*, we may conclude that he viewed history as centrifugal and the novel as centripetal. He seems to have regarded history as related to the historical novel in the same way as the architect's elevation is related to the perspective view of an artist.

- (2) **Bulwer Lytton (1803-1873).** In Bulwer Lytton's novels such as *Rienzi* and *The Last Days Pompeii*, historical fiction attains maturity. In them we find the historical spirit distinctly guiding the novelist's art. Bulwer Lytton does not merely gather historical details to give scenery and romantic atmosphere to his novels. He attempts to reconstruct the history of the time completely and to present that history in relation to individual life. In the opinion of Cross no historical novel had as many readers as *The Last Days of Pompeii*.
- (3) **Thackeray (1811-1863).** Thackeray's *Henry Esmond* takes the historical novel a stage further. Here we have the imaginative interpretation of history. By allowing such things as conscience, hesitation and doubt, and conflict between love and duty to come into the novel and dwell there side by side with geographical realism. Thackeray makes the historical novel, the novel, of the soul. In doing this he has completed the works of his predecessors in historical fiction. As **Bliss Perry** observes: "Scott and Dumas made history the bondmaid of romance; Bulwer made historical investigation the companion of romance; Thackeray made history the master of romance. These are the three stages of the evolution of the historical novel."
- (4) **Maria Edgeworth (1768-1849).** Maria Edgeworth published her first novel *Castle Rackrent* in 1800, and it was followed by *The Absentee* and *Belinda*. Her work has a unique importance in the history of the English novel for she is the founder of the Regional novel in England. She gives to her novels a local habitation and name, and her characters are conditioned by the fact that they live in a particular locality which has its own traditions and distinctive way of life. Her characters are generally rounded life-like figures which live long in the memory once you are acquainted with them.
- (5) **Miss Burney (1752-1840).** Miss Burney preceded Jane Austen by several years: her masterpieces *Evelina* was published in 1778, when Jane was but three years old; — *Cecilia* came four years later, and *Canilia* in 1796, the same year in which *Pride and Prejudice* was written, though it was not published till 1813. There is no doubt that Jane owed much to her predecessor, but her gifts were far greater. Miss Burney's cleverness consists in the portrayal of feeling in a young girl's sensitive mind, her stories are stories of country life and simple everyday activity. Miss Burney had her vogue only for a short while as she dealt with contemporary manners. The only one of her novels which is still read is *Evelina*, but it is not to be compared with any of Jane Austen's novels, which are for all time. Jane is far ahead of Miss Burney in the field Shakespeare. Jane Austen is also as far ahead of Fanny Burney in the use of simple, direct English as well as she is in construction and effect.

- (6) **Jane Austen (1775-1817)**. Austen's greatest novels are *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Northanger Abbey and Persuasion* (1818), *Mansfield Park* (1814) and *Emma* (1816).

Jane Austen (1775-1817) is regarded as modern novelist, for she is the leading exponent of what **Robert Liddell** calls "the pure novel", for she delights us by the formal qualities of her composition, by her study of the relation between the characters or of their relation to a central theme.

She has her own interpretation of life to offer, and her matter, her design is always subordinated to this end. She was the last, and the finest flower of that century. But she is entirely free from 18th century sentimentality, indeed sentiment is often the object of her satire. She does not also indulge in the crude horseplay and buffoonery of the 18th century novelist. She does not indulge in any direct moralising. She uses, irony as her weapon, as the instrument of her comic vision.

The main emphasis in Jane Austen's works is on manners which she regards as a moral in microcosm. The standards by which manners, and morals, are to be judged are both explicit and implicit in her novels. Self-command, a just consideration of others, knowledge of the heart, and a principle of right derived from education, are the standards by which she judges her characters.

Her method of character-delineation is superb, but what gives her characters their value is the fact that it is through them that the novelist presents her view of life which is "a *highly serious criticism of life expressed in terms of comedy*". "Comedy deals with the conflict between illusion and reality" and this is also the conflict in the novels of the Jane Austen. She shatters the follies and illusions of mankind and thus makes it know the truth. Overall she was a great novelist of 18th century, distinct from her contemporary novelists and is included under the list of modern novelists.



## MULTIPLE CHOICE QUESTIONS

1. *Reflections on the Revolution in France and on the Proceedings in Certain Societies in London Relative to that Event*, published in 1790 was the work of  
 (A) Gibbon (B) Burke  
 (C) Coleridge (D) Paine
2. The fall of the prison of Bacfillle, that marks the beginning of the French Revolution, occurred on  
 (A) June 14, 1789 (B) June 14, 1798  
 (C) July 14, 1789 (D) July 14, 1798
3. "Man is born free, but alas! he is everywhere in chains" – these are the famous words of  
 (A) Plato (B) Socrates  
 (C) Hobbes (D) Rousseau
4. Who wrote the *Ode to France* under the influence of the French Revolution?  
 (A) Coleridge (B) Blake  
 (C) Shelley (D) Byron
5. In which of his poems Shelley denounces all the forces of tyranny and oppression represented by kings and priests?  
 (A) *Alaster* (B) *Queen Mab*  
 (C) *Adonais*  
 (D) *The Revolt of Islam*
6. "O Wind, if winter comes, can spring be far behind! These famous words of Shelley have been taken from  
 (A) *The Cloud*  
 (B) *Ode to West Wind*  
 (C) *Isabella*  
 (D) *The Eve of St. Agnes*
7. Though Keats was the least affected by the French Revolution directly, which of his works has been said to be bearing revolutionary implications?  
 (A) *Ode to Autumn* (B) *Endymion*  
 (C) *Hyperion* (D) *Psyche*
8. *Grongar Hill*, a piece of vigorous landscape painting, was written by the pre-Romantic poet  
 (A) James Thomson  
 (B) John Dyer  
 (C) Lady Winchilsea  
 (D) Thomas Paruel
9. Wordsworth has described various stages of his association with Nature. In which stage did he hear "The still sad music of humanity"?  
 (A) The boyish stage  
 (B) The initial stage  
 (C) The final stage  
 (D) All the stages
10. In which of his poems Wordsworth tells the scholar to do away with books and make Nature his teacher?  
 (A) *Tables Turned*  
 (B) *Tintern Abbey*  
 (C) *The Solitary Reaper*  
 (D) *The Prelude*
11. Who uses the 'pansies' as the symbol of sad thoughts and 'violets' of modesty and innocence in one of his poems?  
 (A) Wordsworth  
 (B) Coleridge  
 (C) Keats (D) Shelley
12. "And it is my faith  
 That every flower enjoys the air it breathes."  
 Who holds this faith?  
 (A) Wordsworth (B) Coleridge  
 (C) Keats (D) Shelley

13. What has been addressed as a “cloud of fire”, an “unembodied joy”, “a golden glow-worm”, “a rose empowered in green leaves” and a “poet hidden in the light of thought” ?  
 (A) West Wind (B) Pansy  
 (C) Skylark (D) Nightingale
14. Who has been said to combine *Pantheism* and *Platonism* in his nature poetry ?  
 (A) Keats (B) Shelley  
 (C) Byron (D) Coleridge
15. Shelley writes in *Adonais*,  
 “A portion of the loveliness  
 Which once he made more lovely.”  
 Who does “he” refer to in these lines ?  
 (A) Himself (B) Keats  
 (C) Wordsworth (D) Coleridge
16. Which of the nature poets has been said to be endowed with “organic sensibility” ?  
 (A) Wordsworth (B) Coleridge  
 (C) Shelley (D) Keats
17. Who wrote the “Isles of Greece”, a fine appreciation of the great deeds done by the Greeks in the past ?  
 (A) Byron (B) Shelley  
 (C) Keats (D) Leigh Hunt
18. Whom does the Greek god Pan fight with in Shelley’s *Hymn of Pan* ?  
 (A) Titans (B) Apollo  
 (C) Zeus  
 (D) All of the above
19. “Hallas”, a frequent theme in Romantic Poetry is  
 (A) a Greek god  
 (B) an ancient Greek sculptor  
 (C) the oldest poet of Greece  
 (D) the ancient name of Greece
20. Which of the following poems of Keats bears the mark of Hellenism ?  
 (A) *Endymion* and *Hyperion*  
 (B) *Lamia* and *Grecian Urn*  
 (C) *Ode to Nightingale* and *Psyche*  
 (D) All of the above
21. The most important ballad collection of the eighteenth century was *Reliques of Ancient English Poetry*. Who made this admirable collection ?  
 (A) Thomas Chatterton  
 (B) Rowley  
 (C) Bishop Percy  
 (D) James Macpherson
22. The *Ossianic Poems* which explore the world of Celtic antiquity was written by  
 (A) Bishop Percy (B) Byron  
 (C) Macpherson (D) Coleridge
23. Porphyro and Madeline are the lovers in  
 (A) *La Belle Dame Sans Merci*  
 (B) *The Eve of St. Agnes*  
 (C) *The Eve of St. Mark*  
 (D) *Isabella*
24. Who was called by Keats as “The Egotistical Sublime” ?  
 (A) Wordsworth (B) Shelley  
 (C) Byron (D) Coleridge
25. Who has been referred to as “the high priest of romanticism” ?  
 (A) Wordsworth (B) Keats  
 (C) Blake (D) Coleridge
26. In which of his poems Coleridge wrote,  
 “O Lady ! we receive but what we give  
 And in our life alone does Nature Live” ?  
 (A) *Kubla Khan*  
 (B) *The Ancient Mariner*  
 (C) *Christabel*  
 (D) *The Dejection Ode*
27. “Abundantly and enchantingly sensuous” – this phrase was attributed to Keats by  
 (A) Shelley (B) Leigh Hunt  
 (C) Arnold (D) Eliot
28. “Beauty is Truth, Truth Beauty – that is all  
 Ye know on earth, that’s all ye need to know”  
 These famous lines have been taken from one of the famous odes of Keats. Name it.  
 (A) *Ode to Nightingale*  
 (B) *Ode on a Grecian Urn*



- (C) *Ode to Autumn*  
(D) *Ode to Psyche*
29. Prior to Keats who else was an endowment of what has been called the "Negative capability" ?  
(A) Wordsworth (B) Milton  
(C) Spenser  
(D) Shakespeare
30. Regarding whom does Symonds write, "In none of his greatest contemporaries was the lyrical faculty so paramount" ?  
(A) Keats (B) Spenser  
(C) Shelley (D) Coleridge
31. *Frankenstein*, a proto-science fiction was written by  
(A) P.B. Shelley  
(B) Mary Shelley  
(C) Charles Lamb  
(D) Mary Lamb
32. Who is Frankenstein in Mary Shelley's novel?  
(A) A monster  
(B) An evil spirit  
(C) The feeling of irrational fear personified  
(D) The scientist
33. In which of his poems Wordsworth records his impressions of a manufacturing district of Northern England ?  
(A) *Prelude*  
(B) *Lyrical Ballads*  
(C) *The Excursion*  
(D) *The Ruined Cottage*
34. The historic drama *The Fall of Robespierre* published in 1794 was written by Coleridge and  
(A) Crabbe (B) Southey  
(C) Wordsworth (D) Burns
35. Who is the author of *The Book of the Church* and *Sir Thomas More* ?  
(A) Priestley (B) Burns  
(C) Southey (D) Godwin
36. Which of the following is a pro-revolutionary poem by Southey ?  
(A) *The Fall of Robespierre*  
(B) *Joan of Arc*  
(C) *Walt Tylor*  
(D) *The Constitution of Church and State*
37. Coleridge's *Biographia Literaria* was published in  
(A) 1801 (B) 1808  
(C) 1817 (D) 1827
38. Who introduces as a narrator a country parson exploring "the simple annals" of his parish leaving, in his poem *The Parish Register* (1807) ?  
(A) Southey (B) Burns  
(C) Crabbe (D) Austen
39. Lady Catherine is the famous character of Austen's  
(A) *Pride and Prejudice*  
(B) *Persuasion*  
(C) *Mansfield Park*  
(D) *Emma*
40. Who wrote *The Entail* (1822), a tragic fiction?  
(A) Scott (B) Ferrier  
(C) Edgeworth (D) Galt
41. Who is the author of *The Absentee*, *Ormond* and *Castle Rackrent* ?  
(A) Walter Scott (B) Edgeworth  
(C) Galt (D) Susan Ferrier
42. *Marmion*, *The Lady of the Lake* and *Rokeby* are the well-known poems of  
(A) Raleigh (B) Hunt  
(C) Ferrier (D) Scott
43. The first two cantos of *Childe Harold* which made Byron instantaneously famous were published in  
(A) 1810 (B) 1811  
(C) 1812 (D) 1814
44. *Sardanapalus* and *The Two Foscari* are the verse tragedies of  
(A) Shelley (B) Byron  
(C) Keats (D) Southey

45. Who was expelled from the Oxford University for his undergraduate pamphlet *The Necessity of Atheism* ?  
(A) Byron (B) Keats  
(C) Shelley (D) Coleridge
46. Which of the following written in 1821 and published posthumously in 1840 bears Shelley's most confidential proclamation of the social function of poetry and the prophetic role of the poet ?  
(A) *A Defence of Poetry*  
(B) *The Triumph of Life*  
(C) *Hellas*  
(D) *The Mask of Anarchy*
47. "Here lies one whose name was writ in water." This was chosen as his own epitaph by  
(A) Shelley (B) Byron  
(C) Keats (D) Shakespeare
48. Who wrote *An Essay on the Principles of Human Action* (1805) from which Keats drew considerably ?  
(A) Coleridge (B) Scott  
(C) Hazlitt (D) Hunt
49. Hazlitt presented a sharp and witty criticism of his literary and political contemporaries in 1825, in his compilation  
(A) *Spirit of the Age*  
(B) *Essays on the Principles of Human Action*  
(C) *New Pygmalion*  
(D) None of the above
50. Who established his literary reputation as 'Elia', the author of a series of essays mostly contributed to the 'London Magazine' ?  
(A) Hazlitt (B) Charles Lamb  
(C) De Quincey (D) Crabbe
51. Who is the author of the celebrated and once notorious work, *The Confessions of an English Opium Eater*, published in the *London Magazine* in 1821 ?  
(A) Byron (B) Lamb  
(C) De Quincey (D) Coleridge
52. *Maid Marion* and *The Misfortunes of Elphin* are the novels written by  
(A) De Quincey (B) T.L. Peacock  
(C) S. Glowry (D) Hazlitt
53. Who wrote a poem by the name *The Shepherd's Calender* that was published in 1827 ?  
(A) William Cobbet  
(B) Robert Bloomfield  
(C) John Clare (D) Hopkins
54. "But Europe at that time was thrilled with joy France standing on the top of golden hours And human nature seeming born again". These lines regarding the French Revolution are of  
(A) De Quincey (B) Shelley  
(C) Wordsworth (D) Sir Walter Raleigh
55. "Liberty the soul of Life shall reign | Shall throb in every pulse, shall flow through every vein." Who wrote the above lines about the French Revolution ?  
(A) Thomas Paine  
(B) S.T. Coleridge  
(C) William Godwin  
(D) Robert Southey
56. "Men of England, wherefore plough For the lords who Day ye low ? Wherefore weave with toil and care The rich robes you tyrants wear ?" These revolutionary thoughts hailed from  
(A) Byron (B) Shelley  
(C) De Quincey (D) Walter Scott
57. John Murray and William Gifford were the publisher, and editor respectively of  
(A) *Quarterly Review*  
(B) *The Edinburgh Magazine*  
(C) *The London Magazine*  
(D) *New Monthly Magazine*
58. About which magazine Scott had said, "No genteel family can pretend to be without it"

- and Carlyle had remarked that it was "a kind of Delphic Oracle and voice of the inspired for the great majority of what is called the intelligent public" ?
- (A) *Edinburg Review*  
 (B) *The London Magazine*  
 (C) *Fraser's Magazine*  
 (D) *The Westminster Review*
59. In which chapter of the *Biographia Literaria* does Coleridge make a subtle distinction between *imagination* and *fancy* ?
- (A) Chapter I (B) Chapter VII  
 (C) Chapter XIII (D) Chapter XX
60. Who in his critical work *Specimens of English Dramatic poets who wrote about the time of Shakespeare*, endeavoured to spread the knowledge of older English playwrights?
- (A) Hazlitt (B) Coleridge  
 (C) Leigh Hunt (D) Lamb
61. Who wrote the essays, *Note on the knocking at the Gate in Macbeth* and *Murder considered as one of the Fine Arts* ?
- (A) Charles Lamb  
 (B) William Hazlitt  
 (C) Thomas De Quincey  
 (D) Leigh Hunt
62. Whose fame as an essayist rests on *Imaginary Conversations* ?
- (A) De Quincey (B) Hunt  
 (C) Scott (D) Landor
63. The credit of pioneering the historical novel is often attributed to
- (A) Godwin (B) Scott  
 (C) Austen (D) Southey
64. Which of the following attempts at historical fiction was made prior to Scott's popularization of the genre ?
- (A) *The Scottish Chiefs* by Jane Porter  
 (B) *The Castle of Otranto* by Horace Walpole  
 (C) *Recess* by Sophia Lee  
 (D) All of the above
65. In which of his novels Scott represented that Shakespeare died in 1590 without writing his tragedies ?
- (A) *Kenilworth* (B) *Red Gauntlet*  
 (C) *Woodstock* (D) *Abbot*
66. In which one of Austen's novels Fanny visits her parents' home at apartments after an absence of more than 10 years ?
- (A) *Emma* (B) *Persuasions*  
 (C) *Pride and Prejudice*  
 (D) *Mansfield Park*
67. Where does Darcy propose Elizabeth in the *Pride and Prejudice* ?
- (A) Hunsford Parsonage  
 (B) The village ball  
 (C) Germany  
 (D) None of the above
68. In which novel of Austen, John Dashwood, the henpecked husband, appears ?
- (A) *Northanger Abbey*  
 (B) *Emma*  
 (C) *Sense and Sensibility*  
 (D) *Mansfield Park*
69. Which work of Jane Austen is a satire directed against Gothic Romance and stormy passions ?
- (A) *Pride and Prejudice*  
 (B) *Mansfield Park*  
 (C) *Emma*  
 (D) *Northanger Abbey*
70. Who wrote blank-verse tragedies such as *Cain*, *Manfred*, *Marino Faliero* and *The Deformed Transformed* ?
- (A) Swinburne (B) Coleridge  
 (C) Scott (D) Byron
71. Who wrote the tragedy *John Woodvil*, that was originally given the title '*Pride's Care*' ?
- (A) Lamb (B) Hazlitt  
 (C) De Quincey (D) Hunt
72. "The churchyard school of poets" means
- (A) the poets who wrote only about the church

- (B) the poets who wrote poetry chiefly of melancholic strain  
 (C) the poets who wrote for the reformation of the church  
 (D) All of the above
73. Who among the following has been called a "Ploughman Poet" ?  
 (A) Blake (B) Gray  
 (C) Thomson (D) Burns
74. *Tom Jones* by Henry Fielding was dedicated to  
 (A) Richardson (B) Defoe  
 (C) G. Lyttleton (D) Bishop Percy
75. Whom did T.L. Peacock satirise in his *Nightmare Abbey* ?  
 (A) Shelley (B) Keats  
 (C) Coleridge (D) Both (A) and (C)
76. "It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife". Which novel of Jane Austen begins with this sentence ?  
 (A) *Pride and Prejudice*  
 (B) *Sense and Sensibility*  
 (C) *Emma*  
 (D) *Mansfield Park*
77. *The Times* which acquired this name in 1788 was earlier known as  
 (A) *Daily Universal Register*  
 (B) *The Daily Digest*  
 (C) *The Tatler*  
 (D) *The Rambler*
78. Who among the following had written, "Hell is a city much like London" ?  
 (A) Byron (B) Shelley  
 (C) Thomson (D) Lamb
79. Many critics have hailed the publication of the *Lyrical Ballads* as the beginning of the Romantic Period. In which year was it published?  
 (A) 1796 (B) 1797  
 (C) 1798 (D) 1799
80. The Romantic writers were influenced by the idealism of German philosophers such as  
 (A) Kant and Rousseau  
 (B) Rousseau and More  
 (C) More and Hegel  
 (D) Kant and Hegel
81. Who among the following had called Wordsworth, a 'Moral Eunuch' ?  
 (A) Byron (B) Browning  
 (C) Shelley (D) Arnold
82. Who emphasized the use of the "language really used by men" for poetry ?  
 (A) Coleridge (B) Wordsworth  
 (C) Shakespeare (D) Pope
83. The mariner in "The Ancient Mariner" kills a bird. Identify the bird among the following.  
 (A) Albatross (B) Swan  
 (C) Penguin (D) Flemingo
84. Who made a scathing attack on the contemporary literary scene and the 'Edinburgh Review' through his satire, *English Bards and Scotch Reviewers* ?  
 (A) Shelley (B) Byron  
 (C) Scott (D) Hazlitt
85. "I awoke one morning and found myself famous" - who commented thus on his sudden success as a poet ?  
 (A) Milton (B) Shelley  
 (C) Keats (D) Byron
86. Regarding whom did Charlotte Bronte say, "The passions are perfectly unknown to her: she rejects even a speaking acquaintance with that stormy sisterhood."  
 (A) Jane Austen  
 (B) Lady Caroline Lamb  
 (C) Mary Shelley  
 (D) Emile Bronte
87. "For thy sake, tobacco, I would do anything but die". Who has been quoted here ?  
 (A) Byron (B) Coleridge  
 (C) Lamb (D) De Quincey
88. Who hastened the death of Keats according to Shelley's *Adonais* ?  
 (A) The Government  
 (B) The brutal reviewers



- (C) His beloved  
(D) Poetry
89. Who expressed his dislike for poetry “that has a palpable design upon us” in one of his letters ?  
(A) Addison (B) Arnold  
(C) Wordsworth (D) Keats
90. “It is no small thing to have so loved the principle of beauty as to perceive the necessary relation beauty with truth, and of both with joy”. Who is Arnold talking about in this sentence ?  
(A) Shakespeare (B) Wordsworth  
(C) Keats (D) Tennyson
91. Who called Keats “a Greek” for his preoccupation with Hellenism in poetry ?  
(A) Arnold (B) Shelley  
(C) Eliot (D) None of these
92. Which book, though not literature, exercised an enormous influence in England during the beginning of 19th century ?  
(A) *Communist Manifesto*  
(B) Robert Burns’s *Poems*  
(C) Thomas Paine’s *Rights of Man*  
(D) All of the above
93. Who formed “Pantisocracy on the banks of Susquehanna “ ?  
(A) Coleridge & Southey  
(B) Wordsworth & Southey  
(C) Coleridge & Wordsworth  
(D) Richardson & Steele
94. Who wrote : “Bliss was it in that dawn to be alive | But to be young was very heaven.” ?  
(A) S.T. Coleridge  
(B) William Wordsworth  
(C) Walter Scott  
(D) Joseph Lancaster
95. Three of the following are called “Lake poets.” Identify who is not.  
(A) William Wordsworth  
(B) Lord Byron  
(C) S.T. Coleridge  
(D) Robert Southey
96. The age of Romanticism was  
(A) 1800-1850 (B) 1770-1850  
(C) 1760-1820 (D) 1771-1832
97. Name the woman novelist whose pictures of Irish life suggested to Walter Scott the idea of writing Scottish romances.  
(A) Fanny Burney (B) Hannah More  
(C) Jane Porter (D) Maria Edgeworth
98. Who writes novels of haunted castles, bandits, trapdoor and horror ?  
(A) Maria Edgeworth  
(B) Walter Scott  
(C) Fanny Burney  
(D) Mrs. Anne Radcliffe
99. Where do we meet Hermes, Lycious, Appolonius ?  
(A) *Lamia* (B) *Endymion*  
(C) *Hyperion* (D) None of these
100. The story of *Lamia* is taken from  
(A) Plutarch  
(B) Homer (Chapman’s Homer)  
(C) Lemprier’s Dictionary  
(D) Philostratus
101. Keat’s *Endymion* has  
(A) 3,000 lines (B) 4,000 lines  
(C) 2500 lines (D) 4,500 lines
102. Which is the pair of lovers Endymion does not meet in Keat’s *Endymion* ?  
(A) Venus and Adonis  
(B) Romeo and Juliet  
(C) Glaucus and Scylla  
(D) Arcthusa and Alpheus
103. Who wrote the famous *Preface to the Lyrical Ballads* ?  
(A) Coleridge (B) Southey  
(C) Wordsworth (D) Byron
104. When were the *Lyrical Ballads* published ?  
(A) 1797 (B) 1798  
(C) 1800 (D) 1801
105. The *Lyrical Ballads* opens with  
(A) *Kubla Khan*  
(B) *Ode to Duty*

- (C) *Rime of the Ancient Mariner*  
(D) *Immortality Ode*
106. The *Lyrical Ballads* closes with  
(A) *Kubla Khan*  
(B) *Immortality Ode*  
(C) *Christabel*  
(D) *Lines Written above Tintern Abbey*
107. Who was the third person with Coleridge and Wordsworth at Quantock Hills when the *Lyrical Ballads* were composed ?  
(A) Robert Southey  
(B) Walter Scott  
(C) Dorothy Wordsworth  
(D) Mary Lamb
108. William Wordsworth was born in  
(A) 1770 (B) 1771  
(C) 1768 (D) 1769
109. Who of the following is known for his Hellenic Spirit ?  
(A) Lord Byron (B) P.B. Shelley  
(C) Southey (D) John Keats
110. Who wrote :  
"Our Sweetest songs are those  
That tell our saddest thoughts" ?  
(A) P.B. Shelley  
(B) Robert Southey  
(C) Cardinal Newman  
(D) S.T. Coleridge
111. How do we classify Shelley's *Prometheus Unbound* ? As  
(A) an epic  
(B) a legendary story  
(C) mythological story  
(D) a lyrical drama
112. Who wrote this : "He prayeth Well, who loveth well | Both man and bird and beast" ?  
(A) William Wordsworth  
(B) S.T. Coleridge  
(C) Leigh Hunt (D) Cardinal Newman
113. Name the journal to which Southey contributed regularly.  
(A) *The Quarterly Review*  
(B) *The Blackwoods Magazine*  
(C) *The Edinburgh Review*  
(D) *The Westminster Review*
114. Sir Walter Scott collected Scottish ballads, and published them along with his own, in  
(A) *The Lay of the Last Minstrel*  
(B) *Marmion*  
(C) *Minstrelsy of The Scottish Border*  
(D) *The Lord of The Isles*
115. How old was Byron when he published *Hours of Idleness*, a collection of poems in heroic couplet ?  
(A) 19 (B) 29  
(C) 18 (D) 30
116. When *Hours of Idleness* was criticised by the Edinburgh Review, Lord Byron retaliated by writing a satiric piece. What was the title of this satire ?  
(A) *The Vision of Judgement*  
(B) *Mazeppa*  
(C) *The Giaour*  
(D) *English Bards and Scotch Reviewers*
117. How many cantos could Byron complete of *Childe Harold's Pilgrimage* during his two years tour of the continent ?  
(A) All four (B) First two  
(C) One and three (D) Only one
118. The first two cantos of *Childe Harold* take a reader to  
(A) Spain (B) Portugal  
(C) Greece and Albania  
(D) All of the above.
119. What is the tone of the ending of the second canto of *Childe Harold* ?  
(A) Joyous (B) Melancholy  
(C) Self-pitying (D) Optimistic
120. In which canto does the description of the "Battle of Waterloo" appear ?  
(A) Canto I  
(B) It is an independent poem  
(C) Canto III  
(D) Canto IV

121. Who is the hero of *Childe Harold* ?  
 (A) Nature  
 (B) An unnamed traveller  
 (C) A legendary king  
 (D) The poet himself
122. "Michael", "The Solitary Reaper," "To a Highland Girl" - all these poems depict  
 (A) the poet's joy at the beauty of nature  
 (B) simple common folk  
 (C) poet's awe at the spiritual presence  
 (D) deep sense of music
123. What was Wordsworth's professed aim in the *Lyrical Ballads* ?  
 (A) Purge poetry of all conceit  
 (B) Simplicity of diction  
 (C) Make it intelligible to common people  
 (D) All of the above
124. Which work inspired Coleridge's *Kubla Khan* ?  
 (A) Holinshed's *Chronicle*  
 (B) Plutarch's *Lives*  
 (C) *Travels in Scotland*  
 (D) Purchas's *Pilgrimage*
125. The name of the prisoner of Chillon was  
 (A) Beppo (B) Giaour  
 (C) Francois de Bonnavard  
 (D) Pasha
126. The *Vision of Judgment* is  
 (A) an attack on Jeffrey, the editor  
 (B) satire on Southey  
 (C) satire on a young man of Seville  
 (D) satire on society
127. *Don Juan* has  
 (A) 5 cantos (B) 15 cantos  
 (C) 16 cantos (D) 20 cantos
128. Who is Haidee in *Don Juan* ?  
 (A) Wife of Don Alfonso  
 (B) Daughter of an old pirate  
 (C) Princess of Constantinople  
 (D) A Duchess
129. Where do we find these lines ?  
 "Man's love is of man's life a thing apart,  
 'Tis woman's whole existence...." ?  
 (A) *Don Juan* (B) *Beppo*  
 (C) *Childe Harold* (D) *Lara*
130. Where do we meet these characters ?  
 Don Alfonso, Julia, Sultana ? In  
 (A) *Lara* (B) *Don Juan*  
 (C) *Childe Harold* (D) *Beppo*
131. When he wrote *Queen Mab*, Shelley was only  
 (A) 19 (b) 18  
 (C) 21 (D) 22
132. Which of Shelley's poems has a story from Greek mythology ?  
 (A) *Prometheus Unbound*  
 (B) *Alastor*  
 (C) *Queen Mab*  
 (D) *Julian and Maddalo*
133. Which poem was inspired by the Greek proclamation of independence, followed by Greek revolt against Turkish rule ?  
 (A) *Epipsychidion* (B) *Queen Mab*  
 (C) *Hellas* (D) *Prometheus*
134. Who is Adonais of the poem *Adonais* ?  
 (A) Lord Byron (B) John Keats  
 (C) Shelley himself  
 (D) None of the above
135. We meet characters such as Asia, Hercules, Jupiter in  
 (A) *Hellas* (B) *Prometheus Unbound*  
 (C) *Adonais* (D) *Queen Mab*
136. In which novel Scott projects Scotland under Robert Bruce, King and national hero ?  
 (A) *Quentin Durward*  
 (B) *Kenilworth*  
 (C) *Castle Dangerous*  
 (D) *St. Ronan's Well*
137. Which of the following is not written by Walter Scott ?  
 (A) *The Black Dwarf*  
 (B) *The Legend Montrose*  
 (C) *The Talisman*  
 (D) None of the above

138. What is the background of Ivanhoe ?  
 (A) The first crusade of Constantinople  
 (B) Contemporary life in the Scottish span of St. Ronan's Well  
 (C) Enmity of Saxon and Norman  
 (D) Wales under Henry II
139. Who wrote the following:  
*Castle Rackrent, the Absentee, Ormond* ?  
 (A) Fanny Burney  
 (B) Jane Poster  
 (C) Thomas Peacock  
 (D) Maria Edgeworth
140. This woman novelist wrote "Scotch" novels:  
*Thaddeus of Warsaw* and *The Scottish Chiefs*. Who is she ?  
 (A) Jane Porter  
 (B) Susan Ferrier  
 (C) Marry Russell Mitford  
 (D) Maria Edgeworth
141. Who wrote *Headlong Hall, Maid Marian, Melincourt, Nightmare Abbey, Misfortunes of Elphin, Crotchet Castle and Gryll Grange*?  
 (A) Thomas Peacock  
 (B) G.P.R. James  
 (C) George Meredith  
 (D) Charles Lever
142. One of the following was not associated with the 'Edinburgh Review'. Identify him.  
 (A) Sidney Smith  
 (B) William Blackwood  
 (C) Henry Brougham  
 (D) Francis Jeffrey
143. One of the characters of Jane Austen remarks, "A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment." Who said this and in which novel ?  
 (A) Mr. Woodhouse in *Emma*  
 (B) Darcy in *Pride and Prejudice*  
 (C) Catherine in *Northanger Abbey*  
 (D) None of the above
144. His sonnet was rejected by a magazine *Gem*, on the plea that it would "shock mothers".  
 At this he wrote to a friend, "I am born out of time .... When my sonnet was rejected, I exclaimed 'Hang the age, I will write for antiquity.' Who is he ?  
 (A) Thomas Peacock (B) Hazlitt  
 (C) Charles Lamb (D) Leigh Hunt
145. This patriotic song is often prescribed for school anthologies in India :  
 "Breathes there the man,  
 With soul so dead  
 Who never to himself hath said,  
 'This is my own, my native land.'  
 Who is the poet ?  
 (A) Robert Southey  
 (B) Walter Scott  
 (C) Lord Byron  
 (D) William Wordsworth
146. Where do we find Bingley ?  
 (A) *Pride and Prejudice*  
 (B) *Sense and Sensibility*  
 (C) *Mansfield Park*  
 (D) *Persuasion*
147. When was the unfinished dream poem 'Kubla Khan' published ?  
 (A) 1816 (B) 1810  
 (C) 1820 (D) 1821
148. Read the line : "About thirty years age, Miss Maria Ward of Huntingdon, with only seven thousand pounds, had the good luck to captivate Sir Thomas Bertram.....". This is the beginning of a novel by Jane Austen. Which one ?  
 (A) *Mansfield Park*  
 (B) *Emma*  
 (C) *Sense and Sensibility*  
 (D) *Northanger Abbey*
149. "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." Which of Jane Austen's novels begins with these words ?  
 (A) *Sense and Sensibility*  
 (B) *Northanger Abbey*



- (C) *Pride and Prejudice*  
(D) *Emma*
150. Which of Scott's novels depicts the conflict between the Puritans, the Covenanters, and the royal forces under Claverhouse? ?  
(A) *Old Morality*  
(B) *Castle Dangerous*  
(C) *Heart of Midlothian*  
(D) *Talisman*
151. "Which novel, begun in 1895, but put aside, is Walter Scott's first novel? ?  
(A) *Ivanhoe* (B) *Waverley*  
(C) *Kenilworth*  
(D) *Pevekil of The Peak*
152. All, except one, of the following poems are written by Coleridge. Mark the one which is not.  
(A) "Frost at midnight"  
(B) "Hymn Before Sunrise in The Vale of Chamouni"  
(C) "Ode to Night"  
(D) "Ode on Dejection"
153. Who wrote :  
"My hopes are with the Dead; anon  
My place with them will be  
And I with them shall travel on  
Through all futurity;  
Yet leaving here a name, I trust,  
That will not perish in the dust" ?  
(A) S.T. Coleridge  
(B) Robert Southey  
(C) Lord Byron  
(D) Shelley
154. Who was appointed Poet Laureate in 1813?  
(A) Robert Southey  
(B) William Wordsworth  
(C) Lord Byron  
(D) Lord Tennyson
155. Which of these ballads and short tales are written by Robert Southey ?  
(A) *The Battle of Blenheim*  
(B) *Bishop Hatto*  
(C) *Inchcape Rock*  
(D) All of the above
156. Who wrote the popular nursery tale *Three Bears* ?  
(A) Sir Walter Scott  
(B) Lord Byron  
(C) Robert Southey  
(D) Charles Lamb
157. What, according to Wordsworth, is the power of nature ?  
(A) To teach (B) To elevate  
(C) To soothe and console  
(D) All of the above.
158. Name Wordsworth's spiritual autobiography.  
(A) *Tintern Abbey* (B) *The Recluse*  
(C) *The Prelude* (D) *Immortality Ode*
159. In which poem do these lines occur:  
"For oft when on my couch I lie  
In vacant or in pensive mood  
They flash upon that inward eye  
When is a bliss of solitude" ?  
(A) *To Daffodils*  
(B) *The Daffodils*  
(C) *The Solitary Reaper*  
(D) None of the above
160. Who wrote *Lectures on Shakespeare* and *Biographia Literaria* ?  
(A) S.T. Coleridge  
(B) Samuel Johnson  
(C) Alexander Pope  
(D) Lord Byron
161. What is Coleridge's *Anima Poetae* ?  
(A) A treatise on poetry  
(B) Biographies of poets  
(C) Table-talk and notes  
(D) Lectures
162. Following poems are written by Shelley, except one. Identify the one not written by him.  
(A) *Ode to the West Wind*  
(B) *To a Skylark*  
(C) *Ode to the Nightingale*  
(D) *The Cloud*

163. Who is the author of *Story of Rumini* ?  
 (A) John Keats (B) Leigh Hunt  
 (C) George Darley (D) Macaulay
164. Where were *Lyrical Ballads* written ? In  
 (A) Cumberland Hills  
 (B) Cambridge  
 (C) Quantock Hills  
 (D) Hawshead
165. Who wrote *Frankenstein* ?  
 (A) Mary Shelley  
 (B) Mary Wollstonecraft  
 (C) Miss Edgeworth  
 (D) Mrs. Radcliff
166. Who is Elia of Charles Lamb's *Essays of Elia* ?  
 (A) His friend (B) His patron  
 (C) An Italian clerk with whom he had worked in the South Sea House  
 (D) An imaginary figure
167. *Essays of Elia* first appeared in  
 (A) *London Magazine*  
 (B) *Gem*  
 (C) *Blackwood's Magazine*  
 (D) *Edinburgh Review*
168. *Tales from Shakespeare* were written at the suggestion of  
 (A) Shelley (B) Leigh Hunt  
 (C) Godwin (D) De Quincey
169. Whom does Lamb describe as "an archangel a little damaged" ?  
 (A) Shelley (B) Coleridge  
 (C) Wordsworth (D) Keats
170. Who is not a member of the "Cockney school" out of the following ?  
 (A) Hazlitt (B) De Quincey  
 (C) Lamb (D) Leigh Hunt
171. Who wrote letter to Mr. Gifford, *The Round Table*, *Table Talk*, *The Spirit of the Age* ?  
 (A) William Hazlitt (B) Leigh Hunt  
 (C) Charles Lamb (D) De Quincey
172. Which is Thomas De Quincey's best known work ?  
 (A) *Confessions of an Opium Eater*  
 (B) *The English Mail Coach*  
 (C) *Literature of Knowledge and Literature of Power*  
 (D) *Surpiria De Profundis*
173. Who is the author of *Imaginary Conversations* ?  
 (A) De Quincey  
 (B) Landor  
 (C) William Cobbet  
 (D) Hazlitt
174. Who started and edited *Political Register*, a weekly newspaper ?  
 (A) De Quincey  
 (B) Leigh Hunt  
 (C) William Cobbet  
 (D) Lamb
175. Who had said that he had "a smack of Hamlet" in himself ?  
 (A) Byron (B) Keats  
 (C) Shelley (D) Coleridge
176. Who is the author of *Emile* that had influenced the Romantic Movement ?  
 (A) Balzac (B) Kant  
 (C) Diderot (D) Rousseau
177. Who had said that "truth is always strange; stranger than fiction" ?  
 (A) Coleridge (B) Johnson  
 (C) Byron (D) Hazlitt
178. Scott's novels are set in  
 (A) Scotland (B) Italy  
 (C) England (D) All of these
179. Who wrote what are known as 'Waverley novels' ?  
 (A) Hazlitt (B) Hardy  
 (C) Scott (D) Peacock
180. The *Reform Bill* was passed in the year  
 (A) 1812 (B) 1832  
 (C) 1820 (D) 1840
181. Regarding which character did Jane Austen say that she was a "heroine whom no one but myself will much like" ?

- (A) Elizabeth Bennet  
 (B) Mrs. Bennet  
 (C) Emma (D) None of the above
182. The celebrated twentieth century novelist Woolf had died by drowning herself. Which Romantic poet had died a similar death ?  
 (A) Keats (B) Byron  
 (C) Coleridge (D) Shelley
183. Who had refused to accept the post of poet laureate in 1813 as a result of which it had gone to Robert Southey ?  
 (A) Wordsworth (B) Scott  
 (C) Cowper (D) Byron

In questions from Q. 184 to Q.197 match the lists by using the codes given below them.

184. List I List II  
 a. 1789 1. Flight of Louis XVI  
 b. 1791 2. Execution of Louis XVI  
 c. 1793 3. The fall of Bastille

Codes:

	a	b	c
(A)	1	2	3
(B)	3	2	1
(C)	2	3	1
(D)	3	1	2

185. List I List II  
 a. *The Rights of Man* 1. Blake  
 b. *The Marriage of Heaven and Hell* 2. Burke  
 c. *Political Justice* 3. Paine  
 d. *America* 4. Godwin

Codes:

	a	b	c	d
(A)	3	2	4	1
(B)	3	4	1	2
(C)	1	3	4	2
(D)	1	2	4	3

186. List I List II  
 a. *Camilla* 1. Wollstonecraft  
 b. *The Wrongs of Woman* 2. Burney  
 c. *Castle Reckrent* 3. Edgeworth  
 d. *The Lady of the Lake* 4. Scott

Codes:

	a	b	c	d
(A)	1	2	3	4
(B)	2	1	3	4
(C)	1	2	4	3
(D)	2	1	4	3

187. List I

- a. 1801  
 b. 1814  
 c. 1815

List II

1. Restoration of Louis XVIII  
 2. Union of British and Irish parliaments  
 3. Battle of Waterloo

Codes:

	a	b	c
(A)	3	1	2
(B)	3	2	1
(C)	2	3	1
(D)	2	1	3

188. List I

- a. 1802  
 b. 1809  
 c. 1817  
 d. 1824

List II

1. Blackwood's *Edinburgh Magazine*  
 2. *Edinburgh Review*  
 3. *Westminister Review*  
 4. *Quarterley Review*

Codes:

	a	b	c	d
(A)	1	4	2	3
(B)	2	3	1	4
(C)	2	4	1	3
(D)	1	3	2	4

189. List I

- a. Scott  
 b. Byron  
 c. Shelley  
 d. Clare

List II

1. *Alastor*  
 2. *Guy Mannering*  
 3. *The Shepherd's Calender*  
 4. *The Corsair*

Codes:

	a	b	c	d
(A)	4	2	1	3
(B)	2	4	3	1
(C)	4	2	3	1
(D)	2	4	1	3

190. List I

- a. *The Antiquary and Old Mortality*  
 b. *Northanger Abbey*

List II

1. Galt  
 2. Ferrier

- c. *Marriage*  
 d. *The Entail*
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 3 | 4 | 2 | 1 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 4 | 1 | 2 | 3 |
| (D) | 3 | 4 | 1 | 2 |

- 191. List I**
- a. *Annals of the Parish*  
 b. *Rob Roy*  
 c. *Manfred*  
 d. *Rural Rides*
- List II**
1. Galt  
 2. Cobbett  
 3. Scott  
 4. Byron

- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 3 | 4 | 2 |
| (B) | 3 | 1 | 4 | 2 |
| (C) | 1 | 3 | 2 | 4 |
| (D) | 3 | 1 | 2 | 4 |

- 192. List I**
- a. Poetry  
 b. Drama  
 c. Essays
- List II**
1. Sheridan  
 2. De Quincey  
 3. Cowper

- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 3 | 1 | 2 |
| (C) | 2 | 3 | 1 |
| (D) | 3 | 2 | 1 |

- 193. List I**
- a. Spiritualisation  
 b. Intellectualisation  
 c. Sensualisation  
 d. Supernaturalisation
- List II**
1. Keats  
 2. Shelley  
 3. Coleridge  
 4. Wordsworth

- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 4 | 1 | 2 | 3 |
| (B) | 1 | 4 | 3 | 2 |
| (C) | 4 | 2 | 1 | 3 |
| (D) | 1 | 3 | 4 | 2 |

- 194. List I**
- a. *Dream Children*
- List II**
1. De Quincey

- b. *Table Talk*  
 c. *The English Mail Coach*
2. Charles Lamb  
 3. Hazlitt

- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 3 | 2 | 1 |
| (C) | 2 | 1 | 3 |
| (D) | 2 | 3 | 1 |

- 195. List I**
- a. *The Convalescent*  
 b. *The Indian Juggler*  
 c. *The Knocking at the Gate in Macbeth*
- List II**
1. Lamb  
 2. Hazlitt  
 3. De Quincey

- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 2 | 3 | 1 |
| (C) | 3 | 1 | 2 |
| (D) | 2 | 1 | 3 |

- 196. List I**
- a. Lamb  
 b. Hazlitt  
 c. De Quincey
- List II**
1. 1785-1859  
 2. 1778-1830  
 3. 1774-1834

- Codes:**
- |     | a | b | c |
|-----|---|---|---|
| (A) | 1 | 2 | 3 |
| (B) | 3 | 2 | 1 |
| (C) | 2 | 3 | 1 |
| (D) | 2 | 1 | 3 |

- 197. List I**
- a. Coleridge  
 b. Wordsworth  
 c. Shelley  
 d. Keats  
 e. Byron
- List II**
1. 1772-1834  
 2. 1788-1824  
 3. 1770-1850  
 4. 1792-1822  
 5. 1795-1821

- Codes:**
- |     | a | b | c | d | e |
|-----|---|---|---|---|---|
| (A) | 1 | 3 | 2 | 4 | 5 |
| (B) | 3 | 2 | 4 | 1 | 5 |
| (C) | 3 | 1 | 4 | 5 | 2 |
| (D) | 1 | 3 | 4 | 5 | 2 |



 ANSWERS

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1. (B)	2. (C)	3. (D)	4. (A)	5. (D)	6.(B)	7. (C)	8. (B)	9. (C)	10. (A)
11. (D)	12. (A)	13. (C)	14. (B)	15. (B)	16. (D)	17. (A)	18. (B)	19. (D)	20. (D)
21. (C)	22. (C)	23. (B)	24. (A)	25. (D)	26. (D)	27. (C)	28. (B)	29. (D)	30. (C)
31. (B)	32. (D)	33. (C)	34. (B)	35. (C)	36. (B)	37. (C)	38. (C)	39. (A)	40. (D)
41. (B)	42. (D)	43. (C)	44. (B)	45. (C)	46. (A)	47. (C)	48. (C)	49. (B)	50. (B)
51. (C)	52. (B)	53. (C)	54. (C)	55. (B)	56. (B)	57. (A)	58. (A)	59. (C)	60. (D)
61. (C)	62. (D)	63. (B)	64. (D)	65. (C)	66. (D)	67. (A)	68. (C)	69. (D)	70. (D)
71. (A)	72. (B)	73. (D)	74. (C)	75. (D)	76. (A)	77. (A)	78. (B)	79. (C)	80. (D)
81. (C)	82. (B)	83. (A)	84. (B)	85. (D)	86. (A)	87. (C)	88. (B)	89. (D)	90. (C)
91. (B)	92. (C)	93. (A)	94. (B)	95. (B)	96. (A)	97. (D)	98. (D)	99. (A)	100. (D)
101. (B)	102. (B)	103. (C)	104. (B)	105. (C)	106. (D)	107. (C)	108. (A)	109. (D)	110. (A)
111. (D)	112. (B)	113. (A)	114. (C)	115. (A)	116. (D)	117. (A)	118. (D)	119. (C)	120. (C)
121. (D)	122. (B)	123. (D)	124. (D)	125. (C)	126. (B)	127. (C)	128. (B)	129. (A)	130. (B)
131. (B)	132. (A)	133. (C)	134. (B)	135. (B)	136. (C)	137. (D)	138. (C)	139. (D)	140. (A)
141. (A)	142. (B)	143. (B)	144. (C)	145. (B)	146. (A)	147. (A)	148. (A)	149. (C)	150. (B)
151. (B)	152. (C)	153. (B)	154. (B)	155. (D)	156. (C)	157. (D)	158. (C)	159. (B)	160. (A)
161. (C)	162. (C)	163. (B)	164. (C)	165. (A)	166. (C)	167. (A)	168. (C)	169. (B)	170. (B)
171. (A)	172. (A)	173. (B)	174. (C)	175. (D)	176. (D)	177. (C)	178. (A)	179. (C)	180. (B)
181. (C)	182. (D)	183. (B)	184. (D)	185. (A)	186. (B)	187. (D)	188. (C)	189. (D)	190. (B)
191. (A)	192. (B)	193. (C)	194. (D)	195. (A)	196. (B)	197. (D)			

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## VICTORIAN PERIOD

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### 5.1 INTRODUCTION

The beginning of the Victorian Period is dated sometimes as 1832 (the passage of the first Reform Bill) and sometimes as 1837 (the accession of Queen Victoria); it extends to the death of Victoria in 1901. The year 1870 is often used to divide “early Victorian” from “late Victorian.” Much writing of the period, whether imaginative or didactic, in verse or in prose, reflected current social, economic, and intellectual problems—for example, the industrial revolution and its effects on the economic and social structure; rapid urbanization and the deterioration of rural England; massive poverty, growing class tensions, and pressures toward political and social reform; and the impact on philosophy and religious fundamentalism of the theory of evolution, and of the rapid extension of “positivism” (the method of investigation and proof developed in the physical sciences) into all areas of speculation and inquiry. It was an age of immense and variegated and often self-critical literary activity. The derogatory connotations of the term “Victorian” in our time—sexual priggishness, narrow-mindedness, respectability, complacency—are based on the actual attitudes and values of many members of the rapidly expanding Victorian middle class; but current attacks on these attitudes merely echo the attacks by numerous men of letters within the age itself. The most eminent poets were Tennyson, Browning, and Arnold; the most prominent distinguished of many excellent novelists (this was the greatest age of English fiction) were Dickens, Thackeray, George Eliot, Meredith, Trollope, Hardy, and Sumner Butler.

### 5.2 TRENDS IN THE VICTORIAN NOVEL

- (1) **Fielding Tradition with Loose Plots.** For one thing, the Victorian novel continues to be largely in the Fielding tradition. The plot is generally loose and ill-constructed. The main outline of the Victorian novel is the same.
- (2) **A Mixture of Strength and Weakness.** The Victorian novel is an extraordinary mixture of sentiment, flashy melodrama and lifeless characters. There is much that is improbable and artificial in character and incident.
- (3) **Entertainment Value.** The Victorian Novel makes interesting reading. The novelists may not construct a compact plot, but they tell the story so well. They are so entertaining, that children still love to read and enjoy a novel of Dickens or Thackeray. The readers' attention is not allowed to flag even for a single moment. They do not like to give it up unfinished.
- (4) **Panoramic Value.** Novels like *Vanity Fair*, *David Copperfield* etc., are not like most modern novels, concentrated wholly on the life and fortunes of a few principal characters; they also provide panoramas of whole societies. In the Victorian novel, Cecil says, “A hundred different types and classes, persons and nationalities, jostle each other across the shadow screen of our imagination”.

- (5) **Immense Variety.** The Victorian novelists have capacity of varied moods. Their range of mood are as wide as their range of subject. They write equally for the train journey and for all time; they crowd realism and fantasy, thrills and theories, knock out farce and effects of pure aesthetic beauty, cheek by jowl on the same page; they are Mr. Galsworthy and Mr. Huxley and Mrs. Woolf, Mrs. Christis and Mr. Wood house, all in one. A book like *David Copperfield* is a sort of vast schoolboy hamper of fiction with sweets and sandwiches, pots of jam with their greased paper caps, cream and nuts and glossy apples, all packed together in a heterogeneous deliciousness.
- (6) **Imaginative Rendering of Reality.** Not only have the Victorian novelists width and range of subject and mood, not only are they entertaining story-tellers, they have also creative imagination in ample measure. Their imagination works on their personal expertness and transform and transmutes them. The act of creation is always performed. Dickens is, "the romancer of London streets", and Thackeray too, transports us to an entirely new world, call it vanity fair or Thackeray-land or what you will. The creative imagination of the Victorian novelist works on the setting of his story and transforms it.
- (7) **Humour.** The creative imagination is also seen in the humour of the Victorian novelists. Each of the great Victorian novelists is a humorist, and each is humorist in a style of his own. They have created a number of immortal figures of fun, each is comic in his own different way. There are hundreds of fine jokes and witty remarks spread all over the Victorian novel.
- (8) **Characterisation.** *The Victorians are all able to make their character live.* Their characters may not always be real, there may be much in them that is improbable and false, but they are amazingly and indomitably alive. They are wonderfully energetic and vital. A Victorian novel a crowd of breathing, crying, living, laughing people. It has a crowded canvas, crowded with living, breathing individuals.
- (9) **Lack of High Artistic standard.** The Victorian novel lacks uniformity. It is extremely unequal; it is an extra-ordinary mixture of strength and weakness. It is technically faulty. This is so because it is still in its infancy, it is considered as a light entertainment, and not a serious work of art, and the laws of its being have not yet evolved.
- (10) **Lack of Liberalism.** The Victorian novels shows a definite decline from the earlier English novel. Any lapse from virtue is shrouded in an atmosphere of, "drawing the blinds and lowering the voice." Free and uninhibited treatment of the animal side is tacking. The Victorian novel presents only a partial, one sided view of life.

### 5.3 THE VICTORIAN NOVELISTS

- (1) **Charles Dickens (1812-1870).** Dickens was regarded as a Radical, even in his own days. He was a social reformer who was dissatisfied with the slow course of legislation : one who wanted to bring about rapid and radical changes to give liberty and voice to the majority of the people. But he never desired a political revolution of a thorough kind.  
Dickens' remedy for various social evils is private benevolence. He distrusts legislation; he has also no faith in charitable institutions.  
As a social reformer, he expresses the conscience of his age, which despite all its shortcomings, he accepted and loved.  
He is the best of all the English novelists. Previous to his day, the novelists only wrote of the life and adventures of the rich and aristocratic sections of society. *Dickens was the first to introduce to the reading public life of the poor and the oppressed.* His *Oliver Twist* (1838) is a powerful indictment of the education of poor children of his day.

Dickens is pre-eminently the novelist to nowhere does this note ring clearer and truer than in *David Copperfield*.

In *David Copperfield* he treats particularly of evils of child labour and the reform of schools. No one can be more tender than Dickens in protecting the innocence of childhood and the purity of young womanhood, in the latter case he comes once more into line with Shakespeare and Scott.

To write of Charles Dickens at all is to presuppose his humour; it was the supreme quality of his genius. It was as a humourist that Dickens made his name. *Pickwick Papers* abounds in farce, now quite distinct from, and now all but blending with, the higher characteristics of Humour. At his worst, he is capable of facetiousness as in *Nicholas Nickleby*. The scene between little David Copperfield and the waite, in Chapter V of *David Copperfield*, seems to **Gissing**. In the celebrated Mrs. Gamp, the same perfect method of idealisation, as in Shakespeare's Falstaff, is used in converting into a source of pleasure things in life repel or nauseate. And in both cases, the sublimation of character and circumstance is affected by a humour that seems unsurpassable. Consider Spenlow and Jorkins in *David Copperfield* and Tadgers in *Martin Chuzzlewit*. Dickens had remarkable acquaintance with the Inn Waiter : read the Waiter's autobiography in *Somebody's Luggage*.

Inseparable from the gift of humour is that of pathos of which Dickens has an abundance, the earliest instance being that of the death of the chancery prisoner in the *Pickwick Papers*. He is at his best in bringing out the pathos of child-life. We see how closely the truly pathetic and quick observation are allied in Dickens. *Little Dorrit* is strong in both, pathos and humour. Pathos of a graver and subtler kind is the distinguishing note of *Great Expectations*. Perhaps, however, his best pathos is seen in *The Christmas Book*. He continues the work of two writers whom he always held dear, Goldsmith and Sterne. Goldsmith's sweetness and Sterne's sensitive humanity had no small part in forming Dickens. There is a foretaste of Dickens' humour in Moses, the son of Goldsmith's Vicar of Wakefield. "*Dickens is truly and profoundly, national; of humour the very incarnation, he cannot, think of his counter without sunny smile.*"

- (2) **Charles Reade (1814-1884)**. Charles Reade visited prison and studied the law business, banking, even life between the decks on an ocean steamer. He also knew the life of the gold-diggers in Australia. He poured his experience and his reading into his novels. As a novelist of social reform he ranks very high. He needs documentation to the novel as a weapon for the social reformer.

His masterpiece, *The Cloister and the Hearth* (1861) is a historical romance. Reade was a poet at heart, and this helped him to produce *Cloister and the Hearth* which contains true, "Renaissance of wonder, in its pages. It is Reade's passport to immortality.

- (3) **Wilkie Collins (1824-1889)**. Wilkie Collins with an admirable grasp of the market brought Gothicism up-to-date. He was influenced by Poem, Richardson and Dickens. It was he who handed over the detective story from Poem to the author of Sherlock Holmes.

His formula for a successful novel was "Make' em laugh; make' em cry; make' em wait." "In *The Woman in White* he whirled his theatrical characters through a fantastic plot, broken by a series of climaxes, preceded breathtaking suspense, seeking and finding the depths of depravity below the apparently rosy surface of middle-class life" (**Dinna Neil**). His most important contribution to the Victorian novel was the detective novel of crime and mystery. We still remember him and read him at least for two of his novels, *The Woman in White* (1860) and *The Moonstone*. "*They are the most brilliant detective novels ever written.*" (**Walter Allen**)



- (4) **Richard Blackmore (1825-1900).** The one single novel on which rests the fame of Blackmore is *Lorna Doone* (1869), "The scene of this fascinating romance is laid in Exmoor in the seventeenth century. The story abounds in romantic scenes and incidents; its descriptions of natural scenery are unsurpassed; the rhythmic language is at times almost equal to Poetry; and the whole tone of the book is wholesome and refreshing. Altogether it would be hard to find a more delightful romance in any language, and it well deserves the place it has won as one of the classics of our literature" (**W.J. Long**).
- (5) **Anthony Trollope (1815-82).** Anthony Trollope is regarded as a, "garrulous male Jane Austen unaware of the stress and storm of the world." His superiority to his contemporaries is mainly negative, he did not make their mistakes. His positive superiority resolves itself into one quality – he observed the surface of life more accurately than they did. His greatness depends on his power to use his observation to make a new world in his creative imagination." The almost idolatrous admiration of Trollope in the nineteen-thirties and forties was inspired by his perfect studies of English clerical life, *The Warden* (1855), *Brachester Tower* (1857), *Doctor Thorne* (1859) and *The Last Chronicle of Barcel* (1867). These novels reflect the Cathedral world that is peculiarly English. *The Warden* is his masterpiece. He is the novelist of the middle and upper-middle classes. With urbane familiarity and shrewd observation he presents an accurate, detailed picture of their quiet, uneventful lives in a matter-of-fact way which gives his work the appearance of chronicles of real life. His main concern is with character rather than with plot. The framework of his a series of parallel stories moving with the leisureliness of everyday life. His style, efficiently direct, simple, and lucid, is seen to particular advantage in his dialogue. A vein of easy satire runs through many of his novels, and he makes skilful use of pathos.
- (6) **Thomas Love Peacock (1785-1868).** Thomas Love Peacock stands alone and apart from the whole sequence of English novelists this career overlapped Jane. Austen's at the one end his son-in-law Meredith's at the other. He has been imitated but he has never been seriously rivalled. His work exists in a purity, his disciples have not been able to match; his limits were narrow and strict, and to attempt to broaden them is merely to destroy the delicately poised world they contain. In this way Peacock achieved perfection, and more than once. *Headlong Hall*, *Nightmare Abbey*, *Crotchet Castle* are among the more important of his novels. They are full of "sublimely comic passages in which a congeries of events is explained and the future forecast in terms of a single overriding theory. His novels form a comic dramatization of the intellectual notions of his age. For anything comparable in our time we would need to imagine a novelist intellectually powerful enough to satirize in one book the exponents of, say, Marxism, psycho-analysis, the psychology of Jung, logical positivism, neo-catholicism, existentialism, Christianity, science, abstract painting. Peacock's intellectual ability, together with the neutral position he himself seems to hold, makes him a devastating critic of the theories of his, and since the counterparts of those theories always exist he remains a formidable critic whose work, because of his insight into the implications of the ideas he satirizes, is permanently topical (**Walter Allen**).
- (7) **Charles Kingsley (1819-1875).** Charles Kingsley, a novelist of the second rank, belonged to the Romantic school and that particular side of the Romantic school which followed in the wake of Scott. He wanted in the novel stirring episodes, varied excitement, and a past that seemed richer in colour than the drab futilities of contemporary Victorian Cathedral towns. "He is a capital writer for boys and in any case is best enjoyed in the uncritical days of youth. But his strong anti-catholic sentiment and horror of celibacy and ascetic life become rather troublesome obsessions in his stories" (**Compton-Rickett**).

*Westward Ho*, published in 1855, is the most important of his novels. It is a patriotic tale of adventure, Jesuit intrigue, and naval enterprise. The action is set in the age of Queen Elizabeth. The Elizabethan setting of *Westward Ho* brings the partisanship more prominently forward and this spirited story with its patriotic note would have been all the better had Kingsley been less anxious to idealise our attractive but not over-squeamish old sea dogs, Hawkins and Drake, and to paint in such lurid colours the catholic Spaniard.

- (8) **Mrs. Elizabeth Gaskell (1810-1865).** She is one of those novelists who have effectively used the novel as an instrument of social reform. Her early novels *Mary Barton* (1848) and *North and South* (1865) depict industrial life, her object being the amelioration of the condition of labourers and workers.

She was made an interesting study of female life and psychology in her masterpiece *Cranford* (1853). Life of women spending their time in tea-drinking, stale gossip, and basking in the sun is presented faithfully and psychologically.

In her next novel, *Ruth*, Mrs. Gaskell deals with an ethical and moral subject. “*All deals however hidden and long passed by have their eternal consequences*”, is the theme of this novel.

*Ruth* becomes a study of inner life. The novel “*announces the approach of the psychological novel in a restrictive sense.*” Mrs. Gaskell, “did not possess the clearness of vision, the equipment of knowledge, and the breadth of horizon required for completely satisfying the definition of the psychological novel. What she did in part was fully accomplished by George Eliot” (Cross).

- (9) **The three Bronte Sisters.** The three Bronte Sisters Charlotte, Emily, Anne—made notable contribution to the English novel during the early part of the Victorian era.

**Their chief novels are the following :**

- (a) **Charlotte Bronte (1816-1855).** *The Professor, Jane Eyre; Shirley, and Vilette.*
- (b) **Emile Bronte (1818-1848).** *Wuthering Heights* – a great classic.
- (c) **Anne Bronte (1820-1849).** *Agnes Grey, and The Tenant of Wildfell Hall.*

The three sisters represent the, “ stormy sisterhood”, *i.e.*, the passion in English fiction. They imparted the romantic note of imagination and passion to the English novel. They were not interested in the portrayal of social life; rather they chose to study the feminine heart and presented the woman’s point of view in their fiction. They inaugurated a new conception of the heroine in English fiction, as a woman of vital strength and passionate feelings. *Jane Eyre, Shirley, Agnes*, are fine studies of feminine life and soul, providing glimpses into the tortured and suffering souls of their respective heroines.

The Bronte sisters experienced life within a narrow confine, but their narrow and limited experience did not stand in the way of their achieving excellence in their work. Charlotte the Bronte and Anne Bronte had experience of life as governess, school teachers and pupils and they repeated the same scenes and experiences again and again in their novels. *Professor* is enjoyable but the repetition of the same theme in *Vilette* makes the book uninteresting.

As regards plot construction, the Bronte sisters have not much to their credit. The plots of their novels are complex and often formless, and in many cases there are loose ends and episodes, but this deficiency in the management of their plots, they make up by their characterisation.

The Bronte poetised the English novel. There are passages that almost border on poetry. *In Wuthering Heights*, one comes across many beautiful poetic passages that move us to ecstasy and joy. Their imagery is poetic, their nature-descriptions are poetic, and the treatment of passion, specially love is poetic.

Another most obvious contribution of the Bronte sisters is the presentation of the life of Yorkshire and its rich and beautiful nature background. Their work is a Yorkshire tune played of an Irish harp by varyingly strong and skilful fingers. To this tune Charlotte adds passionate, Anne pious, and Emily cosmic harmonies.

- (10) **George Eliot (1819-1880).** *She stands at the gateway between the old novel and the new no unworthy heir to Thackeray and Dickens and no unworthy foreunner of Hardy and Henry James.* She was essentially a novelist of intellectual life. She contributed to the English novel an air of sobriety, sternness and seriousness which it had not attained in the hands of the early Victorian novelists. *Adam Bede, Silas Marner, Middlemarch, Romola, etc., are among her greatest novels.*

George Eliot did not care much for plot—construction, at least of the traditional kind; she was governed not by the story but by her idea.

In fact, the laws conditioning the form of George Eliot's novel are the same laws condition those of Henry James and Wells and Conrad and Arnold Bennett. Hers are the first examples in English of the novel in its mature form; in them it structurally comes of age."

The early novels of George Eliot, *Adam Bede, Mill on the Floss, and Silas Marner* are concrete in the presentation of the life of the Midland countries of Warwickshire and Derbyshire, which she had intimately known. Realism and faithful portraiture of life and character known to her the hallmarks of her novels.

In her later novels beginning with *Romola* and upto *Daniel Deronda*, she laid sie her store of experience which she had also exhausted in *Adam Bede, Mill on the Floss and Silas Marner* and turned to political experiences of other people (*Felix Holt*), *problems of racial integration (Daniel Deronda)* and presentations of life in Florence during the fifteenth century. "But when she left familiar grounds for unknown and untrodden fields, she faltered, and failed, and it is only once again in *Middlemarch* that she could hold out a gleam of her former glory, for this novel, like her earlier work, is also a faithful picture of the life of the Midlands and of her people, such as the Garths and the Vincneys".

George Eliot is more successful in the presentation of scenes of pathos. She could depict moving incidents which touch the core of our heart. Her tragedies are heart-rending. "George Eliot completed the work of Wordsworth. He dealt with the pathos of pastoral life in a spirit of measureless humanity, she mingled its pathos with humour and produced the greatest dramatic effect."

"George Eliot's style is lucid, and, to begin with, simple, but later in reflective passages, it is often overweighted with abstractions. Her dialogue is excellent for the revelation of character, and her command of the idiom of ordinary speech enables her to achieve a fine naturalness. Only rarely does she rise to the impassioned poetical heights of the Brontes, but her earlier novels, particularly *The Mill on the Floss*, are full of fine descriptions of the English countryside, and her faculty for natural description she never lost entirely" (E. Albert). And Cazamian writes, " Her style, through many a page; through whole chapters and episodes, has the indefinable quality that suggests a lesson in psychology, ethics or history."

- (11) **William Makepeace Thackeray (1811-1863).** While in his own age, Thackeray was regarded by **Anthony Trollope** as one of the greatest of English novelists, by **W.E. Bronwell** one of the few great novelists of the world, but in the 20th century **Walter Allen** regards his view of life as, "trivial", and **Arnold Kettle** regards the ending of *vanity fair* as "the feeblest of ending." One, in the decline of his popularity is his great concern with the ephemeral customs, traditionals, ideals, and way of life, of his own age. Otherwise it was Thackeray who perfected the fielding—novel. He was the first to impart to the scale panoramic English

novel a coherent plot and structure. His novels mark an immense advance over Fielding as far as plot–construction is concerned.

Thackeray is realistic, but his realism does not mean a photographic reproduction. There is selection and accentuation in the manner of the true artist and the selection is determined and conditioned by his moral purpose.

He was the first English novelist who used the novel to express “a conscious, considered criticism of life”. He tells us the truth about contemporary society. Generalising from particular experiences of his life, he gives to his readers a complete philosophy of life. *His creative power shows itself not in transforming the facts he has observed about life, but in arranging them in a symmetrical order.* Thackeray was the first to use the novel for satiric purposes on such a large, extended scale.

Thackeray imparted to the novel epic grandeur, sweep and dignity. His novels are all built on a grand scale; they present the sweeping panorama of contemporary life. Thus *Vanity Fair* is built on a vast scale, its action ranges over the whole of Western Europe and over a period of fifteen years. The novel thus has the grandeur, the vastness, the sweep and movement of an epic. Like the epic, it brings out the very spirit of the age.

His Characters are extremely vital and varied. They are visualised dramatically, as well as by the use of telling names, words and phrases. They are universal types standing for certain permanent traits common to all ages and countries. But, at the same time, they are also suitable representatives of particular institutions and organisations of their own age.

Thackeray was a conscious artist with a turn for technical experiment. In other novels of his, he mainly follows the convention of Fielding. They have a conventional ‘hero’, ‘a villain’, ‘intrigue’ and finally ‘marriage’. But in *Vanity Fair* he breaks free from convention altogether. The novel has an operatic symmetry. For the contrasted characters and careers of the two girls, Rebecca and Amelia, illustrate the same laws. “*The structural scheme of Vanity Fair is Thackeray’s greatest technical achievement*” (David Cecil). Herein lies his greatest claim to originality and recognition.

His method of narration is unique, Whibley says, “*He plays the same part in his book as is played in a Greek Tragedy by a Chorus of tiresome elders*”.

Irony is the key-note of Thackeray’s attitude. If Thackeray is out to expose, this irony is bitter; if to illustrate those domestic affections which he thought the most amiable of human impulses, it is almost dissolved in sentiment”.

For all these reasons, Thackeray may be regarded as a greatest novelist of second rank.

- (12) **George Meredith (1828-1909)**. George Meredith is the founder of psychological novels. He is also the founder of the “lyrical-comical” novel. His chief novels are : *The Shaving of Shagpat, The Ordeal of Richard Feverel, Evan Harrington, Rhoda Fleming, The Egoist, Diana of the Crossways*, etc.

Meredith was not a good narrator, and he hardly pretended to tell a story. Like Browning, instead of presenting his tale in plain, clear narrative, he prefers to give it to using flashes and half lights, as it is seen from different points of view. He plays round his story, seeming to miss a hundred strong situations for which the reader actually hungers. But this is his strategy of novel-writing.”

Often it seems that the novelist has no hold over his plots. His plots are merely pegs to hand his dramatic scenes upon. He himself explained his method of story telling in the following words : “My method has been to prepare my readers for a comical exhibition of the personal and the into give the scene in the fullest of their blood and brain under stress of a fiery situation.



Meredith was essentially a psychological novelist. He was interested in the study of mental processes and analysis of motives.

He was opposed to Realism and the realistic school of novelists who aimed at the production of life with scrupulous minuteness and fidelity. He does not reproduce life, he does not decorate it, he does not idealize it, but he exemplifies it in types and situations of unusual meaning and power.

His novels have a hard intellectual tone. He was opposed to sentimentalism or softness of every kind. The egoism of Willoughby in *The Egoist* is treated as a queer exhibition of sentimentalism. Meredith exposed and ridiculed these manifestations of sentimentalism in his novel. He subjected them to the hammer blows of the comic spirit.

The novels of Meredith are comedies in spirit and are based on his concept of the comic spirit. He explains what he considers to be the essence of the comic spirit in the very opening sentences of *The Egoist*.

It is essentially a satiric spirit – a spirit of intelligence, reason, commonsense working against tradition or prejudice, social stupidity or individual folly.

His novels develop under the influence of the comic spirit, ridiculing and satirising folly, stupidity, egoism sentimentality, wherever these vices are found. The comic spirit, thus conceived, is exactly the spirit, not merely of *The Egoist*, but of the great bulk of Meredith's prose as well, and the fact that there is often a strong infusion of tragedy no more alters the character of his novels than 'the presence of Shylock transforms *The merchant of Venice* into a tragedy. Meredith's comic spirit is very closely akin to Ben Jonson's comedy and it plays the same role as it does in Ben Jonson's comedies.

Meredith's novels express his optimistic attitude towards life and his faith in evolution.

Meredith's characters, both male and female, are drawn from aristocratic and upper middle class society. He concentrates on the inner life of his characters rather than on the externals. He always probes deep into the hearts of his characters and studies their motives in undertaking a particular line of action. In *The Egoist*, there is enough of psychological analysis and dissection of the motives of Clara who is unwilling to marry Willoughby.

In his novels wit and poetry exist side by side, and each irradiates the other. It is this combination which gives Meredith his special place in the history of the English novel.

- (13) **Thomas Hardy (1840-1928)**. Hardy is one of the greatest novelist in the whole range of English Literature.

His first novel, the *Desperate Remedies* appeared in 1871, and thereafter novels after novels flowed from his pen in quick succession. His last novel *Jude The Obscure*, which was published in 1895, was vehemently criticised as being immoral. This hostile reception made him give up novel-writing for good, for exclaimed he, "a man would be a fool to deliberately stand up to be shot at". *The Mayor of Casterbridge*, *The Return of the Native*, *Tess of the d'Urbervillies* and *Jude The Obscure* are regarded by universal consent as his masterpieces, and they have been compared to the four great Shakespearean tragedies.

He is a regional novelist. He is the creator of "Wessex", a small tract of country consisting of six odd counties in South England. Wessex heaths and woodlands have an epic grandeur and his principal characters have the greatness of epic heroes and heroines. He has thus imparted a new emphasis and significance to the regional novels which had already been dignified by the Brontes.

He constantly inquires about the why and where of things and constantly attacks accepted beliefs. *Mans's predicament in the universe is the theme of Thomas Hardy's novels*. He has

no faith in the benevolent and omnipotent God of Christianity. He conceives of the First Cause as blind, indifferent and unconscious. Man suffers not owing to any fault of his, but owing to the imperfections of the powers on high.

To Thomas Hardy must go the credit of having democratized the English novel. The heroes and heroines of the great Hardian tragedies are all drawn from the lowest rank of life. Henchard, the hero of *The Mayor of Casterbridge*, is a haytrusser. Tess is a milkmaid, Giles is a cider-maker and pine planter, Gabriel Oak is a shepherd, and Clym is a furze-cutter. He has thus completely broken away from tradition and his novels do not suffer in any way. Hardy's tragedy is as great an *apotheosis* of the human spirit as the tragedy of Shakespeare.

He was the first English novelist who dared to make a woman who had sinned, or who was an adulteress, the heroine of his novels. Tess is a woman with a past, yet Hardy had made her the heroine of *Jude the Obscure*, is an adulteress. Hardy thus shocked Victorian notions of morality and was vehemently criticised as being immoral and a corrupter of the people. His books were burnt. But he did not yield, he rather chose to give up novel-writing when the bitter attacks of his critics were too much for him.

Thomas Hardy was a master of the art of characterisation. Some of his characters are among the immoral figures of literature. He chose his characters from the lower strata of society. His female characters are better and more forceful than his male characters, because women are more elemental, "nearer to nature" than men. His range of characterisation is limited. All his important characters belong to Wessex and to the lower strata of society. He deals with the universal passions of man and so his characters are universal in their interest. They appeal to people in all ages and countries. One has to think only of Henchard, Clym, Tess Eustacia, Giles, Marty South, etc., to realise the truth of this statement.

Hardy's characters may be divided into two broad classes – major and minor. His major characters include such unforgettable and forceful figures as – Henchard, Farfrae, Elizabeth-Jane, Clym, Eustacia, Giles, Marty South, Bathsheba, Gabriel Oak, Tess, Angel Clare, Sue, Sue, Jude, etc. His minor characters are sons of the soil, real children of the earth. They are the representatives of antiquity. They are the main source of humour in his novels. They provide a norm by which to judge the main characters of his novels. Often they are the spokesmen of Hardy himself and express his views on life. They appear in groups and generally remain in the background. When they are absent, as from *Tess*, even the best of his novels lose something owing to their absence.

Hardy's novels have an architectural finish and symmetry. The architectonics of Hardy have been praised by all who have studied him.

But his plots are old-fashioned. They are all love stories. The wrong man meets the wrong woman or vice-versa and thus the complications arise leading the characters to their doom. The "eternal triangle" is always there.

His style is the best suited for his purposes. It is a poetic style. He has an almost Shakespearean felicity of expression and has the rare, and invaluable knack of using the best word for his purpose. His rustics speak their own dialect, but they use it most forcefully and effectively. He instinctively chooses the best possible vehicle of expression for them and himself.

His form is conventional, but as far as his matter is concerned he is entirely a modern. He is a modern in his views of God and religion and in his free and frank treatment of sex.

Conclusively, Hardy occupies an important place in the development of English novel.

## 5.4 VICTORIAN POETRY

- (1) **Lord Alfred Tennyson (1808-1892).** Tennyson is a representative poet, one who represents his age not in fragments but completely, in all its manifold variety and complexity.

But even more typical are the content and quality of his poems. His *Locksley Hall*, 1842, is full of the restless spirit of “young England” and of its faith in science, commerce, and the progress of mankind. In *The Princess* the poet grapples with one of the rising questions of the day—that of the higher education of women and their place in the fast changing conditions of modern society; *Maud* quivers with the patriotic passion of the time of the Crimean War and with the general ferment which followed this war. It also reflects the mammon worship of the day. In the **Idylls of the King** it is a series of twelve narrative poems on the celetic legends of King Arthur and his Knights of the round table. While the medieval machinery is retained, the old story is turned into a parable, the lessons of which have a direct bearing upon contemporary life. *Both politically and socially he stands out as, on the whole, the poetic exponent of the cautious spirit of Victorian liberalism.*

Tennyson was essentially the poet of law and order as well as of progress; he was quite as firmly opposed to ‘raw haste’, rash experiments, and everything that savoured of revolution. “Tennyson’s poetry is often the vehicle of the spreading democratic sympathies of Victorian England.” Recluse and aristocratic as he was, he was profoundly interested in common people and common things; and it is not the least significant feature of his work as a whole that along with *The Princess*, *Maud*, *The Idylls of the King*, it contains such things as *The May Queen*, *Enoch Arden*, *Dora*.

A careful student of science and philosophy, he was deeply impressed by the far reaching meaning of the new discoveries and speculations by which the edifice of old thought was being undermined. He represents the Victorian spirit of compromise when he writes:

Let knowledge grow from more to more  
Bust more of reverence in us dwell.

The “two voices – science and religion – of that century are perpetually heard in his work; in *In Memoriam* which is a requiem for the poet’s beloved Cambridge friend Arthur Henry Hallam we may read of the great conflict of the age between doubt and faith; while in many later poems as in *The Ancient Sage*, we may see how the poet challenged the current materialism and asserted the eternal verities of God and immortality.

He was a great artist because of being a minute observer of Nature, which furnished him with a store of poetic description and imagery; a scholarly apprecator of all that is most picturesque in the literature of the past; an exquisite preciser in the use of words and phrases; and the picturesqueness and aptness of similes. He has an avoidance of the commonplace (by the use of clever, roundabout expression.) His use of repetition and assonance; the expressive harmonies of his rhythm; and the subtle melody of his diction. Also proves his artistic abilities in poetry writing.

*In his word-painting, Tennyson follows the example of Keats.* Nearly all Tennyson’s poems, even the simplest, abound in ornate description of natural and other scenes. They show exactness of observation and a rare loveliness of epithet; but they lack the intense insight, the ringing, romantic note, of the best efforts of Keats. Often his art degenerates into artifice, and manner into mannerism.

Tennyson is a great and original nature-poet and in his nature-poetry the impact on him of contemporary science can best be studied. his view of Nature is full of the brutal struggle for existence. He finds Nature, “*red in tooth and claw.*”

Modern critics believe that the best of Tennyson is not to be found in his longer and more ambitious poems, but in his lyrics. He wrote lyrics of many kinds. *In Memoriam* is a long elegy composed of many short lyrics. The elegy was peculiarly suited to Tennyson's melancholy and reflective temper. He also wrote a number of lyrical poems dealing with classical subjects. *Tithonus* is an example.

Tennyson has expressed himself on various matters, political, social, religious and ethical, but his philosophy is neither great nor inspiring. *To-day, he is valued not as a thinker, but as a consummate literary artist. Alfred Tennyson.* After Samuel Rogers's refusal, Tennyson was appointed to the position of Poet Laureate in 1850. He held the position until his own death in 1892, by far the longest tenure of any laureate before or since.

- (2) **Robert Browning (1812-1889).** Browning was gifted with an almost unlimited power of imagination which was always exerted upon real things. He treats of visible realities – the experiences of men and women – and this makes him a dramatic poet; he also treats of invisible realities, *i.e.*, the spiritual and the abstract, and this makes him a philosophical poet. The most marked feature of Browning's poetry is his profound interest in character. *He is a great master of the art of representing the inner side of human beings, their mental and moral qualities.* He catches his characters in a cool moment of introspection or of guarded self-revelation, and he lets us see in their minds the causes and results of previous actions as few other poets have been able to do. But, he was lacking in some of the most essential qualifications of the dramatist.

He presents not only single characters in solitude, but also groups of characters, and he can make each describe how he feels and thinks. He emphasises antithetical attributes in a character, a little over much. In the department of narrative poetry, he takes a high rank. His descriptions of scenery and natural objects are extraordinary vivid.

His lyrics have a charm of their own which marks them off from all others. The best of his lyrics are love-lyrics in which he treats of all shades and varieties of love – married love, love triumphant and love unsuccessful, passionate love and abnormal love.

Browning frequently expresses his views on human life. He was not a profound philosopher. But he had more of the air of a profound philosopher than a poet ought to wear. He is striving to utter in his writings some truth too deep for ordinary language. He seems to come as one preaching a new revelation, as having a "message" which he alone can deliver.

*He is an optimist to the core. He is not mere ascetic, protesting against art and culture as well as folly. He finds all things good, though virtue is the best. Imperfection is due to an inability to see things in their proper relation to each other. In *Abt Vogler*, *Rabi Ben Ezra* and *the Epilogue to Asolando* we have that fullest and the most uncompromising statement of this faith.*

Browning is the very, 'antithesis of Pope'. *He is careful of the thought, but careless of expression.*

He is one of the greatest metrical artists in the English language. He invented a large variety of verse-forms and used them with consummate success. His use of the grotesque is usually artistically justified. *As one critic has said, he is the greatest poet of the grotesque in the English language.* Finally, we may conclude about him that *he was astonishingly great but also astonishingly faulty, and his faults have come in the way of the appreciation of his real greatness.*

- (3) **Matthew Arnold (1822-1883).** Arnold is regarded as the greatest elegiac poet of England. *Rugby Chapel, Thyrsis, Scholar Gypsy, Dover Beach, etc.*, are some of his finest elegies.



Matthew Arnold is mainly a writer of personal expressions of grief; but he also *philosophises* over the fate of humanity in general.

As a matter of fact, Matthew Arnold's elegies are an expression of his inherent pessimism and sense of loneliness. Various factors combined to make him a frustrated individual. His elegies are an expression of this inner gloom. He seizes every possible opportunity to express his pessimistic view of life. His expressions of grief have been called, "*the Virgillian cry of horror over the mournfulness of human destiny*." But it is to be noted that his lamentations are always characterised by classical self-control, dignity and decorum.

*Rugby Chapel*, for example, is a personal elegy in which the poet mourns the death of his father. It shows Arnold's elegiac genius at its best.

In *Thyrsis*, a great pastoral elegy, he mourns the death of his friend and Oxford companion, Arthur Clough. The expression of grief gains in intensity by the poet's self-control and the elegy ends on a note of calm acceptance, consolation and serenity, which reminds one of the end of Tennyson's *In Memoriam* or Shelley's *Adonais*. There is, in the words of Compton-Rickett, "No winning, no luxury of grief, no sentimental pessimism. Neither is there any joy, and real peace. It is the serenity of a troubled but brave spirit." And this is true not only of *Thyrsis* but also of the other elegies penned by him.

- (4) **Arthur Hugh Clough (1819-1961)**. Clough was a life long friend and college companion of Arnold and his death was the subject of Arnold's elegy *Thyrsis*. Clough resembles his friend in many respects. **F.L. Lucas** calls him, "a half hewn Matthew Arnold, left lying in the quarry." However, in his inquiries and analyses he does not approach the dignity and stature of Arnold. For one thing, he does not have the single-mindedness and emotional integrity of his friend. His is not an unrelieved pessimism – in the *Bothie* the dominant note is that of high spirits and holiday tranquility. **G.D. Klingopulos** observes, "*Clough's work is not by any means entirely sombre. much is humorous and faintly satirical*." For example, "*say Not the Struggle Naught Availeth*", a usual anthology piece, puts forward an optimistic message of action and hope for the best. "During the dark years of the Second World War the poem was used by Sir Winston Churchill for a morale-boosting text. It contains in *Ulysses*-like terms what is called the philosophy of action, not stoic endurance which characterises Arnoldian attitude." Comparing the two poets, **Hugh Walker** writes, "Clough is the more hopeful poet of the two. Arnold lays the whole stress upon courageous endurance, the doing of duty in spite of the certainty of defeat. Clough sees all the western land bright in the sunshine, and the tide breaking in elsewhere, if not here."

Clough's *Dipsychus* is a good example of the Victorian conflict between its two spiritual voices – science and religion. But as is usual with Clough, the note of seriousness in the poem is often broken by sallies of wit and humour.

- (5) **James Thomson (1834-1882)**. James Thomson in *The City of Dreadful Night* and the shorter *Insomnia* strikes a note of the intensest, nightmarish pessimism. In him we come across unrelieved pessimism, largely subjective. As a young boy he was fed on Calvinistic doctrines, in which, under the influence of science, he later on lost faith. Absolute despair, unrelieved by any "silver lining", was the outcome. He himself was subject to insomnia and at night he often felt lonely and gloomy; and his personal experience and melancholy give a touch of reality to ghastly, horrible pictures he draws in the poem mentioned above. His pessimism does not have the brooding energy of Stoic fortitude of Arnold's or Clough's. In the words of Hugh Walker, "his pessimism was founded on the conviction that there was no hope for humanity any more than of himself, and that the appearance of progress was a mere illusion."

As a man, Thomson was not altogether an unalloyed melancholiac lost to all sense of humour, fun, or humanitarianism. He definitely had more sides to his personality. He was, says Compton Rickett, "in his happier moments, an affectionate and steadfast friend, a delightful companion, and an unselfish worker in the cause of humanity."

- (6) **Edward Fitzgerald (1809-1888)**. Edward Fitzgerald is chiefly known for his verse translation of the Persian Rubaiyat of Omar Khayyam. This work, says David Daiches "puts an altogether more attractive face on pessimism. Thomson alternated between hedonism and despair; Fitzgerald expressed a hedonism grounded on skepticism." Fitzgerald's pessimism is inherent in his acceptance of the evanescence of life and its purposelessness. This acceptance makes him cry a halt to all maddening activity and prompts him to devote, whatever time has been granted to him in this world, to sensual pleasures. His pessimism is the cause of his Epicureanism; eat, drink and be merry, for human life is short and may end at any moment. "His paradise is earthly, somewhat befogged, but overflowing with oriental splendour and luxury." wine, women and music are the chief objects of his pleasure.

Fatalism like that of the orient is an important ingredient in Fitzgerald's pessimism. After all he may be summed up as renowned poet of the age.

The Differences: Uniqueness of 'In Memoriam'—

However, the distinctive nature of *In Memoriam* and its real greatness are thrown into sharp relief by the differences between Tennyson's elegy, and the other elegies. While the other three elegies are in the pastoral convention and the poets mourn their loss in the guise of shepherds mourning the death of another shepherd, Tennyson does not follow the pastoral convention. He mourns in his own person, his expression of grief is direct, and so it is more poignant and effective. It has a greater ring of sincerity. Not only is Tennyson's grief more intense and poignant, it is also deeper and more lasting. It lasts for over seventeen years while the grief of the other three poets is of a much shorter duration. The passage of time does not weaken the poet's grief. It only grows calmer, but deeper. Thirdly, "*In Memoriam* is a much more ambitious work than either of the other elegies. It is much longer, consists of 131 elegiac lyrics carefully arranged to form an integrated whole."

**An Epitome of the Age.** Not only is *In Memoriam* superior as an expression of grief, it is superior in another respect also. As **Percival** points out, besides the elegy, there also runs a theology; It is also an expression of the poet's view of God, Nature, immortality of the soul, and the mystery of life and death. It traces the way of the soul from grief and despair, through the conquest of that despair, to ultimate hope and joy. It is a record of Tennyson's spiritual troubles, and as his spiritual troubles are also those of his age, *In Memoriam* is a valuable social document, a faithful record of the doubts and uncertainties, hopes and aspirations, of the times in which it was written. Evolutionary science had given a knock out blow to the traditional theories of creation, and faith both in God and Nature was shaken. *In Memoriam* reflects this loss of faith. If God is merciful and if he has a holy plan, why is there so much of suffering, such brutal struggle for existence, and pain and death? Thus in Tennyson's breast, and in the age, there was a conflict between science and religion. God's omnipotence and His love were hard to reconcile with the fact of suffering, Tennyson's plea is for a compromise between science and religion, and he stresses that such a reconciliation can be possible only through faith, and not through knowledge. The best and most lyrical parts of *In Memoriam* and those in which he becomes the voice of the human race and deals with problems which exercised his age and which have always exercised mankind. In short, "*In Memoriam*" is an epitome of its age, which the other elegies are not. In this respect, Tennyson's elegy stands alone in the whole range of literature.

- (7) **The Pre-Raphaelite Poets.** It was in 1848, that a Pre-Raphaelite brotherhood was formed in England by three young painters, including Dante Gabriel Rossetti. These young artists aimed at a return to older principles in painting, but as Rossetti and many of his followers were gifted writers, their work gave rise to a literary movement which advocated a close study of nature and a revival of the spirit and methods of the early Italian masters. But as the movement progressed, it developed a literary manner of its own which, though not strictly Pre-Raphaelite in character, is still given that name for want of a better name. Among the notable poets of this school are D.G. Rossetti, William Morris and Swinburne.
- (a) **D.G. Rossetti (1828-1882).** Truth to Nature, distinctness of details, vividness and profusion of images, warmth of loudness of colour- these are the leading characteristics of the Pre-Raphaelites, and Rossetti's Poetry has all these qualities.
- He may be called "the Apostle of Beauty". He had great artistic gifts; his poetry is richly coloured, his verse is curiously and skillfully wrought, but his work is not entirely wholesome, manly or sincere. His poetic world lies beyond the limits of our ordinary experience – a shadowy world ruled by mystery, wonder, beauty and love, and lit by another light than that of common day. His poems are full of sensuous pictures of feminine beauty.
- As a result of this tendency to describe feminine beauty, Rossetti was criticised as a 'fleshly' poet but it must be said that he is not sensual, but sensuous. Besides, he usually combines physical beauty with spiritual beauty; there is in him a love of mysticism as is reflected in *The Blessed Demozel*, and this saves him from the charge of being "fleshly". His love of beauty, along with his supernaturalism, makes him an essentially romantic poet.
- The extreme fondness for elaboration of detail, and the outlook upon Nature not as a rhythmic pageant of colour, but as study in still life, is specially noticeable in the poetry of Rossetti. He thinks and feels in pigments, as a painter.
- His passion for beauty governed also his choice of words and phrases and made him lover of melody and music. He aims at "the pure gold of a perfect phrases" and is a great melodist. His style is marked by an abundant use of symbols. *The House of Life*, his masterpiece, has the treme of passionate love, treated in a symbolic manner. The chief Pre-Raphaelite trait, *i.e.*, pictorial quality, is also an essential feature of his style.
- His poetry shows no contact with the political or social condition of his age. He has written several medieval poems. *The Staff and Script* is a tale of medieval chivalry. *Sister Helen* deals with the medieval belief in magic, ghost and hell-fire. In such poems as *The King's Tragedy* and *The White Ship* he touches the popular ballad with all its rough simplicity and naivete; and if he fails to realise the hearty humanity that touches Scott's best work, he is more faithful to the conventions of the old ballad form. Again, he has essayed in poems like *The Bride's Prelude* and *Rose Mary* to reproduce that sensuous atmosphere which gave such richness of effect to Keats' *The Eve of St. Agnes* and *Lamia*; and his success here is unquestioned.
- For him the supernatural had an intense reality. His supernaturalism is suggestive and psychological, not crude like Scott's.
- Conclusively, he is admired for his pictorial qualities, supernaturalism and his own pre-raphaelite trend.
- (b) **A.C. Swinburne (1837-1909).** Swinburne's most popular works are *Atlanta in Calydon* and *Songs before Sunrise*. Music and melody, and pictorialism are the two leading qualities of his poetry. Melodic splendour is the most obvious thing about his poetry, but the full value of its significance is not always realised. All great poetry, must necessarily charm both the eye and the ear; these are the avenues by which it seeks to hold the imagination of the

reader. To concede melodic beauty to a poet is really only to save in other words that he is a poet, and the question therefore in Swinburne is one of degree, not of kind. "And it is here that the emphatic quality of Swinburne's music is appreciated for he is the most musical of our poets" (Composing-Rickett). In many of our poets the pictorial faculty is quite as dominant, sometimes, as in Rossetti's case everything is subordinate to the melodic.

"I would never have believed," said a distinguished critic "that there could be such music in words, and especially in the English language." "Just as Rossetti made thought pictorially sensuous, Swinburne has made thought musically sensuous. He is not merely melodic – Shelley was gloriously melodic – he harmonic; Shelley's music is the music of the lute; Swinburne's the music of a full orchestra; his melodies are rich and complex, with a sweeping grandeur that no other poet has equalled, much less excelled" (Compton - Rickett).

### 5.5 VICTORIAN ESSAY AND PROSE.

- (1) **R.L. Stevenson (1850-94).** Stevenson was the foremost essayist since Lamb, a poet, a novelist and a short story-writer. He touched everything and adorned what he touched. The gift of essay-writing was inborn in him. *An Inland Voyage, Travels with a Donkey, Familiar Studies of Men and Books, Memories and Portraits*, etc., are some his finest collections of essays.

His essays are highly autobiographical. The personal note is one of the most important characteristics of his writings, They reveal his charming personality. From his essay- 'On the Books that Have Influenced Me' we know of the various books that he read and enjoyed and that went into the making of his personality.

He was always a moralist, and a profound ethical note is another important characteristic of his essays. He ridicules crime in many of the essays as in the *Dynamiter*. His morality finds expression in the most unexpected places, but this ethical note is most prominent in the *Old Morality* and *Christmas Sermons*.

Another important quality of Stevenson is his love of the heroic. He believed, "It is better to live and be done with it, than to die daily in the sick room". His love of the heroic and the self-sacrificing is reflected in most of his writings.

He was a conscious artist who mastered his calling as a craft. Before he took to writing, he laboured hard to cultivate his style. He had a remarkable gift of condensing his meaning into a striking phrase. This makes him one of the most memorable and quotable of the English essayists. He bestowed great care on the choice of his words and systematically and laboriously studied their sounds. But he is never affected and never subordinates meaning to sound.

- (2) **Thomas Carlyle (1795-1881).** His first important volume was the extraordinary *Sartor Resartus* (1833), a kind of autobiography of an imaginary German professor. The astonishing style and the unusual opinions expressed in it made it rather a startling production. The *French Revolution* (1837) which followed gave fire and intensity to history, while political tracts of great insight, and literary merit appeared in *Past and Present* (1843) and *Later day Pamphlets* (1850). The later years of his life were occupied with two immense historical works, *Oliver Cromwell's Letters, and Speeches* (1845) and *The Life of Frederick* (1865). *Hero and Hero-worship* is another of his important works.

For more than a generation, Carlyle was revered, both as teacher and a prophet. By his admirers he was called "the Sage of Chelsea", and he maintained his reputation by means of books, letters, and conversation. He was much concerned with contemporary social and political affairs, as well as with the more personal concerns of religion and private morals.



A later generation finds it somewhat difficult to accept Carlyle's teachings. His writings abound in words, and a rather confusing amount of good advice. In the main, he lays down a few simple rules of conduct, such as the cultivation of hard work, the necessity for personal inquiry into religious and other opinions, and the relief of the poor and oppressed. Though it now seems to amount to very little, we must remember that by its influence Carlyle's teaching did do an immense amount of good. His robust faith in himself and in the ultimate good of all things was like a tonic in a time of wavering faith and increasing pessimism.

- (3) **Lord Babington Macaulay (1800-59).** Macaulay offers a curious contrast to Carlyle. The latter was the preacher, the idealist, and the sage; the former was the hard-headed man of affairs, taking the world as it came, and offering no remedies to cure its evils. In his prose we find no struggle, exaltation, and despair such as we find in the prose of Carlyle. Instead, we observe a brisk details. We should not the copious vocabulary, the clever variations of the sentences, and the swiftly moving rhythm. His *History of England* had an enormous popular success, which was due to his selection of telling incident, his clear and rapid narrative and clean cut, assured manner of statement. As a historian, he was inclined to Whig views, and he is prone to exaggeration.

- (4) **John Ruskin (1819-1900).** Ruskin was born of affluent parents, but his views on life were not in keeping with his social position in it. In art he was equally unconventional; in particular, he was a strong supporter of Turner, the landscape-painter. His total amount of books, pamphlets, articles and lectures were so numerous that we can name only a few of them. His first and longest book was *Modern Painters*, begun in 1843 and completed in 1860. It expounded Ruskin's ideas upon art and life in general. Shorter works on art were *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-58). Among his articles and lectures are *The Two Paths* (1869), *Unto this Last*. (1860), *The Crown of Wild Olive* (1864) and *Sesame and Lilies* (1865).

Ruskin was an idealist, far in advance of his time. He spent much of his money and nearly all his life preaching to people who were largely indifferent to his efforts. He died in the Lake District, a disappointed man.

Several features of this remarkable prose style are at once apparent: the enormous sentence, rolling along like a torrent; the cunning use of semi colons, dividing the sentence into convenient lengths; the strong rhythm, which in places is almost metrical, and the studied loveliness of epithet, which becomes quite poetical in its effect, As an piece of descriptive writing it is gorgeous and almost dazzling in its effect.

Ruskin had another style, which he employed chiefly in his numerous lectures, It has all his care and poetical effect, but it is severely simple. Frequently its diction is suggestive of *The Bible*.

## 5.6. TRENDS IN VICTORIAN DRAMA

- (1) It was under Ibsen's influence that serious drama from 1890 onward ceased to deal with themes remote in time or place. Ibsen had taught men that drama, if its themes remote in time or place, Ibsen had taught men that drama, if it was to live a true of its own, must deal with human emotions, with things near and dear to ordinary men and women. Hence melodramatic romanticism and the treatment of remote historic themes alike disappeared in favour of treatment of actual English life, first of aristocratic life, then of middle-class lives, and finally of labouring conditions, So far as choice of subject-matter is concerned, the break between the drama of romantic period and the naturalistic drama of the late 19th and 20th century is complete.

- (2) With the treatment of actual life, the drama became more and more a drama of ideas, which are sometimes veiled in the main action and are some times did actively set forth. The ideas were for the most part revolutionary, so that the drama came to form an advanced battle ground for a rising school of young thinkers.
- (3) Romantic love, too, came in for its particular onslaughts, with the tearing off of those veils of prudety with which the Victorians had covered the facts of sex, the new dramatists came to take a definitely scientific view of life, Social convention, common standards of existence, seemed as nothing compared with this tremendous fact; Ann tracks down the father of her children in *Man and Superman*, and her sister, Ann Leets in *Mr. Granville Barker's* play, throws over Lord John Car[ for the plebeian John Abud.
- (4) The class-war, which has found its expression in actual life, was freely dealt with by the newer school, cynically, yet profoundly, by men such as *Mr. Bernard Shaw*, seriously by men such as *Mr. Galsworthy*.
- (5) The inner quality of the modern theatre was intensified greatly by the recent investigations of psychologists, The new study of the "soul" interested many, and none more than the dramatists, In their plays, therefore, they sought ever more subtly and delicately to depict the most intricate aspects of the human spirit.
- (6) To express almost inexpressible ideas, emotions, instincts, which the psychologists have defined for us, the new writers found that ordinary direct words were insufficient. *This accounts for the extensive use of symbolism in modern drama*. The dramatists found precisely the same difficulty which faced the mystics of countless, centuries before, and they came to employ the same methods for the explaining of their purposes.
- (7) With the increased inwardness, must be accounted, too, a tendency on the part of some of our living dramatists to make their protagonists not men, but unseen force. Social forces are used as dramatic personages for the purpose of making wider and larger the sphere of drama. The tendency is most pronounced in the plays of Mr. Galsworthy. It is one of the chief tendencies which separates the earlier romantic theatre from the later naturalistic play.
- (8) It is perfectly natural that the age should be satiric, Satire will always flourish in a society which has become over-civilized, where the artificial life rendered necessary to city existence has driven men, emotionally and morally, to be cut off from elemental conditions and primitive impulses. All signs indicate that this satire will continue to be marked feature of modern drama.
- (9) **Role of Georg Bernard Shaw as a Dramatist.** No account of the revival of English drama can be complete without a consideration of the contribution of Bernard Shaw. Shaw is a peculiar mixture of Ibsen and Wycherley. His aim is as serious, his analysis is as deep, as that of any of the more serious dramatists, yet he clothes that seriousness of purpose with a gaiety and a wit which has rarely been equalled in any time. We may call Shaw's plays comedies of purpose. They aim at being as laughable as Congreve's as stinging as Jonson's, as profound as Ibsen's. There is no earlier comedy in English comparable to those of Shaw; he has brought to the English stage a type of drama entirely new—a type, however, which few could follow. Unquestionably, critics of hundred years hence will regard his plays as one of the most notable contributions to the theatre in our time, but it is probable that they will had only one or two other dramatists with whom to compare him. The comedy of purpose, if it is not to drift into mere sentimentalism, demands a genius not only of a high, but also of a peculiar kind.



## MULTIPLE CHOICE QUESTIONS

1. What was the age of Queen Victoria when she rose to the throne ?  
 (A) 15                      (B) 17  
 (C) 18                      (D) 21
2. When was Darwin's *Origin of Species* published?  
 (A) 1859                      (B) 1869  
 (C) 1879                      (D) 1889
3. In 1830, Tennyson published his first collection of poems, entitled  
 (A) *Poems, 1830*  
 (B) *Poems, Chiefly Lyrical*  
 (C) *Dramatic Lyrics*  
 (D) *The Princess*
4. Who is the author of *On Heroes and Hero Worship* ?  
 (A) Tennyson                      (B) Dickens  
 (C) Carlyle                      (D) Thackeray
5. In which of the novels of Dickens, the protagonist remembers how he had been "a child's Tom Jones, a harmless creature" in his boyhood ?  
 (A) *Great Expectations*  
 (B) *Hard Times*  
 (C) *Pickwick Papers*  
 (D) *David Copperfield*
6. Thackeray complained in the preface to one of his novels that "Since the author of Tom Jones was buried, no writer of fiction among us has been permitted to depict to his utmost power a man". Name the novel  
 (A) *The Rose and the Ring*  
 (B) *Pendennis*  
 (C) *Vanity Fair*  
 (D) *The three Georges*
7. In which novel of Dickens Sir Leicester Deadlock appears ?  
 (A) *David Copperfield*  
 (B) *Hard Times*  
 (C) *A Tale of Two Cities*  
 (D) *Bleak House*
8. Mr. Brooke fails to get himself elected to the new parliament in  
 (A) *Pickwick Papers*  
 (B) *Middlemarch*  
 (C) *Silas Marner*  
 (D) *Great Expectations*
9. In which one of the works of Carlyle do we find a theorizing German central character with a mediating and explicitly English, editor?  
 (A) *Sartor Resartus*  
 (B) *Life of Schiller*  
 (C) *Felix Holt*  
 (D) *Past and Present*
10. Dicken's *A Tale of Two Cities* shows considerable influence of Carlyle's  
 (A) *Sarter Resartus*  
 (B) *The French Revolution*  
 (C) *Past and Present*  
 (D) None of the above
11. Dicken's first full-scale work of fiction was  
 (A) *Sketches by Boz*  
 (B) *Pickwick Papers*  
 (C) *Nicholas Nickleby*  
 (D) *Master Humphrey's Clock*
12. What is the subtitle of Dickens's *Oliver Twist*?  
 (A) *The Posthumous Papers*  
 (B) *The Old Curiosity Shop*

- (C) *The Parish Boy's Progress*  
(D) *Our Mutual Friend*
13. Dickens uniquely transferred his concern with the modern condition of England out of London in his succinct and often bitter satire on the effects of the industrial revolution in northern England, named  
(A) *Oliver Twist*  
(B) *The Mystery of Edwin Drood*  
(C) *Hard Times*  
(D) *Little Dorrit*
14. Which of the following is Dicken's last work, an unfinished, obsessive, mystery story?  
(A) *Our Mutual Friend*  
(B) *The Mystery of Edwin Drood*  
(C) *David Copperfield*  
(D) *A Tale of Two Cities*
15. *Mary Barton* which dramatizes the urban ills of the late 1840s, an era marked by industrial conflict, was written by  
(A) Harriet Martineau  
(B) Carlyle  
(C) Trollope  
(D) Elizabeth Gaskell
16. Margaret Hale is the central woman character in Gaskell's  
(A) *Sylvia's Lovers*  
(B) *Cranford*  
(C) *North and South*  
(D) *Ruth*
17. Which of the following novels by Gaskell is set at the time of Napoleonic wars and its plot hinges on the disappearance of a lover who is carried off by a press gang enforcing recruitment into the navy?  
(A) *Sylvia's Lovers*  
(B) *Wives and Daughters*  
(C) *Cranford*  
(D) *Mary Barton*
18. *Yearst : A Problem*, serialized in *Fraser's Magazine* was written by  
(A) Disraeli (B) Kingsley  
(C) Gaskell (D) Dickens
19. Whose early novels such as *Vivian Grey*, *The Young Duke*, *Contarini Fleming* and *Alroy* have been satirized as "Silver-fork fiction" by Dickens in *Nicholas Nickleby*?  
(A) Kingsley (B) Gaskell  
(C) Thackeray (D) Disraeli
20. In which of the following novels by Disraeli the opinions of the super-sophisticated, multicultural Jew, Sidonia, in many ways provide the clue to the quality of Disraeli's own arguments?  
(A) *The Young Duke*  
(B) *Sybil : Or The Two Nations*  
(C) *Coningsby : Or The New Generation*  
(D) *Tancred : Or The New Crusade*
21. Whose *History of England*, a monumental work in five volumes, was published between 1848 and 1861?  
(A) Disraeli (B) Carlyle  
(C) Kingsley (D) Macaulay
22. Becky Sharp and Ameliam Sedley are characters from Thackeray's  
(A) *Vanity Fair*  
(B) *The History of Henry Esmond*  
(C) *The Adventure's of Philip*  
(D) *Book of Snobs*
23. In which of Thackeray's Novels the protagonist is an Indian Army Officer?  
(A) *Henry Esmond*  
(B) *Pendennis*  
(C) *The Newcomers*  
(D) *Vanity Fair*
24. In which of his novels Trollope caricatured his mother as a genteel scribbler, Lady Carbury?  
(A) *Doctor Thorne*  
(B) *La Vendee*  
(C) *Henry Esmond*  
(D) *The Way We Live Now*
25. Which of the following is not a novel by Trollope?  
(A) *Can You Forgive Her?*  
(B) *The Eustance Diamonds*



- (C) *Phineas Finns*  
(D) *The Professor*
26. In Charlotte Bronte's *Jane Eyre* Jane rejects the proposal of  
(A) Rochester  
(B) St. John Rivers  
(C) Patrick  
(D) Both (a) and (b)
27. What is the subtitle of *Jane Eyre* of Charlotte Bronte ?  
(A) *The Unfortunate*  
(B) *An Autobiography*  
(C) *The Independent Woman*  
(D) None of the above
28. Who is the narrator in Charlotte's *Villette* ?  
(A) Lucy Snowe  
(B) Shirley Keeldar  
(C) Nelly  
(D) Helen Graham
29. The often impercipient, would-be misanthrope Lockwood is the primary narrator in  
(A) *Jane Eyre*  
(B) *The Tenant of Wildfell Hall*  
(C) *Agnes Grey*  
(D) *Wuthering Heights*
30. Tennyson's '*In Memorium*' expresses his deep sense of bereavement at the death of his friend and critic  
(A) Mathew Arnold  
(B) Arthur Hallam  
(C) Swinburne  
(D) Christina Rossetti
31. Which of the following is a deeply ambiguous narrative poem, one which moves uncertainly from a present-day prologue to a story set in an undefined medieval past, and attempts to explore the pressing contemporary subject of women's higher education, written by Tennyson ?  
(A) *In Memorium*  
(B) *Maud*  
(C) *The Princess*  
(D) *The Idylls*
32. "The old order changeth, yielding place to new,  
And God fulfills himself in many ways...."  
This is an extract from Tennyson's  
(A) *St. Simeon Stylites*  
(B) *Break, break, break*  
(C) *Enoch Arden*  
(D) *Morte d' Arthur*
33. Tennyson succeeded Wordsworth as the Poet Laureate in  
(A) 1843 (B) 1847  
(C) 1850 (D) 1860
34. Which of Tennyson's love poems begins starkly with the words 'I hate' ?  
(A) *Ode on the Death of the Duke of Wellington*  
(B) *Maud*  
(C) *The Idylls of the King*  
(D) *Enoch Arden*
35. The radical Victorian poet who wrote *Poems and Ballads* (1866) and *Songs before Sunrise* (1871) is  
(A) Tennyson (B) Browning  
(C) William Morris (D) Swinburne
36. Which of the following is not written by Morris?  
(A) *The Earthly Paradise*  
(B) *Goblin Market*  
(C) *A Dream of John Ball*  
(D) *News from Nowhere*
37. Who is the author of *Goblin Market*, an extraordinary poem in its times, the spiritual message in which stretches from childish fears to sexual threat and female self-assertion ?  
(A) Morris (B) Swinburne  
(C) Mazzini (D) Rossetti
38. Which of the following is not written by Christina ?  
(A) *Sing Song : A Nursery Rhyme Book*  
(B) *The Princess's Progress and Other Poems*  
(C) *Aurora Leigh: A Poem in Nine Books*  
(D) *A Pageant and Other Poems*

39. *Aurora Leigh: A Poem in Nine Books*, written by Elizabeth Barrett Browning is a  
 (A) blank-verse novel  
 (B) verse satire  
 (C) play in sonnets  
 (D) mock epic
40. Elizabeth Barrett Browning's husband also wrote a verse novel. Name it.  
 (A) *Strafford*  
 (B) *The Ring and the Book*  
 (C) *Men and Women*  
 (D) *Dramatis Personae*
41. "She thanked me – good ! but thanked  
 Somehow – I know not how – as if she ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to blame  
 This sort of trifling ? "  
 This is an extract from Robert Browning's  
 (A) *Dramatis Personae*  
 (B) *My Last Duchess*  
 (C) *Dramatic Lyrics*  
 (D) *Men and Women*
42. Which of the following by Robert Browning is a children's poem ?  
 (A) *The Lost Leader*  
 (B) *Two in the Campagna*  
 (C) *Childe Roland to the Dark Tower Came*  
 (D) *The Pied Piper of Hamelin*
43. Robert Browning's tragedy *Strafford* had been conceived and written in the mid-1830s at the earnest request of one of the great victorian actors.  
 (A) W.C. Macready (B) Bulwer-Lytton  
 (C) Douglas Jerrold (D) Charles Dickens
44. Verse dramas like *Queen Mary* and *Becket* were written by  
 (A) Robert Browning  
 (B) Elizabeth Barrett Browning  
 (C) Alfred Tennyson  
 (D) W.C. Macready
45. Who is the author of the popular nautical melodrama, *Black-Eyed Susan : or All in the Downs* ?  
 (A) Douglas Jerrold  
 (B) Robert Browning  
 (C) Matthew Arnold  
 (D) Dion Boucicault
46. The Irish author of *The Collear Bawn*, *Arrah-na-Pogue*, and *The Shaughraun* is the only mid-victorian playwright who found favour with twentieth century producers and audiences. Name the dramatist.  
 (A) Tennyson (B) Browning  
 (C) Boucicault (D) Jerrold
47. *The Moonstone*, a multiple narrative which subtly explores the nature of detection and the vagaries of memory observation, is the masterpiece of  
 (A) Elizabeth Braddon  
 (B) William Wilkie Collins  
 (C) Charles Reade  
 (D) None of the above
48. Which of the following is not written by Collins ?  
 (A) *The Woman in White*  
 (B) *No Fame*  
 (C) *Armada*  
 (D) *The Double Marriage*
49. Elizabeth Braddon achieved immediate popular acclaim with her gripping, almost breathless novel  
 (A) *Dianna of the Crossways*  
 (B) *Lady Chatterley's Lover*  
 (C) *Lady Audley's Secret*  
 (D) *No Thoroughfare*
50. *The Egoist*, which has long been most admired for the substantial dialogue scenes and the tense comedy of English upper class manners, was written by  
 (A) Christina Rossetti  
 (B) Dante Gabriel Rossetti  
 (C) Mari Ann Evans  
 (D) George Meredith
51. Whose first published works of fiction, the three *Scenes of Clerical Life* were acclaimed by reviewers ?

- (A) George Meredith  
 (B) George Eliot  
 (C) Charles Dickens  
 (D) Thackeray
52. Queen Elizabeth was so pleased to read a novel by Mari Ann Evans that she commissioned two paintings of scenes from it. Name the novel.  
 (A) *Middlemarch*  
 (B) *Silas Marner*  
 (C) *Adam Bede*  
 (D) *Mill on the Floss*
53. In which of George Eliot's novels Maggie Tulliver appears as the central woman character?  
 (A) *Middlemarch* (B) *Silas Marner*  
 (C) *Daniel Deronda* (D) *Mill on the Floss*
54. *Middlemarch* published in 1871-72 which is very closely related to the determining spirit of the age, is set in the years  
 (A) 1829-32 (B) 1839-42  
 (C) 1849-52 (D) 1859-62
55. Whom does Dorothea marry in the end in *Middlemarch*?  
 (A) Casaubon (B) Lydgate  
 (C) Ladislaw (D) Fred Vincy
56. Who is the first lover of Dorothea, whom she rejects, in *Middlemarch*?  
 (A) Baulstrode (B) Fred  
 (C) Casaubon (D) Chewtham
57. It is George Eliot's most cosmopolitan novel, dealing with the contrast between the sensibilities of a pampered and limited English aristocracy and these of despised, but intense, Jewish outsiders. Which novel are we referring to?  
 (A) *The Spanish Gipsy*  
 (B) *Daniel Deronda*  
 (C) *Romola*  
 (D) *Felix Holt, the Radical*
58. The leading philosopher and ardent advocate of the extension of democracy who wrote the essay *On Liberty* is  
 (A) George Eliot  
 (B) Matthew Arnold  
 (C) John Stuart Mill  
 (D) Thomas Hughes
59. Who wrote *Culture and Anarchy*, playfully dividing English society into three constituent classes: a Barbarian aristocracy, a Philistine bourgeoisie and an unlettered 'Populace' ?  
 (A) J.S. Mill  
 (B) Matthew Arnold  
 (C) A.H. Clough  
 (D) Ruskin
60. "O bom in days when wits were fresh and clear,  
 And life ran gaily as the sparkling Thames;  
 Before this strange disease of modern life,  
 With its sick hurry, its divided aims,  
 Its heads o'ertaxed, its palsied hearts, was rife"  
 This is an extract from Arnold's  
 (A) *Scholar Gipsy*  
 (B) *Empedocles of Etna*  
 (C) *Tom Brown's Schooldays*  
 (D) *Rugby Chapel*
61. In which of his poems Arnold returns to the contours of the Oxfordshire landscape, but now imbues them with reminiscences of the Greek and Roman pastoral tradition?  
 (A) *Scholar Gipsy*  
 (B) *Thyrsis*  
 (C) *Empedocles of Etna*  
 (D) *Amours de Voyage*
62. *Amours de Voyage*, a sequence of verse letters is the best known poetry of  
 (A) Arthur Hugh Clough  
 (B) Mathew Arnold  
 (C) Alfred Tennyson  
 (D) John Hopkins
63. In 1860, A.H. Clough had started a series of essays in 'Cornhill Magazine', concerning the economic and social integrity of mid-Victorian England, but was obliged to stop it soon. In 1862, it appeared as a book, entitled

- (A) *Modern Painters*  
(B) *The Stones of Venice*  
(C) *Unto this Last*  
(D) *The Christian Year*
64. Who is the author of volumes of essays such as *Modern Painters*, *Stores of Venice*, etc. ?  
(A) A.H. Clough  
(B) Matthew Arnold  
(C) Hopkins  
(D) Ruskin
65. What is the title of Ruskin's digressive and evasive autobiography ?  
(A) *Essays on Myself*  
(B) *Praeterita*  
(C) *Loss and Gain*  
(D) *Apologia Pro Vita Sua*
66. The Oxford Movement in the Victorian period started in the early  
(A) 1830s (B) 1840s  
(C) 1850s (D) 1860s
67. One of the most articulate and influential disciples of the Oxford Movement, who authored some 150 works and most notably *The Hair of Redclyffe* and *The Trial*, is  
(A) J.M. Neale  
(B) C.M. Yonge  
(C) Henry Newman  
(D) John Keble
68. A dominant figure amongst the regional leaders of the Oxford Revival, who wrote the novel *Loss and Gain* is  
(A) John Keble  
(B) Robert Bridges  
(C) G.M. Hopkins  
(D) J.H. Newman
69. Which of the following is not a novel by Lewis Carroll, alias Reverend Charles Lutwidge Dodgson ?  
(A) *Condensation of Determinants*  
(B) *Euclid and his Modern Rivals*  
(C) *Alice's Adventures in Wonderland*  
(D) *The Ring and the Book*
70. Who wrote *The Importance of Being Earnest*, mocking at the mid-victorian confidence and earnestness ?  
(A) Oscar Wilde  
(B) Dickens  
(C) G.B. Shaw  
(D) Carlyle
71. Who is the author of *The Women of England*, that outlines the role of female sex as being of service to the male members of the family ?  
(A) J.S. Mill  
(B) Robert Owen  
(C) Mrs. Ellis  
(D) A.C. Swinburne
72. What was the original title given to Charles Lamb's John Woodwill ?  
(A) *The Humble Cow*  
(B) *Pride's Cure*  
(C) *The Reformed Transformed*  
(D) *Atlanta in Calydon*
73. The professor of poetry at Oxford who is considered as the father of the Oxford Movement in England is  
(A) G.K. Chesterton  
(B) Henry Newman  
(C) John Keble  
(D) Charles Kingsley
74. Who wrote in his book *The Victorian Ages in Literature* : "The Oxford Movement was, out of the very roots of its being, a rational movement, almost a rationalist movement" ?  
(A) Henry Newman  
(B) G.K. Chesterton  
(C) Lockhart  
(D) Newman
75. *Apologia Pro Vita Sua* is the spiritual autobiography of  
(A) Henry Newman  
(B) Lewis Carroll  
(C) John Keble  
(D) Lockhart



76. A name connected with the Oxford Movement, he is the author of the novel *Fabiola*. Identify him from among the following :
- (A) W.G. Ward  
 (B) Henry Newman  
 (C) Cardinal Wiseman  
 (D) Charlotte Young
77. "Man for the field and woman for the hearth  
 Man for the sword and for the needle she,  
 Man to command and woman to obey  
 All else confusion"  
 This is an extract from Tennyson's poem, in which he displays Victorian conservatism. Name the poem.
- (A) *The Mary Queen*  
 (B) *The Northern Farmer*  
 (C) *Village Wife*  
 (D) *The Princess*
78. "To strive, to seek, to find and not to yield"- this famous statement is an extract from Tennyson's poem
- (A) *The Princes*  
 (B) *Ulysses*  
 (C) *In Memorium*  
 (D) *The Northern Cobbler*
79. "God is law, say the wise : O soul, and let us rejoice | For it He thunders by law the thunder is yet his voice." Tennyson thus reflects his attitude to God in his
- (A) *Higher Pantheism*  
 (B) *In Memorium*  
 (C) *Locksley Hall*  
 (D) *Maud*
80. "Ah love, let us be true  
 To one another ! for the world which seems  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new  
 Hath really neither joy, nor love, nor light  
 Nor certitude, nor peace, nor help for pain";  
 This passage showing Arnold's pessimism has been extracted from his poem
- (A) *Rugby Chapel*  
 (B) *Dover Beach*  
 (C) *The Scholar Gipsy*  
 (D) *Sohrab and Rustam*
81. Arnold reflects his despair at common human testing in the following lines:  
 "Most men eddy about  
 Here there — eat and drink  
 Are raised aloft, are hurl'd in the dust  
 Striving blindly, achieving nothing  
 And then they die — perish."  
 In which poem do these lines occur ?
- (A) *The Scholar Gipsy*  
 (B) *Dover Beach*  
 (C) *Rugby Chapel*  
 (D) *In Isolation*
82. "Thou shalt have one God only; who  
 Would be at the expense of two ?  
 No graven images may be  
 Worshipped, except the currency "  
 Which poem of A.H. Clough contains these lines ?
- (A) *Orat*  
 (B) *The Latest Decalogue*  
 (C) *Dipsychus*  
 (D) *Easter Day*
83. "Unborn tomorrow and dead yesterday  
 Why fret about them if today be sweet ?"  
 Who has thus hedonistically rejected the apprehensions of Arnold ?
- (A) James Thomson  
 (B) A.H. Clough  
 (C) D.G. Rossetti  
 (D) Edward Fitz-Gerald
84. Morris and Swinburne belonged to the school of poetry which rejected didacticism or moralisation as one of the aims of poetry. What is this school called as ?
- (A) Edwardian School  
 (B) Pre-morden School  
 (C) Pre-Raphaelite School  
 (D) None of the above
85. Who is the author of poems such as *The Blessed Domozel*, *Sister Helen*, *A last Confession* and *Rose Mary* ?

- (A) Swinburne (B) Tennyson  
(C) Morris (D) Rossetti
86. *Sigurd the Volsung* an epic of the old Northern warrior who had defied death and fate, is written by  
(A) William Morris  
(B) Rossetti  
(C) Swinburne  
(D) W.H. Hunt
87. Who criticised the pre-Raphaelite poetry severely in his essay, *The Fleshly School of Poetry – D.G. Rossetti* ?  
(A) A.H. Clough  
(B) Robert Buchanan  
(C) Hugh Walker  
(D) Mathew Arnold
88. In poems such as *Fra Lippo Lippi* and *Andrea Del Sarto*, Browning reflects his love for  
(A) Greece (B) Spain  
(C) Italy (D) None of the above
89. *The White Ship, Sister Helen and Eden Bower* are D.G. Rossetti's famous  
(A) novels (B) elegies  
(C) sonnets (D) ballads
90. Who gave up the criticism of art for criticism of society, saying, "no one could go on painting pictures in a burning house" ?  
(A) Rossetti (B) Ruskin  
(C) Carlyle (D) Arnold
91. Who wrote in his book, *Sign of the Times*, "it is the Age of Machinery in every outward and inward sense of that word" ?  
(A) Carlyle (B) Ruskin  
(C) Arnold (D) Thomson
92. Who expressed aptly the sense of Victorian predicament in the following lines :  
"Between two worlds, one dead,  
The other powerless to be born" ?  
(A) Tennyson (B) Browning  
(C) Arnold (D) Hopkins
93. Who has severely criticised the social and industrial conditions of the Victorian age in his *Past and Present* ?  
(A) Ruskin (B) Carlyle  
(C) Browning (D) Hopkins
94. The author of *Sybil*, who most assiduously cultivated the social novel, is  
(A) Ruskin (B) Carlyle  
(C) Disraeli (D) Dickens
95. "I'm not denyin' the women are foolish .... God Almighty made them to match men". Who has been quoted here ?  
(A) Elizabeth Gaskell  
(B) Charlotte Bronte  
(C) Emily Bronte  
(D) George Eliot
96. The famous author of *The Picture of Dorian Gray* who was sentenced to two years' jail on charges of homosexual practice is  
(A) Arthur Symons  
(B) Oscar Wilde  
(C) John Davidson  
(D) Aubrey Beardsley
97. The leader of the Decadent Movement, he joined hands with Henry Highland in bringing out a periodical *The Yellow Book*. Identify him from among the following:  
(A) Aurey Beardsley  
(B) Arthus Symons  
(C) Oscar Wilde  
(D) Earnst Dowson
98. The Poet who wrote *Barrack Room Ballads* and *The Seven Seas* is  
(A) W.E. Henley  
(B) G.M. Hopkins  
(C) Rudyard Kipling  
(D) Alice Meynell
99. Alfred Tennyson wrote *In Memoriam* at the death of  
(A) Hallam  
(B) Wordsworth  
(C) Byron  
(D) P.B. Shelley

100. *The Princess* (1847) is written in a  
 (A) romantic style  
 (B) epic style  
 (C) mock-heroic style  
 (D) comic style
101. From which poem of Tennyson the following lines have been taken :  
 "There lives more faith in honest doubt,  
 Believe me, than in half the creed."  
 (A) *In Memoriam*  
 (B) *Maud*  
 (C) *The Idylls of The King*  
 (D) *Dora*
102. *In Memoriam* was published in  
 (A) 1855 (B) 1850  
 (C) 1854 (D) 1860
103. How many poems are there in *The Idylls of the King* ?  
 (A) 12 (B) 11  
 (C) 10 (D) 15
104. The last poem written by Tennyson in anticipation of his death is  
 (A) *Locksley Hall*  
 (B) *Maud*  
 (C) *The Dreamer*  
 (D) *Oenone*
105. Identify the poet about whom it can be said that he is the greatest poet among English critics and the greatest critic among English poets.  
 (A) Coleridge  
 (B) Dryden  
 (C) Matthew Arnold  
 (D) Dr. Johnson
106. Which Poem of Arnold contains these lines:  
 "Hath neither joy, nor love, nor light,  
 Nor certitude, Nor peace, Nor help for pain" ?  
 (A) *Dover Beach*  
 (B) *The Scholar Gipsy*  
 (C) *Rugby Chapel*  
 (D) None of these
107. Who said about Tennyson, that he is, "decidedly the greatest poet of our living poets" ?  
 (A) P.B. Shelley  
 (B) William Wordsworth  
 (C) Keats  
 (D) Matthew Arnold
108. Who propagated the idea of "high seriousness" and "grand style" in poetry ?  
 (A) Byron (B) Spenser  
 (C) Matthew Arnold (D) Scott
109. Who advocated "disinterestedness" in literary criticism ?  
 (A) T.S. Eliot  
 (B) Aristotle  
 (C) Matthew Arnold  
 (D) None of the above
110. Which one of the following poems is the most difficult and obscure, written by Robert Browning ?  
 (A) *Sordello*  
 (B) *The Pied Piper*  
 (C) *The Lost Leader*  
 (D) *The Lost Mistress*
111. Robert Browning is first and foremost a  
 (A) philosopher  
 (B) moralist  
 (C) preacher  
 (D) satirist
112. Identify the poem, written by Alfred Tennyson, which contains the following line:  
 "To strive, to seek, to find, and not to yield."  
 (A) *Maud*  
 (B) *Ulysses*  
 (C) *In Memoriam*  
 (D) *Locksley Hall*
113. One of the Victorian poets, who was interested in "incidents in the development of the soul," is  
 (A) Alfred Tennyson  
 (B) Swinburne  
 (C) Matthew Arnold  
 (D) Robert Browning

114. The longest poem in the English language, Written by Robert Browning is  
(A) *The Last Ride Together*  
(B) *The Ring and The Book*  
(C) *The Lost Leader*  
(D) *Evelyn Hoe*
115. Which one of the following poems written by Browning contains the following lines ?  
"O World as God had made it !  
.... and lone is duty."  
(A) *Sordello*  
(B) *Adrea Del Sarto*  
(C) *The Gardian Angel*  
(D) *The Last Ride Together*
116. *Maud* was written by  
(A) Browning  
(B) Altred Tennyson  
(C) Mathew Arnold  
(D) A.H. Clough
117. Who wrote *The Cry of The Children* ?  
(A) Robert Browning  
(B) Elizabeth Barrett Browning  
(C) Alfred Tennyson  
(D) P.B. Shelley
118. Who said about Shakespeare :  
"Others abide our question. Thou art free.  
We ask and ask- | Thou smilest and art still,  
out-topping knowledge ....  
(A) Robert Browning  
(B) Alfred Tennyson  
(C) Matthew Arnold  
(D) Clough
119. Matthew Arnold is best known for  
(A) poetry (B) drama  
(C) novel (D) criticism
120. "Poetry is a criticism of life" - the poet who advocated this idea is  
(A) Matthew Arnold  
(B) Robert Browning  
(C) Tennyson  
(D) Clough
121. "In the domain of criticism we are still living in the age of Matthew Arnold" - who voiced this idea about Arnold ?  
(A) Geoffrey Tillotson  
(B) T.S. Eliot  
(C) F.R. Leavis  
(D) Wismatt
122. Mathew Arnold's *Culture and Anarchy* is a revolt against  
(A) politics  
(B) Manchesterdom  
(C) poverty  
(D) ruler
123. 'Men and Women' is a collection of poems written by  
(A) William Blake  
(B) John Keats  
(C) Robert Browning  
(D) Rabinder Nath Tagore
124. Maggie is a character in George Eliot's novel. What is the name of that novel ?  
(A) *Middlemarch*  
(B) *The Mill on The Floss*  
(C) *Adam Bede*  
(D) *Silas Marner*
125. Who introduced George Eliot to G.H. Lewes?  
(A) Herbert Spencer  
(B) Milton  
(C) William Blake  
(D) Sidney
126. George Eliot wrote under the pseudonym of a man. Who was the man ?  
(A) G.H. Lewes  
(B) G.B. Shaw  
(C) G. Tillotson  
(D) W. Allen
127. *The Mill on The Floss* (1806), a novel by George Eliot is looked upon as a  
(A) historical novel  
(B) spiritual autobiography  
(C) regional novel  
(D) picaresque novel



128. Identify the novelist who is known as, “a novelist of civilization”.
- (A) Thomas Hardy  
(B) George Eliot  
(C) Henry James  
(D) Virginia Woolf
129. Name the poet who wrote, *The Darkling Thrush*.
- (A) John Keats  
(B) Thomas Hardy  
(C) P.B. Shelley  
(D) William Wordsworth
130. Who wrote *The Preface to the Essays* ?
- (A) Matthew Arnold  
(B) Ruskin  
(C) Thomas Hardy  
(D) Carlyle
131. “On judicatis Terram,” third essay in *Unto This Last*, Ruskin has borrowed the title from the masterpiece of a great writer. Name of that writer is
- (A) Aristotle (B) Dante  
(C) Plato (D) Goethe
132. The Reform Bill in which the power was passed from aristocracy to the middle classes, came into being in
- (A) 1832 (B) 1836  
(C) 1833 (D) 1838
133. *Vanity Fair* is a novel by
- (A) George Eliot  
(B) Thomas Hardy  
(C) Dickens  
(D) Thackeray
134. Identify the novel in which Dickens said : “No words can express the agony of my soul.”
- (A) *David Copperfield*  
(B) *Hard Times*  
(C) *A Tale of Two Cities*  
(D) *Great Expectations*
135. *Bleak House*, a serious novel by Dickens and an attack on the legal system, was published in
- (A) 1846 (B) 1853  
(C) 1859 (D) 1841
136. Pip is a character in one of Dickens’ novels. Name of the novel is
- (A) *David Copperfield*  
(B) *Hard Times*  
(C) *Bleak House*  
(D) *Great Expectations*
137. Which novelist of the Victorian age, besides Dickens, is known for his brilliant irony and social spirit?
- (A) Thackeray  
(B) Kingsley  
(C) G.K. Chesterton  
(D) Huxley
138. *Sonnets from the Portuguese* has been written by
- (A) Tennyson  
(B) Browning  
(C) Mrs. Browning  
(D) Shakespeare
139. Who wrote *Ballads and Sonnets* ?
- (A) Mrs. Browning  
(B) Dante Gabriel Rossetti  
(C) Tennyson  
(D) William Wordsworth
140. Alfred Tennyson was appointed Poet Laureate in
- (A) 1855 (B) 1850  
(C) 1854 (D) 1857
141. The poems : ‘Palace of Art’ and ‘A Dream of Fair Women’ were written by
- (A) Rossetti (B) Browning  
(C) Arnold (D) Alfred Tennyson
142. The musical quality of Tennyson’s poetry was superb and unsurpassed. Who is the poet who voiced the idea that Tennyson’s poetry is musical except one word “scissors” ?
- (A) R.C. Jebo  
(B) Harold Nicolson  
(C) Arnold  
(D) T.S. Eliot

143. The subject of *In Memoriam* remained in Tennyson's mind for  
(A) sixteen years  
(B) seventeen years  
(C) fifteen years  
(D) twelve years
144. *The Earthly Paradise* (1868-1870) is a collection of  
(A) poems  
(B) poems and stories  
(C) stories in verse  
(D) stories in prose
145. Identify the last victorian poet.  
(A) Dante Gabriel Rossetti  
(B) Swinburne  
(C) Mrs. Browning  
(D) Alfred Tennyson
146. *Pickwick Papers* was published in  
(A) 1832 (B) 1839  
(C) 1834 (D) 1836
147. *Henry Esmond* (1852) by Thackeray is a  
(A) religious novel  
(B) historical novel  
(C) regional novel  
(D) stream-of consciousness novel
148. Name the writer who said about himself :  
"I have no brains above my eyes,  
I describe what I see."  
(A) Thackeray  
(B) Dickens  
(C) George Eliot  
(D) Thomas Hardy
149. 'Lydgate' is a character in George Eliot's one of the novels. The novel is  
(A) *Adam Bede*  
(B) *Silas Marner*  
(C) *Middlemarch*  
(D) *The Mill on the Floss*
150. Which of the following works is the fruit of ratiocination  
(A) *David Copperfield*  
(B) *Pere Goriot*  
(C) *Madame Bovary*  
(D) *Moby Dick*
151. Who wrote *The Cloister and The Hearth* (1861), one of the best historical novels of victorian age ?  
(A) Charles Reade (B) Thackeray  
(C) George Eliot (D) Anthony Trollope
152. Name of the novelist who wrote *Jane Eyre* (1847) is  
(A) Emily Bronte  
(B) Charlotte Bronte  
(C) Thackeray  
(D) Anthony Trollope
153. *Life of Charlotte Bronte*, one of best biographies is written by  
(A) Mrs. Gaskell  
(B) Charles Reade  
(C) Anthony Trollope  
(D) George Eliot
154. Who wrote *Essays on Milton* ?  
(A) Carlyle (B) Macaulay  
(C) Charles Reade (D) Mrs. Gaskell
155. Ruskin's English may be called  
(A) Johnsonian  
(B) Shakespearean  
(C) Chaucerean  
(D) Spenserian
156. A great critic-poet of Victorian age wrote against materialism and mechanization, the forces that were spilling the moral and spiritual foundation of the Victorian society, the man is  
(A) Browning (B) Tennyson  
(C) Mathew Arnold (D) P.B. Shelley
157. When did Victoria become the queen of England ?  
(A) 1836 (B) 1837  
(C) 1839 (D) 1832
158. *Unto this Last* contains  
(A) 3 essays (B) 4 essays  
(C) 7 essays (D) 2 essays

159. The duration of Queen Victoria's reign was  
 (A) 60 years (B) 75 years  
 (C) 64 years (D) 65 years

160. In the last decade of the nineteenth century the comedy of manners was revived in the works of

(A) Wilde (B) Jones  
 (C) Pinero (D) All of these

161. *Lady Windermere's Fan* and *Woman of No Importance* are the famous plays of

(A) G.B. Shaw  
 (B) Oscar Wilde  
 (C) J.M. Synge  
 (D) W.B. Yeats

162. Which of the following is G.B. Shaw's first play?

(A) *Widower's House*  
 (B) *Man and Superman*  
 (C) *Mrs. Warren's Profession*  
 (D) *Murder in a Cathedral*

163. The Norwegian dramatist who apparently influenced G.B. Shaw's plays is

(A) Henrik Ibsen  
 (B) J.M. Synge  
 (C) John Galsworthy  
 (D) Oscar Wilde

164. Who produced a collection of plays, *Plays Pleasant and Unpleasant*, in 1898 ?

(A) Gladstone  
 (B) Galsworthy  
 (C) G.B. Shaw  
 (D) Henrik Ibsen

165. What is Mrs. Warren's profession in G.B. Shaw's *Mrs. Warren's Profession* ?

(A) Tailor  
 (B) Sweeper  
 (C) Housemaid  
 (D) Prostitute

166. Francis Thompson, whose greater poetry was published between 1883 and 1897 was influenced by

(A) Miltonic diction

(B) Romantic poetry  
 (C) metaphysical poets  
 (D) art for art's sake

**In the following questions Q. 167 to Q. 176 match List I with List II and choose the correct answer using the codes given below them.**

**167. List I**

a. 1830  
 b. 1837  
 c. 1840

**List II**

1. Opium War  
 2. Victoria's accession  
 3. Death of George IV

**Codes:**

	a	b	c
(A)	1	2	3
(B)	3	2	1
(C)	2	3	1
(D)	2	1	3

**168. List I**

a. *Poems, Chiefly Lyrical*  
 b. *Sketches by 'Boz'*  
 c. *Sartor Resartus*

**List II**

1. Carlyle  
 2. Tennyson  
 3. Dickens

**Codes:**

	a	b	c
(A)	1	2	3
(B)	3	2	1
(C)	2	3	1
(D)	2	1	3

**169. List I**

a. *Master Humphrey's Clock*  
 b. *Sordello*  
 c. *Rural Rides*

**List II**

1. Cobbett  
 2. Browning  
 3. Dickens

**Codes:**

	a	b	c
(A)	3	2	1
(B)	1	2	3
(C)	2	1	3
(D)	2	3	1

**170. List I**

a. 1854  
 b. 1864  
 c. 1870

**List II**

1. Crimean War  
 2. Geneva Convention  
 3. Death of Dickens

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	2	3	1
(C)	3	2	1
(D)	1	3	2

**171. List I**

- a. *A Christmas Carol*  
 b. *The Tenant of Wildfell Hall*  
 c. *Berry Lyndon*

**List II**

1. Thackeray  
 2. Dickens  
 3. Anne Bronte

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	3	2	1
(C)	2	1	3
(D)	2	3	1

**172. List I**

- a. *Seven Lamps of Architecture*  
 b. *Villette*  
 c. *The Newcomers*

**List II**

1. Charlotte Bronte  
 2. Ruskin  
 3. Thackeray

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	3	2	1
(C)	2	1	3
(D)	3	1	2

**173. List I**

- a. Robert Browning  
 b. Trollope  
 c. Meredith

**List II**

1. *The Last Chronical of Barset*  
 2. *Men and Women*  
 3. *The Ordeal of Richard Feverl*

**Code:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	2	3	1
(B)	2	1	3
(C)	3	1	2
(D)	3	2	1

**174. List I**

- a. *Phineas Finn*  
 b. *The Subjection of Women*  
 c. *The Return of the Native*

**List II**

1. Hardy  
 2. Trollope  
 3. J.S. Mill

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	4
(B)	2	1	3
(C)	1	3	2
(D)	2	3	1

**175. List I**

- a. *Edwin Drood*  
 b. *The Egoist*  
 c. *Literature and Dogma*

**List II**

1. Arnold  
 2. D.G. Rossetti  
 3. Meredith

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	2	3	1
(B)	2	1	3
(C)	3	1	2
(D)	3	2	1

**176. List I**

- a. *Harold, Becket, The Cup*  
 b. *Pippa Passes, Asolando*  
 c. *Balder Dead, New Poems*

**List II**

1. Tennyson  
 2. Arnold  
 3. Browning

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	1	3	2
(C)	2	1	3
(D)	2	3	1



 ANSWERS

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- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (C)   | 2. (A)   | 3. (B)   | 4. (C)   | 5. (D)   | 6. (B)   | 7. (D)   | 8. (B)   | 9. (A)   | 10. (B)  |
| 11. (B)  | 12. (C)  | 13. (C)  | 14. (B)  | 15. (D)  | 16. (C)  | 17. (A)  | 18. (B)  | 19. (D)  | 20. (C)  |
| 21. (D)  | 22. (A)  | 23. (C)  | 24. (D)  | 25. (D)  | 26. (D)  | 27. (B)  | 28. (A)  | 29. (D)  | 30. (B)  |
| 31. (C)  | 32. (D)  | 33. (C)  | 34. (B)  | 35. (D)  | 36. (B)  | 37. (D)  | 38. (C)  | 39. (A)  | 40. (B)  |
| 41. (B)  | 42. (D)  | 43. (A)  | 44. (C)  | 45. (A)  | 46. (C)  | 47. (B)  | 48. (D)  | 49. (C)  | 50. (D)  |
| 51. (B)  | 52. (C)  | 53. (D)  | 54. (A)  | 55. (C)  | 56. (D)  | 57. (B)  | 58. (C)  | 59. (B)  | 60. (A)  |
| 61. (B)  | 62. (A)  | 63. (C)  | 64. (D)  | 65. (B)  | 66. (A)  | 67. (B)  | 68. (D)  | 69. (D)  | 70. (A)  |
| 71. (C)  | 72. (B)  | 73. (C)  | 74. (B)  | 75. (A)  | 76. (C)  | 77. (D)  | 78. (B)  | 79. (A)  | 80. (B)  |
| 81. (C)  | 82. (B)  | 83. (D)  | 84. (C)  | 85. (D)  | 86. (A)  | 87. (B)  | 88. (C)  | 89. (D)  | 90. (B)  |
| 91. (A)  | 92. (C)  | 93. (B)  | 94. (C)  | 95. (D)  | 96. (B)  | 97. (A)  | 98. (C)  | 99. (A)  | 100. (C) |
| 101. (A) | 102. (B) | 103. (A) | 104. (C) | 105. (C) | 106. (A) | 107. (D) | 108. (C) | 109. (C) | 110. (A) |
| 111. (A) | 112. (B) | 113. (D) | 114. (B) | 115. (C) | 116. (B) | 117. (B) | 118. (C) | 119. (D) | 120. (A) |
| 121. (C) | 122. (B) | 123. (C) | 124. (B) | 125. (A) | 126. (A) | 127. (B) | 128. (B) | 129. (B) | 130. (B) |
| 131. (B) | 132. (A) | 133. (D) | 134. (A) | 135. (B) | 136. (D) | 137. (A) | 138. (C) | 139. (B) | 140. (B) |
| 141. (D) | 142. (C) | 143. (B) | 144. (C) | 145. (B) | 146. (D) | 147. (B) | 148. (A) | 149. (C) | 150. (C) |
| 151. (A) | 152. (B) | 153. (A) | 154. (B) | 155. (A) | 156. (C) | 157. (B) | 158. (B) | 159. (C) | 160. (D) |
| 161. (B) | 162. (A) | 163. (A) | 164. (C) | 165. (D) | 166. (C) | 167. (B) | 168. (C) | 169. (A) | 170. (A) |
| 171. (D) | 172. (C) | 173. (B) | 174. (D) | 175. (A) | 176. (B) |          |          |          |          |
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## MODERN PERIOD

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The term “modern” is, of course, highly variable in its temporal reference, but it is frequently applied to the literature written since the beginning of World War I in 1914. This half-century has been one of the outstanding periods in English and American literature. It has been marked by persistent and multi-dimensioned experiments in subject matter and form, and has produced major achievements in all the literary genres. The poets include Yeats, Frost, Eliot, Wallace Stevens, Auden, Robert Graves, Robert Lowell, and Dylan Thomas; the novelists, Conrad, Joyce, Lawrence, Virginia Woolf, E.M. Forster, Ernest Hemingway, F. Scott Fitzgerald, and William Faulkner; the dramatists, G.B. Shaw, Sean O’ Casey, Eugene O’ Neill, Tennessee Williams, and Samuel Beckett; and the critics, T.S. Eliot, I.A. Richards, F.R. Leavis, Lionel Trilling, and the American *New Critics*.

### 6.1 SOCIAL BACKGROUND

Following were the social factors which influenced the shaping of the literature of modern period—

- (1) The end of rural England, and the increasing urbanisation of the country.
- (2) Emergence of new psychological theories presented a new concept of human behaviour. Freud emphasised the power of the unconscious to affect conduct. Intellectual convictions, he pointed out, were rationalisations of emotional needs. Human beings are not so rational as they are supposed to be; their conduct is not guided and controlled by the conscious, rather it is at the mercy of the forces lying buried deep within the unconscious.
- (3) As a result of the teaching of modern psychology, man is no longer considered as self responsible or rational in his behaviour.
- (4) The rise of the scientific spirit and rationalism led to a questioning of accepted social beliefs, conventions and traditions. In matters of religion it gave rise to scepticism and agnosticism.
- (5) Sexual renunciation has ceased to be a theme of literature, interest in sex-perversion has grown, and there is a free and frank discussion of sex. Victorian taboos on sex are no longer operative. There is a break up of the old authoritarian pattern in family relationships, the assessment of the relative roles of the sexes has changed, woman has come to her own, and the notion of male superiority has suffered a serious blow.
- (6) The First World War strained the authoritarian pattern of family relationships and increased tensions and frustrations. The reaction of the post-war world has been to suspect all manifestations of authority. It may be called an era of revolt against authority. Political and religious scepticism, general disillusionment, cynicism, irony, etc., have become the order of the day.

- (7) Despite the revival efforts for Christianity even in the orthodox forms, as in the works of T.S. Eliot and Graham Greene, the 20th century under the impact of science and rationalism has witnessed a gradual weakening of religious faith. Religious controversies no longer exercise any significant influence on public issues. Moral and ethical values are no longer regarded as absolute.
- (8) The First World-War resulted in the search for a “system” or “pattern” in Politics and Economy. Consequently, Marxism and the concept of economic planning emerged.
- (9) A phenomenal rise in literacy and increasing number of cheap and commercial literature (including books, magazines etc.,) have changed the taste of common people. There has been an increase in vulgarity, brutality and carelessness. Human relationships have been coarsened and cheapened; man has become incapable of finer and subtler emotional responses.
- (10) Vigorous experiments are being made in the field of music and other fine arts and literature, but this is a symptom of the break-down of cultural continuity rather than of cultural vigour.

## 6.2 LITERARY TRENDS OF MODERN PERIOD

### (A) Poetry

Literary trends in modern poetry may be summarised as follows—

- (1) **Complex and Many sided.** Twentieth century poetry is a curious mixture of the traditional and the experimental, of the old and the new. It is complex and many-sided.
- (2) **Poetry of Revolt.** Modern poetry is a poetry of revolt against tradition, and as such there is much in it that is experimental, ephemeral, and puerile. This is why **Roy Campbell** describes modern poetry as, “an epidemic of intellectual and emotional diarrhoea”, and **A.C. Ward** finds it, “eccentric, way-ward, in derail and commonplace”.
- (3) **Realism In Poetry.** The poet turns away from the decadent romantic tradition: a tradition which still persists in Georgian poetry. This revolt is best exemplified in the poetry of T.S. Eliot. The poet sees life in its naked realism, and even the most prosaic and commonplace subjects are considered suitable.
- (4) **Debris of War.** After the war, poems appear in an ever increasing number on the destructive means of warfare.
- (5) **The Language of Everyday Life.** The imagery and vocabulary of the modern poet reflect the influence of science and scientific inventions. Realism in subject matter has led the modern poet to reject the highly ornate and artificial poetic style of the romantics in favour of a language which resembles closely the language of everyday life. Modern poetry is characterised by the use of colloquial diction, speech rhythms and prosaic words.
- (6) **Delight in the Sensuous Beauty of Nature.** For the modern poet, nature is a box of toys which delights his heart and which is very dear to him. A deep feeling of love and joy in nature is a prominent characteristic of such poets as W.H. Davis, Walter De La Mare, Edmund Blunden, etc. But the modern poet does not spiritualise nature, like Wordsworth, nor does he intellectualise her, like Shelley. Rather, he is content to render her through the senses, and his rendering of her is remarkable for its realism, and precision in detail. However, Eliot does not write of nature of the countryside. His poetry is strictly urban.
- (7) **The Humanitarian Spirit.** Nor does the modern poet love nature alone; he also loves and feels for the lower animals living in the lap of nature. He is moved by their suffering and makes a forceful plea for a more humane treatment of the dumb creation. Indeed,

humanitarianism— a deepened sense of pity for the poor and the suffering— is a leading characteristic of modern poetry. Gibson in particular is the champion of the under dog and the down rodden. Davidson, Masefield, etc., are other poets who take pains to glorify and reveal the heroism of the mean, obscure, and squalid existence of the have-nots.

- (8) **Disillusionment.** The new poetry is realistic and the poet's consciousness of the grim realities of life has shattered all illusions and romantic dreams. The pessimism of the modern poet is more poignant and heart-rending, even more than the pessimism of Hardy, because it arises out of the contemplation of the stark realities of life, and there is nothing sentimental about it. Eliot regards man as "hollow" and "stuffed" and in *The Crazy-jane Poems* Of W. B. Yeats, "human sorrow becomes an elemental passion, profound, eternal and burning like a flame." As a matter of fact, the modern poet sees life as a whole, wants to face it squarely, and has no wish to escape from it into a world of dreams. He looks at life without the spectacle of romance, and paints it as he finds it in all its ugliness, and in all its misery and headache. Nor has he lost his capacity for laughter. Even in the works of the most pessimistic of poets, we find wit, satire, humour, grim jests and jokes.
- (9) **The Religious Note.** The influence of science and the spirit of rationalism not mean that religion is not longer a source of inspiration in the new poetry. In T.S. Eliot and Francis Thompson, we find a revival of Christian mysticism. Masefield's *The Everlasting Mercy* has a religious theme and there are many fine devotional lyrics scattered all over his works. Even today there are mystical poets in the tradition of Blake and Wordsworth. Thus D.H. Lawrence has his mystic, "religion of blood", and speaks of strange dark gods. W.B. Yeats is a mystic visionary in whose poetry the gods and fairies of Celtic mythology live again, and T.S. Eliot finds the still point in the supernal.
- (10) **The Metaphysical Note.** There has been a revival of interest in the poetry of Donne and the other Metaphysical Poets of the 17th century. **Grierson's** edition of Donne's poems was published in 1912, and ever since English poetry has reflected more and more the intellectual qualities of Donne's poetry. Eliot has done much to bring about this metaphysical revival.
- (11) **The Romantic Note.** Despite its stark realism in theme and treatment, there also runs a vein of romanticism in modern poetry. Much of Georgian and Edwardian poetry is in the romantic strain. We find this strain of romance in the poetry of walter De La Mare, John Masefield, Edward Thomas, etc. Robert Bridges has left behind him some fine love lyrics, and W.B. Yeats has been called the greatest love poet of the 20th century.
- (12) **Symbolism.** In France, this note of romance is struck by the French symbolists, Laforgue, Verlaine, Mellarme, etc. Under the influence of French symbolists, poets like Yeats and Eliot make extensive use of symbolism to communicate their vision and sensations, often too complex and intricate to be conveyed in any other way. Such use of symbolism often results in ambiguity and obscurity.
- (13) **Poetic Techniques.** The modern poet is constantly experimenting with new verse forms and poetic techniques. The use of slang and colloquialism has become common, the language and rhythm of poetry approximate more and more to those of common speech, the bonds of metre have been loosened, and the use of *verse libre* has become increasingly common.
- (14) **The Age of Innovations.** Modern period was the age **Innovations.** *Impressionism, imagism and Surrealism* are some innovations in 20th century poetry. The impressionists seek to convey the vague, fleeting sensations passing through their minds by the use of a novel imagery and metaphor. The imagists, headed by Ezra Pound, aim at clarity of expression through the use of hard, accurate and definite images to convey their intellectual and emotional complexes. The Surrealists try to express whatever passes in the subconscious, or even



the unconscious, without any control or selection by the conscious. These innovations have influenced the art of poets and verse writers of the age.

### **(B) Novel**

English novel has got its immense popularity at the turn of the 19th century. It has eclipsed poetry and drama, it is the only literary form which has competed successfully with the radio and the cinema, and it is in this *genre* that work of the greatest merit is being produced. Chief literary trends of modern novel may be summarised in following ways,

- (1) A prominent feature of the modern English novel is its immense variety and complexity. Novels are being written practically on all possible themes and subjects. A number of different trends are to be noticed.
  - (a) There are the traditionalists like *H.G. Wells*, *Arnold Bennett* and *Galsworthy* who, while they propound new ideas and open out new vistas to the human mind, still follow the Victorian tradition, as far as the technique of the novel is concerned.
  - (b) There are innovators, like *Henry James*, *Joseph Conrad*, *James Joyce*, and *Virginia Woolf*, who have revolutionised the technique of the novel with their probings into the subconscious.
  - (c) While *H.G. Wells* fully exploits modern science in his scientific romances, novelists of purpose or novelists of social reform, like *Galsworthy*, make the novel form a vehicle for the discussion of the baffling socio-economic problems of the day. Along with above discussed trends biographical novels, regional novels, satirical novels, sea-novels, detective novels, war-novels and novels of humour, also continue to flood the market and the list is by no means exhaustive.
- (2) The modern novel is realistic. It deals with all the facts of contemporary life, the pleasant as well as the unpleasant, the beautiful as well as the ugly, and does not present merely a one-side view of life.
- (3) The modern novel presents realistically the doubts, the conflicts and the frustrations of the modern world. It is, therefore, pessimistic in tone.
- (4) The theories of psychologists, like *Freud* and *Havelock Ellis*, new biological theories and methods of birth control, and the boredom, frustration and brutality caused by the war, go far to explain the pre-occupation of the contemporary novel with sex-themes.
- (5) The modern novel has evolved as a serious art form. It is compact in body and integrated in form and everything superfluous is carefully avoided. It is very well constructed, having nothing loose or rambling about it.
- (6) Story seems to have died out of the 20th century English novel. For the Victorian novelist life easily fell into the mould of a story; but for the novelist of today it refuses to do so. It is like a sentence that sets out confidentially. It has grasp of origins but not of ends. It is like an incomplete sentence and, its incompleteness is a reflection of the incompleteness of a whole region of thought and belief.
- (7) The modern novelist rejects his characterisation as superficial. He has realised that it is impossible to give a psychologically true account of character by such means. He probes deep into the sub-conscious, even the unconscious, and loses himself in the complexities and subtleties of inner life; instead of depicting a conflict between different personalities, he depicts the individual at war with himself.
- (8) The modern novel is predominantly psychological. The psychologists shook the foundations of human thought by their revolutionary discoveries in the field of Psychology. They revealed

that human consciousness has very deep layers and buried under the conscious, are the subconscious and the unconscious. Novelists like *Henry James, Joseph Conrad, James Joyce, Virginia Woolf, Dorothy Richardson, Elizabeth Bowen* have made the English novel extremely psychological in nature.

- (9) The impact of the new psychology on plot and character has already been noticed above. Its impact has been equally far-reaching on the theme of the novel. There is a shift in the theme of the modern novelist. The individual is more important for him than society. Both *Lawrence* and *Forster* consider "the great society" as the enemy of the individual and want it to be reformed. Conrad's chief personages are all lonely souls and betrayal is the major theme of his novels.
- (10) New influences, specially the Russian and the American, are daily widening its horizons and renewing its vigour and vitality. New experiments are being widening its horizons and renewing its vigour and vitality. New experiments are being conducted, some temporary and fleeting, others, of a more permanent significance. The caravan of the English novel goes on, everchanging, becoming and growing.

### (C) Drama

- (1) There is the naturalistic prose drama, dealing with contemporary social problems, focussing attention on them, discussing them from various angles, and in this way provoking thought on these problems. Shaw and Galsworthy are the chief exponents of this realistic prose drama.
- (2) Despite the efforts of the major Victorian poets, there was not tradition of poetic drama at the beginning of the 20th century. But, later, it came in modern trend and became, common.
  - (a) By 1920, there were signs of a rebirth, but the atmosphere in which realistic, naturalistic drama thrived was uncongenial to a play in verse.
  - (b) At the *Abbey Theatre* Dublin, **W.B. Yeats** attempted to revive poetry on the stage but he lacked the essential qualities of the dramatist.
  - (c) **Stephen Philips** (1864-1915) is a more important figure in the history of poetic drama. He wrote a number of blankverse plays, including *Herod, Ulysses, The Son of David, and Nero*, but he had little popular appeal.
  - (d) **Masefield** (1878-1967), too, experimented in poetic drama but had only limited success while **Gordon Bottomely** (1874-1948), who wrote a number of quite powerful poetical plays, saw hope for this form only in the amateur.
  - (e) It was also during this period that **John Drinkwater** (1882-1937), began his career with poetic dramas, and achieved popularity with such plays as *The Stonemason, The God of Quiet, and X = 0 : A Night of the Trojan War*.
  - (f) But the true poetic drama was that of **J.M. Synge** (1871-1909) which, though not in verse, had all the qualities which the others lacked.
  - (g) **Lord Dunsany's** career as a dramatist began in 1909 with the staging of *The Glittering Gate*. One of the best exponents of the One-act play, he merits inclusion in our consideration of poetic drama (although he writes in prose) by virtue of the romance on which his plays are built and his ability to create a most powerful atmosphere, often of the East.
  - (h) **T.S. Eliot**, both through his theory and practice, provided a powerful stimulus to English Poetic Drama, and **Christopher Fry** (1907-2005) contributed to it the "Theatre of Words", and the "Comedy of moods."

### Literary Criticism

- (1) New discoveries in psychology, anthropology, sociology, economic, etc., have brought about a revolution in critical methods with the result that modern criticism is quite different from criticism in the 19th century. Critics like I.A. Richards, T.S. Eliot, F.R. Leavis, William Empson, have provided entirely new interpretations of old writers, and presented them in an entirely new light.
- (2) However, at the turn of the century there were two traditions– the Mathew Arnold tradition of intellectual, abstract or scientific criticism, and the aesthetic, impressionistic tradition of Walter Pater– that held the day. Difference between these two traditions are as follows.
  - (a) While Arnold made “high seriousness” and “criticism of life” the tests of poetry, Pater’s criticism aesthetic or impressionistic;
  - (b) While Arnold made art subservient to life, Pater advocated the theory of “art for art’s sake”.
  - (c) Arnold’s influence was an all-pervasive and continuing one. That is why Eliot once remarked that we seem still to be living in the critical tradition of Arnold. Pater, on the other hand, has been a source of inspiration for the “*Bloomsbury group*” of critics, as E.M. Forster, Virginia Woolf, Lytton Strachy, and Clive Bell.

According to these critics, the enjoyment of art and the appreciation of beauty is the greatest good of human life, and art, therefore, must be freed from the shackles of morality. Their criticism is impressionistic, they assess a work of literature on the basis of the pleasure that it affords them.

- (3) Literary criticism is largely academic, the work of distinguished university professors. They are eminent scholars, they painstakingly collect facts, biographical, historical and social, and evaluate a writer on the basis of these facts, but they lack a precise point of view. Chief among these scholar-critics are– *George Saintsbury, Edward Dowden, A.C. Bradley, Oliver Elton, W.B. Ker, W.J. Courthope*, etc.
- (4) There is another group of scholars who devote their attention to textual-emendation. Distinguished scholars, like *Furness, Dover Wilson, Gregg, Pollard*, try to reach an authentic version of old texts.
- (5) After World War I, English insularity was broken and ideas and influences from Europe began to flow in and affect the course of literary criticism in England. First, there was the influence of Marx and his concept of class struggle. Writers were analysed and interpreted in terms of class-conflict. For example, **David Daiches** in his book *Society and Literature* shows how economic trends are reflected in literature; **Christopher Caudwell** studies Shakespeare, Milton, Wordsworth, Coleridge, and the other romantics, against the background of social and economic changes. Aestheticism of Pater is thus rejected and literature is viewed as a social activity reflecting the changing social and economic patterns.
- (6) There was the potent influence of the Italian critic Benedetto Croce. According to his theory, vivid picture are constantly rising in the mind of the poet, and he must express them spontaneously and fully as they arise in his mind, without any attempts at organisation. *This is known as Expressionism.*
- (7) Expressionistic writing is bound to be broken and fragmentary in keeping with the fragmentary and chaotic nature of the vague sensation fleeting through the consciousness of the poet. The teaching of Croce had a far-reaching impact on creative and literary activity in England.
- (8) Closely allied with Expressionism is the French theory of *Surrealism*. Surrealism attributes artistic creation of dreams and the influence of spirits who inspire the artist with his forms

and images. Herbert Read is one of those critics whose works reveal the influence of this creed.

- (9) English criticism is strengthened by the teachings of modern psychology, specially those of **Freud, Jung** and **Bergson**. Freud believed that suppression of the sex-instinct result in frustration and neurosis, and art is but a sublimated expression of this neurosis. Psychological theories were used for an analysis and interpretation of past writers and their works. Thus *Hamlet* has been interpreted in the light of Freud's theory of the *Oedipus complex*. The motives and processes that lead to a particular work of art were studied and thus new dimensions were added to literary criticism.
- (10) The impact of literature on the mind of the readers is sought to be explained in Psychological terms. **I.A. Richards** is the most outstanding of the critics of the psychological school. According to him, the pleasure of literature arises from the fact that it brings about a healthy equilibrium between the instincts and impulses of the readers.
- (11) After the World War II, the most potent single influence was that of the "New Critics." The term was first used by J.E. Spingarn, and though the New Criticism had its origin in the writings of T.E. Hulme, it is now mainly an American movement. Its chief exponents in America are Kenneth Burke, John Crowe Ransome, Allen Tate, Richard Blackmur, Cleanth Brooks, etc. In England its leading representatives are I.A. Richards, T.S. Eliot, F.R. Leavis, William Empson etc.
- (12) The New Critics are opposed to the biographical, historical, sociological, and comparative approach of conventional criticism. All such considerations are regarded as extrinsic and irrelevant, and a work of art is judged solely on its own merits.

### 6.3 MODERN POETRY

- (1) **Rudyard Kipling** (1865-1936). Kipling is an imperialist who celebrates the British empire and the white man's burden in his poetry, as well as in his novels. He was essentially the poet of soldiers and sailors; and many of his poems are written on the exploits of British soldiers in foreign lands. The language he uses is the language actually used by the British soldiers. "By making the uneducated British fighting man articulate, Kipling brought a new element into English poetry." *Departmental Ditties* (1886), *Barrack Room Ballads* (1892), *The Seven Seas* (1896), *The Five Nations* (1903) and *Inclusive Verse and Poems* (1830) contain the best of his poetry.

He is the poet of England and the laureate of her empire. Imperialism finds a clear and unabashed voice in him. He exulted in the achievements of his countrymen in founding the Empire and did not care to emphasize the harsh and cruel means they adopted to colonies foreign lands. He is proud of the achievement of England and constantly harps on the white man's burden. He is narrowly nationalistic in his outlook.

Kipling shows great skill as a craftsman and a motorist, but he lacks that intensity of vision which results in great poetry.

- (2) **Thomas Hardy** (1840-1928) Thomas Hardy OM : Order of Merit, was one of the two great pessimistic poets of The Edwardian era poetry is the final expression of the disillusionment resulting from the advance of science and the disintegration of faith and traditional values. The pessimism, which is a characteristic feature of Hardy's fiction, also marks his poetry. His poems reveal his consciousness of the miseries and sufferings of human life. As in his novels, so in his poetry his theme is the human predicament and the suffering which is caused to him by the imperfections of the power that rules on high. Destiny strews joy and



pain with a nerveless and purposeless hand and this aimlessness makes human life, “ a strange orchestra of victim shriek and pain.” However, his pessimism is not an unrelieved one for he believes that human lot can be made enduring through tact, mutual sympathy, and wise social reform. Some of his works are ‘Far From the Madding Good’, ‘The Mayor of Casterbridge’.

- (3) **A.E. Houseman** (1859-1936). Houseman joins Hardy in the run of pessimistic poets of the Edwardian era. His poetry bears of close affinity to that of Hardy. His poetic output was small. He produced *A Shropshire Lad* (1896), *Last Poems* (1922), and *More Poems*, (1936). The predominant mood in his poetry is one of “cultured ironical disillusionment with life”, though underlying this tragic view there is a warm appreciation of the beauties of nature, particularly in *A Shropshire Lad* which depicts the country life of the Welsh border. The poems of Houseman have the polished ease and restraint which might be expected of so fine a classical scholar. They are concise, sometimes epigrammatic in expression yet always perfectly easy to understand. Music came to him under the stress of emotion, but it was controlled by his scholarly sense for metre.”

It is Houseman’s love of Nature that relieves much of the gloom and tedium of his pessimism. His nature-poetry is refreshing.

- (4) **Robert Bridges** (1844-1930). Bridges was essentially an artist and artistic subjects like Beauty, Love and Nature are the themes of his poetry.

He learnt the art of poetry very painstakingly. He is a great artist with words; the stamp of the artist’s pen is on every line of his verse.

As a lyric poet, he lacked the force and intensity of Shelley’s lyrics. He had too much of artistic reserve and self-control to soar aloft on the wings of lyric fancy. His lyrics are marked with artistic beauty, but the fire of passion and the heat of emotion do not kindle them. His best love poetry is contained in “*The Growth of Love*”, a sonnet-sequence. *Awake My Heart, to be Loved, Awake* are his famous love lyrics. *Among these Awake* is one of the finest love-lyrics in the English language.

Bridges is the poet of joy and optimism. According to him, earthly beauty is only a reflection of heavenly beauty. Beauty is not merely an earthly vision of womanly grace, but the manifestation of divine beauty and perfection in human life.

Bridges is also a great lover of the beauty of nature. His enjoyment of Nature is personal and first hand and his expression of her beauty is simple and direct, unaffected by any artificial glow of imagination.

He was a great metrical artist. “His effort was to naturalise classical metres in England. He threw fresh light on the laws and secrets of English versification and provoked considerable interest in the study of English prosody.

- (5) **Gerald Manley Hopkins** (1844-89). Hopkins was a great religious poet of the 20th century, an age essentially irreligious. He embraced the Roman Catholic in 1866. His early poetry reveals his love of religion, nature and God. He glorifies God and his own soul. *The Wreck of the Deutschland*, 1875, his longest and most difficult poem, recounts the death of five nuns who went down in the ship of that name. It is a poem marked with tragic pathos. His last poems *That nature is a Heraclitean Fire* and *Of the Comfort of the Resurrection* show that he regained his lost faith in God. He sees all Nature consumed into ashes while his soul alone remains imperishable like an “immortal diamond”. It has been said, “that the poet in Hopkins was strangled by the priest.” But the poetry of Hopkins, while glorifying God, is not without an acute sensibility for the beauties of Nature. His appreciation of nature is deep and heartfelt, more specially, his early poetry reveals a sensuous love of nature.

Hopkins was a great artist with words as well as a great rhythmic innovator. He believed that poetry needed a language distinct from that of prose, a language rich in suggestion both to the senses and the intellect. He freely used archaic and colloquial words. He used compound epithets such as, “drop-of blood”, “foam-dapple cherry”, and his imagery is short and precise.

- (6) **John Masefield (1878-1967).** John Masefield was a Georgian poet. He succeeded Robert Bridges as poet Laureate in 1930. His early poetry was written in the style and manner of Kipling and is marked with a note of action and adventure. It was his *Salt Water Ballads* (1902) which brought out fully his genius as a poet. *Ballads and Poems* (1910) show an advance in technical skill. *The Everlasting Mercy* (1911) is his first really great narrative poem. It was followed by *The Widow in the Bye Street* (1912), *The Daffodil Fields* (1913) and *Lollingdown Down* (1917). *Dauber* (1913) is an autobiographical poem describing the life of a youth who runs away to sea, and it contains many reminiscences of the poets' early life. *Reynard the Fox* (1919), a vigorous narrative poem, is “ a little Odyssey of fox-hunting.” It contains many true Chaucerian sketches of human figure.

His poetry is charged with his democratic sympathy for the downtrodden, the poor and the suffering. He is essentially a poet of the people. Another important feature of his poetry is his stark realism, and sometimes it becomes coarse and brutal, ugly and sordid.

He is also a romanticist and a lover of beauty, and best of his poems are those in which we get glimpses both of romance and beauty as in poems like ‘*The Seekers*’ and ‘*Cargoes*’.

Masefield is a great sea-poet and few poets have been able to capture the atmosphere and life of sea, the ships, and sailors, as vividly and realistically as he has done in poems like *Dauber* and *Sea-Fever*. He loves the English landscape and his poetry gives a many-sided picture of rural England.

Masefield's poetry suffers from many faults – a coarse brutal realism expressed in slangy and violent phraseology is his besetting sin. But, on the whole, he is a great poet and he deserves all praise for his narrative poems, his democratic feelings of sympathy; his love for nature, and his appreciation of the beauties of the countryside.

- (7) **Walter De La Mare (1873-1956).** He is among the poets of the Georgian period. He is essentially the poet of the fairyland creating in his poetry a world of dreams, fantasies and imagination, a world which appeals to children as well as to grown up people. In *The Listeners and Other Poems* (1912), *Peacock Pie* (1913), *The Fleeting and Other Poems* (1933), *Collected Poems* (1902–18), *Poems for Children* (1930), *Bells and Grass* (1941), *The Traveller*, (1946) we have some of the finest poetry of the era.

He is formally and by profession a children's poet. He has very successfully captured the joy and pleasures of childhood in his *Songs of Childhood*.

His Poetry is the note of fantasy. He gives his fancy free reign, and throws to the winds the laws of logic and probability. He is the laureate of the fairyland. Fairies, ghosts and phantoms haunt his poems. He provides an escape from the problems of life into the world of the fairies. In *The Listeners* and *The Mocking Fairy*, the haunting atmosphere is expectancy grips the readers who read spell-bound upto the very end.

He is also a master artist and a superb craftsman. His verses have a cadence and subtlety of rhythm which linger, rise and fall like the tremulous fall of a snow-flake. All this wizardry of music and technical perfection is achieved without the least sign of artifice or labour. It has the ease and effortlessness of the highest art.

- (8) **James Elroy Flecker (1884-1995).** Flecker is essentially the poet of the East, dwelling lovingly in a world of oriental grandeur and magnificence. He was fascinated by the exotic

novelty and illusive romanticism of the east, which he has depicted in one poem after another.

He is the master of jewelled phrase and gem-like verse. He is a great and inspired artist with words – “He has full command over his language and versification.” “He delights in the very names of exotic things and distant places, and master as he is of dazzling phrase and supple rhythm, he seldom fails to evoke an answering delight in the reader.”

- (9) **W.H. Davies (1879-1940).** Davies is a great poet of Nature and rural life. He presents the sights and scenes of nature as well as the life of the innocent country people living in the lap of nature. He has immortalised himself through his *The Autobiography of a Super Tamp* (1908). It was after the loss of a leg while attempting to board a train that he turned to poetry for a living and produced a few volumes of verses, which at once caught the public eye, and brought fame and recognition to the poet.

Davies is essentially a lyric poet. His lyrics are short and spontaneous. Most of Davies poems are shorter than those of any other modern poet. Out of 400 poems in his *Collected Poems*, two hundred and seventy are only of three stanzas or even less. His lyrics are characterised by, spontaneity and simplicity.

The world of his poetry is a world of vivid description of natural beauty. Of intense joy, a world of sunrises, cows and sheep, owls and cuckoos, butterflies and squirrels. Davies may not be very accurate and precise in his nature-descriptions. He does not seek to portray Nature with the eye of a scientific observer. But he communicates successfully his own joy in nature, and inspires his readers with his own zest for Nature. There is something infectious about the freshness of nature in his poetry.

There is a note tender sympathy in Davies’ poems for animals and children. He has a sense of the tramp’s comradeship with the horse, the cow, the sheep, the cuckoo and the butterfly.

- (10) **John Drinkwater (1882-1937).** John Drinkwater’s *Collected Poems* show that he is an intellectual interested not in lyrics and songs, but in elegiac and meditative verse. His poems exhibit his gravity and earnestness, his sanity and rigorous discipline. He is a self-conscious artist, who writes in the “cold ink of thought”, rather than in the “red blood of a fired brain.” “His work is always controlled in emotion and expression. There is little of the *furor poeticus*, and his language and imagery shows him to be a deliberate, careful craftsman of rather limited gifts.” His imagery shines not as a star or a flower, but like a jewel, a priceless gem of art. “He speculates, meditates, ruminates, but only rarely illuminates, other than as the glow-worm illuminates himself and his own surroundings.”

However, John Drinkwater will be remembered not for his longer, reflective poetry, but for his nature poetry. He represented and celebrated “the English countryside, its streams and pools and woods, its birds and cattle and flowers, its shepherds and gypsies, with a cultured pastoral fancy untroubled by any urgencies.” Few modern poets equal Drinkwater in the appreciation of nature.

- (11) **W.B. Yeats (1865-1939).** Yeats was an Irish man, but he takes his place among the great English poets of the age.

He is great by virtue of the bulk and variety of his poetry, and critics have agreed that very few of his poems can be regarded as definitely inferior. His work is uniformly good even though he writes on such varied subjects as ancient legend, mythology, folklore, politics, history, love, and constantly makes new myths of his own. His creative range is immense, he writes with perfect ease and mastery on themes taken from every possible sphere of life, and a high standard of performance is maintained throughout.

The period of poetic activity in his case extended over fifty years. His early poetry is romantic while the later one is realistic both in theme and treatment. He began writing verse in the thinned out romantic, Pre-raphaelite tradition. His early poems are frankly escapist and are heavily over-hung with Pre-Raphaelite tapestry. His use of Irish mythology and folklore took all Europe by storm and it had a rare fascination for those who were fed up with the hackneyed classical myths and legends.

He has been called by **Graham Hough** and others, "*the last of the great romantics*", but he became dissatisfied with this romanticism and discarded it more and more as he aged. His later poetry is characterised by stark, naked realism, even brutality and coarseness, and with a masculine vigour and force. In keeping with modern realistic trends, there is greater and greater approximation to speech rhythms and colloquial diction. The poetry of the rich and complex *The Tower* and *The Winding Stair* volumes is a majestic utterance which stimulates and lifts up the readers by its very urgency, intensity and immediacy.

His poetry is a battle-ground for the clash of opposites. The antimonies of the human and the non-human, of the spiritual and the physical, the sensuous and the artistic, physical decay and intellectual maturity, the past and the present, the personal and the impersonal, power and helplessness, are for ever appearing and reappearing in his poetry. In the early poetry, such opposites are merely rendered, but in his later poetry, according to David Daiches, there is also an attempt at reconciling them.

Yeats was a symbolist from the beginning to the end of his career, so **Arther Symons** regarded him as the chief exponent of the Symbolist Movement in England.

With age and experience, Yeats acquired full command over his material and widened the scope of the lyric. Thus in the brief, *Leda and the Swan* the poet succeeded in compressing whole ages of history from the remote antiquity down to the present age. The admirable and effective poem *The Second Coming* owes its intensity to Yeats' prophetic vision.

Cleanth Brooks regards him as a great myth-maker and his *Vision* as "*the most ambitious attempt made by any poet of our time to set up a myth*".

The charge of obscurity has sometimes been brought against Yeats. There is no doubt a vein of mysticism running through Yeats' poetry and mysticism by its very nature is incapable of rational exposition. Yeats was a conscious artist. He selects his words with reference both to their sense and sound. As an artist, he had the creative gift and the inward conviction and his so-called arrogance arises from his assurance. He may sometimes seem coarse and brutal, but his very brutality is an expression of his integrity of purpose.

He kept away from the *Verse libre* and other technical innovations of his day, but he used the traditional metres and stanza-forms with consummate skill. He freed the English lyric from the tyranny of the iambic and manipulated the stress, pause and cadence of the long line with great mastery and self-confidence. The octosyllabic couplet he made particularly his own and brought out its full colloquial possibilities. He had a Donne-like command over stanza-structures and made his stanza patterns correspond with the movement of thought and emotion. The sudden shifts in tone and mood, often within the same line, further indicate Yeats' affinity with Donne and his school.

He may not be a Shakespeare, a Dante, or a Milton, but he must certainly rank with the greatest poets of all times.

- (12) **Imagist Poets.** The reaction against Georgian trend is represented by a group of poets who called themselves 'Imagists' for their aim was to represent real life in images that were clear, precise and exact. The founder of this school, **T.E. Hulme** (1833-1917) and his most illustrious disciple **Ezra Pound** insisted that, "poetry should restrict itself to the world perceived by the



senses and to the presentation of its themes in a succession of concise, clearly visualized, concrete images, accurate in detail and precise in significance. They defined poetry, "as the presentation of visual situation in the fewest possible concrete words, lightened of the lightened of the burdens of conventional adjectival padding and unhampered by general ideas or philosophical or moral speculations. The new rhythms of the Imagists bore a close affinity to those of everyday speech and were quite different from conventional verse-patterns.

**Ezra Pound** and **Edith Sitwell** are the two most original and prominent poets of this school. Their poetry is still read and enjoyed.

- (13) **Rupert Brooke (1897-1915)**. Brooke was soldier-poet. He gave expression to patriotic fervour in his sonnets, particularly in the *Soldier*. When the war came in 1914, Brooke hailed it with enthusiasm. He wrote a number of war sonnets expressing his patriotic enthusiasm and noble resolve to serve his country. He himself enlisted as a soldier, and went to war for the sake of his dear motherland. He was killed in action in 1915, and in popular imagination he was canonized. "It is natural, though unprofitable, to speculate as to what might have been Rupert Brooke's place in English poetry if he had lived on. The marks of greatness in his poems are few, but such marks there are. He saw the world with a clear eye and recorded what he was with directness and clarity. Yet, however poetic in himself, Rupert Brooke was more important as the occasion for poetry in other "the war-time revival of English poetry, had its origin in Brooke alone" (A.C. Ward).
- (14) **Miss Edith Sitwell (1887-1964)**. The early poetry of Edith Sitwell partakes fully of the gloom and frustration generated by the war. Her long poem *The Sleeping Beauty* is a highly-wrought work of art, glowing with colour and imagery. She was considerably influenced by the second world war and her memorable war poems *Songs of the Cloud* (1945) and *The Canticle of the Sun* (1949) bring out the impact of the second war on the poetess. "Later Edith Sitwell developed into one of the major religious and metaphysical poets of the period under the stressful and sobering influences of the troubled nineteen thirties and the ensuing second world war. *The Song of the Cloud* (1945) though containing mainly poems written from 1919 onward, also includes a number of pieces from her early and middle period, and shows her progress from the fantastical to the spiritual – a progress which, in the light of her poetry as a whole, can be seen as orderly and inevitable" (A.C. Ward).
- (15) **T.S. Eliot (1898-1965)**. He dominated the English literary scene and tried his hand at poetry, at drama, at criticism, both literary and social, and at journalism, and achieved eminent success in each of these fields. He has become a part and parcel of the English literary tradition which he has modified and enriched for the benefit of the coming generations. One of his greatest achievements consists in his having given expression to the dominant anxieties and feelings of his age. Through the medium of his poems he has rendered the torturing impact of a great metropolis on the human soul, the anguish, the ennui, the boredom, the neurosis which such a life generates. But he is not merely a representative poet, he is also a critic of his age. He universalises contemporary predicament, and shows it to be a part of the human predicament in every age and country. His poetry is a curious mixture of tradition and individual talent. The English Metaphysical tradition, the French Symbolist movement, the poetry of Dante, Existential philosophy, the philosophies of the orient, Hindu, Buddhist and others, Christian tradition and theology, and ancient myths and legends, are only a few of the many influences which have gone into the making of his poetry. He called himself a "Classicist in literature." He was a conscious artist who, like the classics, achieved formal perfection through carefully studied means.

His poetry is a poetry of revolt against the decadent and exhausted, almost dead, poetry of his day; it marks a complete break from the thinned out romantic tradition. He was that architect of the English language, who tried to restore to it life and vitality bringing it into contact not only with current speech but also with European literary tradition.

The use of conversational rhythms and imagery drawn from urban life, the use of symbols, the juxtaposing of the past and the present in his poetry, etc., are some of the ways in which he communicates his sense of the modern predicament.

He forged new measures to express the complexity and intricacy of modern life. The traditional iambic metre was loosened and made more and more flexible till it could express the changing tempo of the modern mind, the clash of opposite thoughts and feelings within the soul, as well as the jarring sounds and incoherent noises of urban life. Eliot's view of life was essentially religious. He has given impetus to a number of poets to experiment with new forms and evolve new techniques.

- (16) **W.H. Auden (1907-1973).** Auden studied the life of the common man and the social problems confronting him in the post-war world. He was disgusted with the outdated social order and advocated violent social reforms for bringing about a more just social order. He advocated revolutionary reforms along communistic lines for the regeneration of the downtrodden and the miserable sections of society. His early poetry, written during the inter-war period, expresses his sense of the, "*hollowness of the disintegrating post-war civilization*".

Later, Auden came under the influence of Freud and his psychological approach to the problems of human life. He now advocated sympathetic understanding of the problems of the weaker sections of society, rather than a sentimental sympathy for them.

As an artist and experimentator, Auden showed considerable intellectual curiosity and receptiveness to new ideas and suggestions. He was influenced in many ways by Eliot, Owen, Hopkins and the French symbolists.

- (17) **Stephen Spender (1909-1995).** He is interested in the uplift of the masses, and has constantly advocated social reform on Communistic lines. *Poems* (1933) clearly indicate the same Marxist attitude as that of Auden. In the poems of this volume we have the vision of a future world from which death, despair and decay have been completely wiped out. The old world, "*where shapes of death haunt human life*", must go and the young comrade must, "*advance got rebuild...advance to rebel*", giving up, "*dreams...of heaven after our world.*" They must be governed and dominated by, "*the palpable and obvious love of man for man.*" They must work for a world in which none would die of hunger and, "*Man shall be man.*"

Spender is "an artist of fine sensibilities and considerable technical accomplishment", and his work is widely admired today for his lyricism, sensuous imagery, psychological penetration, introspective insight, and his advocacy of the inherent dignity and nobility of the individual.

- (18) **Cecil Day Lewis (1904-1972).** "Cecil Day Lewis gives perhaps the clearest expression to the revolutionary doctrines shared by a number of his poetic friends, like Auden and Spender." In the **Magnetic Mountain**, he makes a frontal attack on the existing social order and makes a fervent appeal for a revolution which would usher in a more just social system. In the early poetry of Day Lewis, the influence of T.S. Eliot and Auden is clearly perceptible. But Day Lewis, in spite of the influence of Auden, "is a more human poet". His poetry is not intellectual in tone. He does not exhibit, "the same restless intellect and acquisitiveness of knowledge as does Auden". He is a great lover of the beauty of nature, and his love of nature is clearly brought out by his later lyrics. "Day Lewis was an open air poet, above all a poetry of the wind and of bird-song, of everything that shared and inspired his own nervous vitality (A.S. Collins).

- (19) **Dylan Thomas (1914-1953).** Dylan Thomas is closely associated with the revival of religious poetry in the forties. He is also recognised as the father of the new romantic poetry of the poetry. His poetry is strongly emotional in tone, full of fervour and vigour. It is vital, and vividly colourful and musical. "The depth and intensity of his passion, his verbal gift, the technical skill which underlies his metrical experiments, all suggest that Dylan Thomas has the making of a great poet".

Dylan Thomas is a difficult poet, for his poetry is packed with metaphor symbolic imagery, often difficult to grasp. A number of his earlier poems are obscure because of their metaphor and imagery, and above all their use of personal symbols. His attempt to push into the service of his muse every Biblical, Freudian or folk-image, makes him obscure and difficult. He is a poet for the learned few, and not for the average reader. In this respect he is true disciple of T.S. Eliot.

#### 6.4 MODERN NOVEL

- (1) **Henry James (1843-1916).** He was a prolific writer who has left behind him a number of novels, short stories, essays, articles and critical tracts. *The Portrait of a Lady* and *The Ambassadors* are his masterpieces.

He developed his theory of the novel in his famous critical work *The Art of Fiction* (1884). According to James, the main business of the novelist is to give his impressions of life in such a manner as to create an illusion of reality in his work. In his view the novelist is an *impressionist*, competing with, "his brother the painter in his attempt to render the look of things, the look that conveys their meaning, the colour, the relief, the expression, the surface, the substance of the human spectacle." James believed that a novel should not be used for preaching or imparting moral lessons.

Henry James departed from the Victorian tradition, in as much as he paid no attention to the construction of his plots. There is very little action in the novels of James. He is concerned more with the study of mental processes than with the emotions of the human heart.

He evolved the technique of presenting his story "through the consciousness of a single character, thus discarding the ubiquity and omniscience of traditional novelist". He is the first of the impressionists.

- (2) **George Moore (1852-1933).** George Moore was a realist, his aim being to paint life realistically. In the view of Walter Allen, he took over the "naturalistic novels" from France and tried to popularise it in England. He was an Irishman who, early in his life, came under the influence of Zola and Flaubert, from whom he learned the subtle art of presenting the reality of things in an impartial and impersonal manner. In his novels like *A Modern Lover* (1813), *A Mummer's Wife* (1885), *Spring Days* (1888) and *Esther Waters* (1894), he made a sympathetic study of the poor people and their miserable existence. His realism often grows morbid and oppressive, for his novels present a loose and realistic study of the sordid side human life bringing to view the misery and suffering of the poor and the down-trodden. The sympathy of the novelist is always with those whose lot is to suffer.

- (3) **George Gissing (1857-1903).** Gissing was essentially a realist, like Moore, interested in the study of the people and their mean and squalid existence. However he did not sympathise with the poor as did George Moore. He simply focussed the attention of social reformers on the miseries of the underdog and the socially alienated. His pictures of the sordid and seamy side of life have been drawn convincingly. He exhibited a rare skill in his unflinching realism, concrete detail, and a graphic description of the poor in an urban industrialised society. But he could not achieve the detachment of Moore; he was subjective and often

coloured his accounts of the poor with his own personal experiences. His main works are *The nether World* (1889), *Grub Street* (1891), and *The House of Cobwebs* (1906).

*The Private Papers of Henry Ryecraft* is autobiographical in character and presents realistic studies of the squalid and savage people whom he had personally known, but without much sympathy with their unhappy lot. However he is more sympathetic to women; the range of his female characters is considerably greater than that of his men. This makes *The Odd Women* and *In the year of the Jubilee*, his most successful novels.

- (4) **Samuel Butler (1835-1902)**. Butler, “the literary bad boy of the Victorians”, whom he scandalized almost as badly as his namesake had scandalized the Puritans, and for the same reason, because he understood neither their idealism nor the moral earnestness from which it sprang.

The fame of Samuel Butler rests chiefly on three novels, *Erewhon* (1872), and its equal *Erewhon Revisited*, and *The Way of All Flesh* (1903), which is his best known work. In these novels Butler blazed a new trail which ran counter to the prevailing tendencies of the Age. Butler’s book (*The Way of All Flesh*) was dominated by his opinions and prejudices. His book sprawled over several generations and suffered a major fracture half-way through. He often contented himself with basic summary of both scene and conversation.

Butler exercised considerable influence on the younger novelists who were bent flouting Victorian taboos and conventions. As a *scientific rationalist*, Butler subjected the sentimental sanctions of the home and Parental love and filial duty to a chilly anthropological scrutiny, and as an evolutionist he traced the ancestry of his central character to show how the dominant was all the more thorough by being reinforced by Butler’s antipathy to Christian faith in general and the Church of England in particular. Butler is an original thinker and a great iconoclast, though not a great technician.

- (5) **Rudyard Kipling (1865-1936)**. He was a prolific and versatile writer. He was a poet, a journalist, a novelist and a teller of tales. He was both a realist and a romancer. He was a realist in his setting and character, which are however romantically treated. Realism is the basis of his romance. He is an impressionist whose pictures of reality are coloured by his own personal impression, and so are tinged with romance. Instead of finding romance in the past and the Middle Ages, he finds romance in the present realities of life. “*He is the romancer of the present, of the modern social order, on which shines from afar a light as resplendent as that which shone on medieval society, for it is the same light of the imagination. Kipling feels the presence of romance in shot and shell as well as in bow and arrows, and in red coats as well as in buff jerkins*” (W.L. Cross).

Kipling was an imperialist and his tales are so many glorifications of the British rule and British empire. “His insistent proclamation of the superiority of the white races, of Britain’s undoubted mission to extend through her imperial policy the benefits of civilization to the rest of the world, his belief in progress and the value of the machine, found an echo in the hearts of many of his readers” (E. Albert). This accounts for his contemporary popularity.

- (6) **Arnold Bennett (1867-1931)**. Bennett was essentially a realist and a regionalist, and his realism is well brought out in the vivid and real pictures of the pottery districts of England or in his study of the Five Towns. *The Old Wife’s Tale*, *Clayhanger*, *Imperial Palace*, etc., are among his better known novels. Bennett became an interpreter of the life and society of a particular region, the Five Towns, which he knew well. But it is to his credit that like a true artist he maintained an air of impartiality and detachment in the presentation of the life of this region. He did not aim at any propaganda or moral preaching through the medium of his art, A charming Dickens-like humour plays over all, and makes the reading enjoyable. The



impression of drabness dullness, and sordidness that might be-created from the study of his realistic pictures of the life of Five Towns is further removed by his addition of romance, specially the romance of love. Besides finding romance in love, Bennett, like Kipling, finds romance in the ordinary things of life. He refused to identify romance, "with the merely picturesque or the merely extraordinary" God had endowed him with the ability of "evoking the beauty and romance of the romance of the ordinary lives of ordinary folk and it is one of the most attractive features of his best novels".

- (7) **H.G. Wells (1866-1946).** Wells was a prolific writer and thinker, who produced novels pamphlets, histories, stories and romances with unceasing regularity. His novels such as *The Time Machine*, *The First Men in the Moon*, *The Food of the Gods*, *The Island of Dr. Moreau*, deal with scientific subjects in an imaginative way. He had his own ideas about the nature and function of fiction. For him the novel was not a mere matter of relaxation and entertainment. He considered it as a powerful instrument of moral and social suggestion and propaganda. In his hands, the novel became an instrument of social, political and educational discussion, criticism and reform.

He did not remain in the world of scientific fantasies for long, and soon drifted away from the world of scientific dreams to the wider field of social life. He became a social critic and attacked social evils with the vehemence of an inspired reformer. In the *History of Mr. Polly* he exposed educational impostures and in *Tono Bungay* he attacked modern commercialism. His method as a social reformer is different from that of Charles Dickens. Whereas Dickens attempted to gain his object of social reform through persuasion, Wells adopted a more aggressive attitude. Writes **A.C. Ward** : "When he (Wells) laughed at abuses he was a second Dickens; when he grew fretful over them, he became a second-rate edition of himself. And he was perhaps the first of that army of propagandist writers that, more particularly in the nineteen-thirties, endeavoured to hector rather than to persuade and convince."

- (8) **Joseph Conrad (1857-1924).** Conrad was a Pole by birth; he did not know a word of the English language till he was over twenty, and yet, he wrote in English with distinction. He was the contemporary of such traditional novelists as Arnold Bennett, H.G. Wells and Galsworthy, and yet his work is entirely different from theirs. He is a great technical innovator. His experiences on the sea and in many lands made him a man of no single specially the Malayan Archipelago. His character are drawn from many nations. Malays, Borneans, Swedes, and other Europeans living in the East, the Negroes, the Germans and the Dutch, and people of many other lands move across his pages and are painted with deep insight and sympathy. They have national differences, and yet basically they are the same. He was a great romantic, yet at the same time a great realist. Romantic-realism is the keynote of his work. He did not invent his plots. He was almost incapable of such invention. His material was reality, subjected to the transmuting processes of a lively imagination. Seeds of fact planted in his mind germinated into a 'romantic-realistic' novel or tale.

*The organic unity of his novels is amazing.* Character, setting, and language, all contribute to the total effect aimed at by the novelist. His aim was to render the human soul, and with this end in view he adopts the impressionistic technique.

He addressed to the philosophical purpose of awakening *that feeling of unavoidable solidarity which binds men to each other and all mankind to the visible world.*"

He was much concerned with the problem of Evil, all of the above and he saw Evil within man, as well as in the environment in which he lived and had his being. In his philosophy, it is only Fidelity, the sense of solidarity with the human race, which can enable him to wage a successful war against Evil and overcome it.

**Sea and Seamen.** One of his main themes is the corrupting effect of the East on the white men who live there, and Nature in her Eastern guise is a complex power, working through men and things.

But, *he did not organise his plots well*; Too often he delayed *he is a novelist of extreme situations*; he does not explore human relationships; the action and interaction of character is rare in him; many of his stories are merely melodramatic and sensational; he offers few triumphs of feminine portraiture; his novels are deficient in his love-interest; and the unrelieved gloom of his tragedies, his depressing philosophy of life, makes his novels cheerless reading, and repels and horrifies. *But these limitations do not count for much, when we remember the astonishing range and variety of his achievement.*

- (9) **Somerset Maugham (1874-1965).** Maugham is one of the prominent novelists and short story writers of the 20th century. *The Moon and Six Pence, Of Human Bondage, Cakes and Ale, and The Razor's Edge,* are among his masterpieces. These novels bring out his interest not only in his own country but also in other countries like Italy, France, India and the South Seas. The settings of his novels are cosmopolitan; they are not confined to any one country or climate.

Maugham is interested in three problems – the problem of renunciation and materialistic craze for possession, the problem of love, and the human predicament, the futility and meaninglessness of human life. In his view renunciation of worldly power and pelf is the ultimate solution to all our problems, cares and worries. In his treatment of Love, Maugham presents the tragedy of love rather than its triumph. Love does not come out successful and happy in his novels. Everywhere we come across the tragedy of love. Life seems to Maugham, “a tale told by an idiot, full of sound and fury, signifying nothing”. *Of Human Bondage* is his final judgement on the meaninglessness and loneliness of human life. “*It is one of the most moving accounts of loneliness in our language*” (W. Allen).

Maugham's greatness lies in his thought. As a thinker he is original and provoking. He makes us think about life and its problems. He gives jerks to our self-complacent ideologies, and forces us to view life in a philosophic way. He convinces us that, “*art, unless it leads to right action, is no more than the opium of the intelligentsia*”.

- (10) **E.M. Forster (1879-1970).** E.M. Forster is one of the prominent novelists and short story writers of the 20th century. “As a novelist Forster is rather difficult to understand, partly because of the symbolism that works its way through his work, and partly because of the manner in which he seeks to impart his message. As a novelist he is often delightful and always baffling and ambiguous, and he has always stood apart from his contemporaries” (Walter Allen). *Passage to India* is his masterpiece and his best known novel.

E.M. Forster is a symbolist, and what could not be expressed adequately through words is suggested by Forster through symbols. In *The Longest Journey*, Forster employs the symbol of the Train, representing salvation and the a passing away of evil and wickedness. In *Howard's End* motor car is the symbol of the rush and recklessness of modern fast moving civilization. It is a symbol indictment of our civilization with its feverish rush and activity. In *A Passage to India*, the symbolism is represented in the very title. “Passage” is symbolic of “link” or “connection”, and by giving the title *A Passage to India*, the author advocates and link or connection between the Anglo-Indians and the natives of India. **Glen O. Allen** is of the view that the three fold division of the novels symbolises three attitudes towards life; the path of activity, the path of knowledge and the path of devotion. Forster was a social critic and reformer who used symbolism as a means of his social purpose. In so doing, he added poetry to the English novel.

- (11) **D.H. Lawrence (1885-1930).** D.H. Lawrence is one of the most disputed geniuses in the history of the modern English novel. He has been excessively praised as well as excessively abused. His pre-occupation with sex has resulted in his being condemned as a sex-maniac, and there are many who still regard him as a turner out of cheap sex novels. His novels like *The Rainbow* and *Lady Chatterley's Lover* were proscribed on grounds of immorality, his *Sons and Lovers* was condemned as a mass of sexuality and mother-love, and the controversy raised as a consequence has come in the way of a fair and impartial assessment of his worth as a novelist. Let us examine the merits and demerits of Lawrence as a novelist and thus form an impartial estimate of our own of his true place and significance in the history of the English novel.

He has made significant contribution to the development of the English novel. His work is continuous with the richest tradition of the English Novel, but at the same time, his work modifies that tradition by adding something new. *He altered the dimensions of the English novel, and revealed its hidden possibilities.* His novels are something new, and not mere copies of earlier novels.

- (12) **Aldous Huxley (1894-1963).** Huxley's works present satirically the disillusionment and frustration with contemporary social life. *Chrome yellow* (1921), his first novel, "is something of a youthful firework display." *Point Counter Point* (1928) is a serious novel representing satirically the conflict between passion and reason, and the foolishness of sticking to only one point of view without ever caring to look at the other side of the picture. This novel adopts a special technique which may be called, "the musicalization of fiction." It is rich in witty and satirical epigrams. In *The Brave New World* (1932) Huxley satirises a scientific utopia in which everything is controlled and conditioned by considerations of scientific uniformity. The severe critic of this scientifically organised world is the savage John who pleads for greater freedom of the individual and for spiritual life. The satire lies in the fact that he fails to persuade the inhabitants of this scientific world to give up to his ideal of a free, spiritual life.

Huxley, in his 'Jesting Pilate', recounts his experiences traveling through six countries (India, Burma, Malaya, Japan, China and America).

Huxley is a novelist with a mission and a message. In *Point Counter Point*; he lays emphasis on synthesis and harmony between sense and reason. In *Eyeless in Gaza* we have the message of non-attachment. He does not mortify the flesh. He lays emphasis on the fact that the spirit is determined by the body. He says "Sooner or later every soul is stifled by the sick body, sooner or later there are no more thoughts but only pain and vomiting apustupor. The spirit has no significance; there is only the body." Huxley will always live as a thought-provoking and stirring writer of our times.

- (13) **James Joyce (1882-1941).** He is one of the prominent novelists of the 20th century. He is the main exponent of the stream of consciousness novel and his *Ulysses* is the finest example of the use of this technique in modern fiction. In Joyce, "the twentieth century passion for experiment in literary form reached its climax." *Dubliners*, *A portrait of the Artist as a Young Man*, and *Finnegans Wake* are among his more important works.

In *Dubliners* (1914), a collection of short stories, he throws light on the life of the slum-dwellers of Dublin. The stories are objective and realistic in character and are written in a simple and direct style. *A Portrait of the Artist as a Young Man* (1916) is an autobiographical work and the artist Dedalus, the chief protagonist, stands for the novelist. "As a revelation of Joyce's power to explore the psychology of his own nature with detachment and scientific curiosity, *A Portrait of the Artist as a Young Man* is unparalleled in a period rich in

self-analysis. Pride and sensuality struggle for the possession of the soul of Stephen Dedalus, who, having rejected the help of religion, seeks to escape into tranquility through the impersonality of art" (**Diana Neill**).

*Ulysses* (1922) is Joyce's masterpiece. In this novel the stream of consciousness technique finds its best exposition. The novel is set in Dublin and seeks to represent and reconstruct Dublin life in all its sordid realism. It narrates in a rambling manner the wanderings of Leopold Bloom and Stephen Dedalus through the city of Dublin, on one particular day. The novel is extremely formless, loose and incoherent. It is *the reductional absurdum* of the extreme subjective method. **Diana Neill** says rightly that, "the book is unintelligible and its formal complexities have left readers baffled and confused. However, its style is marked with rare ingenuity, witticism and satirical flashes. The novel has been called a 'comic epic' in which the novelist went deeper and farther than any other novelist in his handling of the interior monologue and the stream of consciousness technique. *Ulysses* may be little read today, but Joyce's greatness as an artist cannot be questioned.

In *Finnegan's Wake* (1939), "Subtlety and complexity produce incomprehensibility. It is a study of the history of the human race from its earliest beginnings, as seen through the incoherent dreams of one Mr. Earwicker. The use of an inconsecutive narrative and of a private vocabulary adds to the confusion, but it cannot conceal the poetic fervour, the power and brilliant verbal skill of the work." (**E. Albert**).

- (14) **Dorothy Richardson (1873-1957)**. Dorothy though considered less important today than Virginia Woolf, yet she influenced her and the subsequent women novelists considerably with her novel. *Pointed Roofs* (1915). It was something new which Dorothy Richardson did in this novel. She endeavoured to give both the subjective and the objective biography of a character – a young woman named Miriam Henderson. The description is entirely subjective. It is the stream of Miriam's consciousness that Miss Richardson reproduces without any interference on her own part. Her novel is truly feminine and she comes closest of all English novelists. To reality and accuracy in her study of the mind of a woman. No novelist has succeeded so well in presenting feminine psychology.
- (15) **Katherine Mansfield (1888-1923)**. She was brought up in New Zealand and was a writer of short stories and during her life-time, five volumes of her stories were published. She was an impressionist in her art and sought to portray objectively, "the significant moment in human relationship, the curious and subtle adventure and the poignant ironies of contrasting human emotions." She studied life objectively and, "understood characters widely divergent from herself in both temperaments and accidentals." In her stories, she has tried to present the weariness and frustrations of modern English life. "Her stories are marked with a note of somberness and are characterised with a haunting sense of pathos." *The Prelude, To the Bay, The Fly, The Garden Party*, represent at its best the subtle psychological art of Katherine Mansfield.
- (16) **Mrs. Virginia Woolf (1882-1941)**. Mrs. Woolf belongs to the school of "stream of consciousness" novelists. She is one of those great English novelists of the 20th century who had the courage to break free from tradition, and then to give a new direction, a new form and a new spiritual awareness, to the English novel. She began writing in the established tradition of the novel; her first two novels, *The Voyage Out* and *Night and Day* are largely traditional. But soon she realised the inadequacy of the traditional novel, and adopted the stream-of-consciousness technique in the *Jacob's Room*, her third novel. Her art rapidly matured and her next two novels *Mrs. Dalloway* and *To the Lighthouse* represent the very consummation of the novel of subjectivity.



### Imparted Form and Balance to the Novel of Subjectivity

She is not one of the architects of the “stream-of-consciousness novel”, she is not its originator, but it is in her novels that “the stream-of-consciousness” technique finds its balance. She has succeeded in imposing form and order on the chaos inherent in the novel of subjectivity. In this way, as **R.L. Chambers** puts it, she has brought this particular *genre* of the novel out of the realm of “stunt literature”, and has made it an acceptable and coherent art form. She was also one of the most forceful and original theorists of, “the stream-of-consciousness novel”, and by her exposition of the aesthetics of this kind of novel, she did much to throw light on its technique and to bring out its superiority to the conventional novel. Her novels need some painstaking on the part of the reader, but if followed imaginatively, they have the power to illuminate and transform. Giving an estimate of her achievement, **G.S. Frazer** in his book *The Modern Writer and His World* writes, “She offers us a lyrical abstraction from the pain with which she felt the world; the quality of her mind and spirit has a distinction that will make some readers always grateful to accept the offering.” She may not be one of the greatest of English novelists, but there can be no denying the fact that, “She is a delicate and subtle artist, who upheld spiritual and aesthetic values in a coarse, materialistic age.” Her influence has been profound and all-pervasive, so much so that **R.A. Scott-James** writes, “After her, in her own country, the serious novel could never again be just what it had been before.”

- (17) **Elizabeth Bowen (1899-1973)**. She is a prominent novelist of exceptional individuality. She is a close follower of the technique of Virginia Woolf. *The Heat of the Day* and *Last September* are her chief novels. Like Mrs. Woolf, she is interested in the study of the human heart. She studies life around her with an artistic detachment, and presents her impressions of life in a delicate, subtle style characterized by feminine sensitiveness. She presents the social comedy of manners with an ironically sympathetic understanding. She may not attain the extraordinary fullness of Virginia Woolf and her characters may not react to London life with the same intensity as does Mrs. Dalloway. “But our senses are always being appealed to by an observer who is more obviously feminine than Virginia Woolf; physical details of the body, careful appraisal of dress, match the insight into feminine moods’ (**Collins**), Like Virginia Woolf, she was achieved greater success in the depiction of her women than her men.

### 6.5 MODERN DRAMA

- (1) **Galsworthy (1867-1933)**. He was one of those prominent artists who discussed the various problems of modern life in one work after another. His plays are so many pieces of criticism of contemporary life. *Justice*, *Strife*, *Silver Box*, *Loyalties*, *The Mob*, *The Eldest Son*, all focus attention on some one problem or the other.

He is the critic and interpreter of contemporary English life. In his plays we have a thread-bare discussion of the problems of marriage, sex-relationship, labour disputes, administration of law, solitary confinement, cast or class prejudices. These social problems are treated by Galsworthy in the context of society and social relationships.

His depiction of the contemporary society and its problems is realistic and penetrating. He is a thought-provoking writer. He was faithful to life as he saw it. “His realism did not end in his material. It also extended to his artistic method. He did not aim at stagey-effects or theatricality. His settings and details of local colour were strictly realistic.

He deals with the problems of life with impartiality. He is an artist who takes a detached view of the problems he deals with, and examines them in all their facets. The warm sympathy of the dramatist is evident in almost all his plays, and numerous examples maybe cited at random. *Justice, Strife, Silver Box, etc.*, all reveal the sympathy of the dramatist for the poor and the oppressed. He considered the present social organisation and conventions as responsible for this suffering, and hence he wanted to reform our social life. But he was not a propagandist like Shaw. Therefore, he suggested reform in his dramas, in a hushed and muffled tone.

His prominent characters are drawn from the middle class or the lower strata of society. They range from the accidental thief and the middle-class Member of Parliament, to the workman and the company director, the charwoman and the Colonel's wife.

Galsworthy is a great craftsman and dramatic artist. His plots are faultlessly constructed, and have dramatic effectiveness. He manges his plots with economy, restraint and concentration.

He is a great dramatist who has created numerous tense and dramatically effective scenes, situations and characters. But he lacks the gift of humour; the atmosphere of his plays is too serious and tragic for the taste of the average reader and play-goer. Therefore, he could never achieve the popularity, which was achieved by his great contemporary, GBS.

- (2) **Noel Coward (1899-1973)**. During the early decades of the twentieth century, there was a revival of the Comedy of Manners, a kind of Comedy practised by the Restoration dramatists like Etherege, Wycherley and Congreve. In this new Comedy of Manners, as in the Restoration one, wit and sparkling dialogues were the chief sources of interest. The new comedy had a short life. It suffered a setback after the World War II, for the social conditions of the period after 1945 were not conducive to the display of light-hearted wit. "The Comedy of Manners is a tender plant and will not bloom if cold winds are blowing."

**Noel Coward** is known for his social comedies or comedy of Manners. "His unerring sense of theatrical effect, his wit and dance of dialogue, his sparkling presentation of the hurly-burly of the bright young moderns and their disillusioned and fantastic elders, play goes in play after play" (**Collins**). His best comedies are *The Rat Trap* (1924), *The Vortex* (1924), *Fallen Angles* (1925), *Easy Virtue* (1925), *Bitter Sweet* (1929), *Private Lives* (1930), etc.

- (3) **John Drinkwater (1882-1937)**. Among the dramatists who popularised historical plays, the name of Bernard should certainly be placed at the top. His *Ceasar and Cleopatra* and *St. Joan* are historical plays which have been a source of inspiration to others. But it was **John Drinkwater** (1882-1937) who really made a significant contribution to historical drama by his four plays Abraham Lincoln (1918) *Mary Stuart* (1921-22) *Oliver Cromwel* (1922) and *Robert E. Lee* (1923). In each one of these plays there is a central dominating personality standing heads and shoulders over "the multiplicity of individually delineated characters", and this personality is by and large true to history. These historical plays of Drinkwater are not merely chronicle plays focussing attention on event and external happenings, taken from history, but the plays of ideas, discussing problems of human life in a dramatic form. For example, in *Abraham Lincoln* the problem set forth is whether a hero like Lincoln should pursue his ideals with unflinching determination of yield to external pressure and give up war for ensuring peace.

- (4) **Clifford Bax (1886-1962)**. Another prominent figure is the author of several historical plays such as *Mr. Pepys* (1926), *Socrates* (1930), *The Venetian* (1931), *The Immortal Lady* (1931), and *The Rose without a Thorn* (1932). The *Rose without a Thorn* is his best play. In it we have neither the exuberant lyricism of the *Venetian* nor the philosophical intensity of *Socrates*.

In this play the, “author has set himself to develop characters within a pattern, based on historic fact, but shaped by his imagination. This play is assuredly one of the most important and beautifully constructed historical dramas of our times.” In the opinion of **Allardyce Nicoll**. “*Mr. Bax is one of those dramatists of this generation whose plays will live. His effective treatment of character, his skillful wielding of material, and his delicate sense of style give prime distinction to his work*”.

- (5) **Sean O’Casey (1880-1964)**. He was an expressionist. He, the Irish dramatist was interested in the presentation of the life of the slums of Dublin bringing out all the sordidness, drunkenness and misery of the Irish men and women. The background to his plays is provided by the “slums of Dublin, crowded, noisy tenements where women quarrelled and loafers drank, and the tragic violence of civil war was ever at hand” (**A.S. Collins**).

In the plays of O’Casey the tragedy and comedy of Irish life is well brought out in dialogues which are vivid, racy and rhythmical. Comedy and tragedy constantly fuse and mingle. “Comedy is seldom long absent, yet one can never forget the grim, underlying sadness.” He draws what he sees with a ruthless objectivity and an impressionistic vividness of detail.

According to **A.S. Collins**, “Few writers have so intimately fused realism and pathos, tragedy and comedy, for his world is a basically comic one whose atmosphere is a sky laden with fate ever ready to strike almost at random and, therefore, it is a most pitiable world.”

- (6) **T.S. Eliot (1888-1965)**. Eliot’s fame as dramatist rests entirely upon the *Murder in the Cathedral* (1935), and four plays in contemporary setting, which followed each other in quick succession. These plays are : (2) *The Family Reunion* (1939), (2) *The Cocktail Party* (1949), (3) *The Confidential Clerk* (1953), and (4) *The Elder Statesman* (1958). His purpose in writing these plays was to bring about a revival of poetic drama. The bulk of his dramatic output is small, but its quality, and its impact on the entire course of modern English drama, would justify us in calling Eliot, the Shakespeare of the modern drama.

## 6.6 MODERN ESSAY AND PROSE.

- (1) **E.V. Lucas (1868-1938)**. Among the 20th century essayists, **Lucas** is one who is generally regarded as the true inheritor of the manner of Lamb. He is one of the most prolific essayists of our age. He worked long as a journalist and contributed mostly to the *Punch*. His most representative and popular collection of essays is entitled *The Character and Comedy* (1907). Lucas has followed in the footsteps of Lamb. He has Lamb’s humanity, his all-embracing sympathy, his humour and whimsicality and his confidential tone, as well as his pensive yearning for the beauty and charm of the old things and personalities. But he has wisely eschewed the many extravagances of Lamb as well as his many mannerisms of style. He has the virtues of Lamb without his faults.

Lucas has displayed a remarkable accurate power of observation and an equally remarkable capacity for discovering beauty and mystery in the commonplace things and objects of life.

**Edmund Gosse**, in his brief article on “*The Essays of Mr. Lucas*”, has observed: “The essay does not achieve genuine success unless it is written in the language spoken today by those who employ it with the maximum of purity and grace. It should be a model of current, cultivated ease of expression and a mirror of the best conversation. The essays of Mr. Lucas fulfil this requirement.” Lucas writes a pure, chaste, lucid and clear prose, which has effortless ease, spontaneity, conciseness and compactness. He is one of those essayists who have fully exploited the poetic possibilities of English prose to describe the beauty and glory of the familiar and the common.

- (2) **G.K. Chesterton (1874-1936).** He is a writer of versatile genius and his essays reveal, “ an extraordinary range of mind; there was no subject on which he could not have found something original, and if possible challenging, to say, from the fundamental basis of morals to the proper way of eating cheese. And on each page, of course, is the hard-hitting power of his style. He is eloquent, provocative, splendidly graphic and admirably humorous. Originality and ingenuity in thought and approach are the leading characteristics of his essays. Often he makes use of witty paradox which delights and surprises as well as provokes thought. His style is highly brilliant, self-conscious and idiosyncratic, replete with alliteration, balance, antithesis and paradox. He constructs his sentences with great ingenuity, which offers a constant challenge to the reader and at times have an air of verbal, if not intellectual, puzzle. *The Uses of Diversity; Tremendous Trifles, etc.*, are among the more popular of his collections of essays.
- (3) **Hilaire Belloc (1870-1953).** He is another versatile and prolific essayist of the 20th century. His reputation as an essayist rests securely on several volumes, a few among which are entitled as *Something, Nothing, Everything*. Belloc himself observes, and also makes his readers observe, novelty in the real and familiar things of everyday life, and he also presents the hackneyed problems so concretely and cleverly as to charge them with an altogether new significance. His range of mood, theme, and subject is very wide. He can be playful and garrulous as in his essay on “*Cheese*”, but he can be tenderly, even lyrically, emotional as in “*The Good Woman*”, and between these he can play on all possible shades and gradations. In his prose style, it is his transparent clarity which strikes our attention most immediately. He is a master at once of the simple, chaste, direct and homely manner, relying mostly on familiar word and precise epithets, on sentences which are generally simply and brief and which follow each other in quick succession, and have an artless pattern and rhythmical effect; and also on the grand sonorous prose which generally comes at the crucial moments when emotion rises to a higher pitch. His rapidity of movement from one mood to another in the same essay is remarkable.
- (4) **A.G. Gardiner (1865-1946).** He was a journalist and essayist of the school of Montaigne and Lamb. He is better known to his readers by his pen name *Alpha of the Plough*, which he adopted in response to the invitation of the editor of *the Star* to which he contributed a number of his essays. He was a prolific essayist and his best collections of essays are entitled *The Pillars of Society, Pebbles on the Shore, Leaves in the Wind, etc.* He brings out the significance of the most trivial things and communicates knowledge and wisdom in an entirely informal, modest, intimate and delightful manner. Herein lies the secret of Gardiner’s greatness as a personal essayist. Gardiner’s style is easy, clear, lucid and flexible. He modulates his prose to his changing moods, chatty, reflective, enthusiastic and observant. His vocabulary is drawn from the common everyday speech and his language is dignified and yet mostly within the comprehension even of the moderately read readers. “But when he has to render his impressions of the beauty, mystery and sublimity of nature his words are clothed with beauty, colour and picturesqueness, the sentences have amplitude and rhythm and the images become more frequent, vivid and of refreshing charm and grace.” He has no mannerism, no trace of any effort to be striking, yet he always selects the precise and vivid word and uses it with the most telling effect. He is one of the greatest stylists in the English language.
- (5) **Robert Lynd (1879-1949).** He followed the footsteps of Lamb, Stevenson and Goldsmith. A large range and variety of mood and emotion is possible for him. He may be light-hearted,



humorous, whimsical and amusingly philosophical, reflective, retrospective and frankly personal and autobiographical. For Lynd, as for any genuine essayist any subject, is a good enough peg to hang his personal thoughts, reflections, humours and emotions on. He has always something delightful and thought-provoking to say, but more important than what he says, is the manner of saying it. In his essays, it is manner of saying things which constitutes the man charm.

His style has all the ease, range and liveiness of conversation. An effortless ease and a natural flow of words are the distinguishing features of his style. The language is equally beautiful and dignified throughout; it has no purple patches, no heightening of colour. "Its colours meet and blend together to produce that unity of tone and atmosphere which is the soul of a true essay as much as of a lyric."

- (6) **Max Beerbohm (1872-1956)**. He was who won wide popularity by his *Zuleika Bobson* (1911) was delightful essayist and witty parodist, who was never tired of exposing the follies and fables of his great contemporaries. Commenting on his achievement as an essayist, A.C. Ward writes: "Max Beerbohm brushes lightly, delicately, wittily over the surface of life, with great tenderness for all that he has enjoyed and unflinching humour. In his observations and in his style, there is "nothing too much", but there is always just enough. In an age of hurry he never hurried; in a machine age he preserved in his writings and drawings the delicate craft work of a more leisured endless strenuous time; in an age when most people could write moderately well, but few had anything to write about, he was perfect both in manner and matter."



## MULTIPLE CHOICE QUESTIONS

1. Who is the protagonist in Samuel Butler's *'The Way of All Flesh'* ?  
 (A) Beckett (B) Earnest  
 (C) Flabby (D) Diego
2. At the dawn of modernism the contrast between generations and attitudes has been pointedly portrayed in *You can Never Tell* of  
 (A) Galsworthy (B) G.B. Shaw  
 (C) Ibsen (D) Sinclair
3. Whose novel *Robert Elsmere* appeared in 1888 and sold about 40,000 in its first year of publication in England and about 10,000 in America ?  
 (A) Mrs Humphry Ward (B) Samuel Butler  
 (C) W.H. White (D) Mrs. Gaskell
4. Who is better known as Mark Rutherford for his *Autobiography of Mark Rutherford* ?  
 (A) Walter Pater (B) Gissing  
 (C) W.H. White (D) Conan Doyle
5. *Studies in the History of Renaissance* which provoked widespread public debate due to his supposed advocacy of aesthetic hedonism, was written by  
 (A) W.H. White (B) Moore  
 (C) Walter Pater (D) Hardy
6. In whose sprawling poetic drama, *The Dynasts*, the delusions and ambitions of humankind are watched over by choric forces, who from their extended perspectives undercut any assumption of heroic action ?  
 (A) J.M. Synge (B) G.B. Shaw  
 (C) W.B. Yeats (D) Thomas Hardy
7. Hintock Wood is presented as somehow expressive of the "unfulfilled intention which makes life what it is" in Hardy's  
 (A) *The Return of the Native*  
 (B) *The Woodlanders*  
 (C) *Jude the Obscure*  
 (D) *Tess of the D'Urbervilles*
8. In which one of Hardy's novels Arabella Donn, the central female character, is presented as both crude and exploitative, unlike his other heroines ?  
 (A) *The Return of the Native*  
 (B) *Two on a Tower*  
 (C) *Jude the obscure*  
 (D) *The Woodlanders*
9. The writer who under the French influence started a series of attacks on literary censorship, especially Muddies, in the ending decades of the Victorian period is  
 (A) Walter Pater  
 (B) George Moore  
 (C) J.M. Synge  
 (D) G.B. Shaw
10. Moore's most memorable and popular work written is his autobiographical comedy  
 (A) *Hail and Farewell*  
 (B) *The Brook Kerith*  
 (C) *A Modern Lover*  
 (D) *A Dramas in Muslin*
11. The narrator in *The Private Papers of Henry Ryecroft* announces, "I am no friend of the people as a force, by which the tenor of the time is conditioned, they inspire me with distrust, with fear; as a visible multitude, they make me shrink aloof, and often move to abhorrence." Who is the author of this novel?  
 (A) George Gissing  
 (B) George Moore  
 (C) R.L. Stevenson  
 (D) H.G. Wells

12. Sherlock Holmes was introduced to the reading public in 1887 by Sir Arthur Conan Doyle's  
 (A) *The Lost World*  
 (B) *Micah Clarke*  
 (C) *A Study in Scarlet*  
 (D) *The Exploits of Brigadier Gerard*
13. *Dracula*, a masterpiece of horror, is written by  
 (A) Conan Doyle (B) Stevenson  
 (C) Bram Stoker (D) J.M. Barrie
14. R.L. Stevenson's *Kidnapped* and its sequel *Catriona* are set in 18th century  
 (A) England (B) Ireland  
 (C) Italy (D) Scotland
15. The author of *Kim* (1901) was born in Bombay and in most of his writings, presented a kaleidoscopic view of India. Name the author  
 (A) Rudyard Kipling  
 (B) E.M. Forster  
 (C) R.L. Stevenson  
 (D) Joseph Conrad
16. The Polish seafarer, who often wrote stories and in many of his works presented colonialism as both brutal and brutalizing, is  
 (A) R.L. Stevenson  
 (B) Rudyard Kipling  
 (C) Joseph Conrad  
 (D) Oscar Wilde
17. "The conquest of the earth, which mostly means taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look at it too much." This is an extract from Conrad's  
 (A) *The Secret Agent*  
 (B) *Under Western Eyes*  
 (C) *An Outpost of Progress*  
 (D) *Heart of Darkness*
18. One of the most influential of Oscar Wilde's plays, a tragedy, was written in French and was translated into English in 1894 by Lord Alfred Douglas. Name the play  
 (A) *Vera : or, The Nihilists*  
 (B) *Salome*  
 (C) *The Duchess of Padua*  
 (D) *A Florentine Tragedy*
19. The contemporary of Oscar Wilde who wrote such plays as *Trelawny of the 'Wells'* and *The Second Mrs. Tanqueray* was  
 (A) G.B. Shaw  
 (B) John Galsworthy  
 (C) A.W. Pinero  
 (D) H. Ibsen
20. The admirer of Ibsen who wrote the essay *The Quintessence of Ibsenism* is  
 (A) G.B. Shaw  
 (B) A.W. Pinero  
 (C) H.G. Wells  
 (D) W.B. Yeats
21. Shaw's early plays which fell 'victim to Lord Chamberlain's censorship include  
 (A) *The Philanderer*  
 (B) *Mrs. Warren's Profession*  
 (C) *Widower's Houses*  
 (D) Both (a) and (b)
22. Who wrote a sequence of plays concerned with the ancient hero Cuchulain, beginning with *On Baile's Strand* in 1903 ?  
 (A) William Sharp  
 (B) W.B. Yeats  
 (C) J.M. Synge  
 (D) E.G. Craig
23. Who wrote *Riders to the Sea*, a short poetic play which suggests the perennial failure of those who work with and on the sea ?  
 (A) R.L. Stevenson  
 (B) Joseph Conrad  
 (C) J.M. Synge  
 (D) W.B. Yeats
24. The remote Mayo coastline, on which the play is set, serves to confine an isolated rural community, one which is disturbed by the arrival of a fugitive, a supposed parricide. Which play of J.M. Synge are we referring to ?

- (A) *Riders to the Sea*  
 (B) *The Tinker's Wedding*  
 (C) *The Well of the Saints*  
 (D) *The Playboy of the Western World*
25. One of the most interesting stage works of J.M. Barrie, it moves from the Mayfair drawing room of Lord Loam to a desert island where the sterling qualities of Loam butler declare themselves. Name the play  
 (A) *Peter Pan*  
 (B) *The Little Minister*  
 (C) *The Admirable Crichton*  
 (D) *Dear Brutus*
26. In which one of Barrie's plays the plot moves round the mysterious disappearance and re-appearance of its title character on a Hebridean island?  
 (A) *Mary Rose*  
 (B) *Dear Brutus*  
 (C) *Peter Pan*  
 (D) *The Admirable Crichton*
27. His own affection for France and the French tradition gave him, as the Parisian episodes in *The Old Wives Tale* suggest, a usefully detached perspective on his own birth place. Who are we talking of?  
 (A) Arnold Bennett  
 (B) H.G. Wells  
 (C) G.B. Shaw  
 (D) J.M. Barrie
28. The sections dealing with Sophia Scales's Paris *Pension* and with the two sister's sojourn at Buxton serve to ramify the idea of the hotel as a no man's land of comfort, tidiness and impersonality. Name the novel being referred to  
 (A) *Grand Babylon Hotel*  
 (B) *Imperial Palace*  
 (C) *Clayhanger*  
 (D) *The Old Wives Tale*
29. Which one of the fictional works of Bennett centres on the limited ambitions and perceptions of a suburban bookseller, his wife and his barely literate servant?  
 (A) *Hilda Lessways*  
 (B) *Riceman Steps*  
 (C) *These Twain*  
 (D) *Clayhanger*
30. The protagonist, a tyrannical exile on a Pacific island, is also a post-Darwinist Frankenstein, torturing and metamorphosing animals in his 'House of Pain' only to be destroyed as his horrid creations revert to their brutal types. In which novel of H.G. Wells does he appear?  
 (A) *The War of the Worlds*  
 (B) *The Time Machine*  
 (C) *Tono Bungay*  
 (D) *The Island of Dr. Moreau*
31. In which novel of H.G. Wells, the nation and the society are seen as ruled by stupidity, "like the leaden goddess of the Dunciad, like some fat, proud flunkey, like pride, like indolence, like all that is darkening and heavy and obstructive in life"?  
 (A) *The History of Mr. Polly*  
 (B) *Kipps*  
 (C) *The New Machiavelli*  
 (D) *Ann Veronica*
32. A detailed study of individual repression and expression is presented in *Mary Olivier : A Life*, a novel which traces the expanding consciousness of a middle-class girl, the youngest child in a family of boys. Who is its author?  
 (A) H.G. Wells  
 (B) Arnold Bennett  
 (C) May Sinclair  
 (D) Virginia Woolf
33. *Where Angels Fear to Tread*, *The Longest Journey*, *A Room with a View* are the first three novels of  
 (A) H.G. Wells (B) May Sinclair  
 (C) Arnold Bennett (D) E.M. Forster
34. In which of his novels, published posthumously, E.M. Forster probes contemporary taboos, mainly homosexuality?  
 (A) *Maurice*  
 (B) *Howards End*  
 (C) *A Room with a View*  
 (D) *The Longest Journey*



- (A) *Howards End*  
 (B) *Maurice*  
 (C) *A Room with a view*  
 (D) *A Passage to India*
35. Forster presents great, and often implied, narrative play with the novel's terse epigraph, 'Only Connect' in  
 (A) *Howards End*  
 (B) *A Passage to India*  
 (C) *The Longest Journey*  
 (D) *Where Angels Fear to Tread*
36. Forster's most ambitious and persuasive novel, *A Passage to India*, was published in 1924 following a period in which he had acted as secretary and companion to  
 (A) Maharaja of Dewas Junior  
 (B) Maharaja of Dewas Senior  
 (C) Maharaja of Gwalior Junior  
 (D) Maharaja of Gwalior Senior
37. In which one of his novels, Chesterton's anti-centralist, anti-authoritarian, anti-theoretical prejudices serve to shape a Utopian romance about an independent London ruled from an indistinguished inner suburb?  
 (A) *The Man Who Was Thursday*  
 (B) *The Napoleon of Notting Hill*  
 (C) *The Trumpet Major*  
 (D) *Remembrance of Things Past*
38. Who wrote *The Ballad of Reading Gaol* after his term of imprisonment with hard labour for two years?  
 (A) G.B. Shaw  
 (B) Oscar Wilde  
 (C) W.B. Yeats  
 (D) Charlotte Mew
39. Whose allusive short stories, the first of which appeared in 1894 in one of the celebrated anthologies, *The Yellow Book*, dealt with defeat, and unrequited love?  
 (A) A.E. Houseman  
 (B) Oscar Wilde  
 (C) Charlotte Mew  
 (D) None of the above
40. Wessex, a place in England, is invariably associated with one of the dominant novelists of the modern period. Name him.  
 (A) H.G. Wells  
 (B) D.H. Lawrence  
 (C) Thomas Hardy  
 (D) Oscar Wilde
41. Who wrote in his essay, *The Celtic Twilight*, "I have desired, like every artist, to create a little world out of the beautiful, pleasant and significant things of this marred and clumsy world"?  
 (A) W.B. Yeats  
 (B) G.K. Chesterton  
 (C) H.G. Wells  
 (D) Thomas Hardy
42. Volumes of poetry written by W.B. Yeats include  
 (A) *The Wild Swans at Coole*  
 (B) *The Tower*  
 (C) *The Winding Stair and other Poems*  
 (D) All of the above
43. Which of Yeats's poems opens with the words "Between extremities/Man runs his course"?  
 (A) *The Celtic Twilight*  
 (B) *The Tower*  
 (C) *Vacillation*  
 (D) *Lapis Lazuli*
44. Yeats expressed his system of art and symbols in his highly speculative essay,  
 (A) *The Celtic Twilight*  
 (B) *A Vision*  
 (C) *The Dawn*  
 (D) *On Poetry*
45. "A Shudder in the loins engenders there  
 The broken wall, the burning root and tower  
 And Agamemnon dead."  
 This is an extract from Yeats's  
 (A) *The Tower*  
 (B) *Sailing to Byzantium*  
 (C) *Leda and the Swan*  
 (D) *The Second Coming*

46. "Things fall apart; the centre cannot hold". This is how opens Yeats's prophetic poem,  
(A) *Vacillation*  
(B) *The Second Coming*  
(C) *Sailing to Byzantium*  
(D) *The Hound of Heaven*
47. "Consume my heart away; sick with desire  
And fastened to a dying animal  
It knows not what it is; and gather me  
Into the artifice of eternity."  
Which poem of Yeats ends with these lines?  
(A) *Sailing to Byzantium*  
(B) *The Tower*  
(C) *Lapis Lazuli*  
(D) *Leda and the Swan*
48. Name the poet who was killed in 1915 at the battle of Laos, But his *Marlborough and Other Poems* of 1916 ran through six editions in its first year of publication ?  
(A) Edward Thomas  
(B) Rupert Brooke  
(C) C.H. Sorley  
(D) George Herbert
49. One of the most influential autobiographies dealing with soldier's experiences of the war was Robert Graves'  
(A) *Sherston's Progress*  
(B) *Goodbye to All That*  
(C) *Memoirs of an Infantry Officer*  
(D) None of the above
50. Who wrote a trilogy on war experience including *Memoirs of a Fox Hunting Man*, *Memoirs of an Infantry Officer* and *Sherston's Progress* ?  
(A) Sigfried Sassoon  
(B) Robert Graves  
(C) Edward Thomas  
(D) C.H. Sorley
51. Who wrote war poems such as 'Break of Day in the Trenches', 'Louse Hunting' and 'Dead Man's Dump' ?  
(A) Wilfred Owen  
(B) Isaac Rosenberg  
(C) Sigfried Sassoon  
(D) None of the above
52. The great admirer of Keats who wrote a poem, *The Parable of the Old Man and the Young*, peculiarly turning the story of Abraham and Isaac in the final couplet, is  
(A) Sigfried Sassoon  
(B) Isaac Rosenberg  
(C) Wilfred Owen  
(D) C.H. Sorley
53. Who in his pithy essay *Art and Life*, had argued that "the correspondence between art and life which we so habitually assume is not at all constant and requires much correction before it can be trusted" ?  
(A) Ellen Wilkinson  
(B) Richard Bloomsbury  
(C) E.M. Forster  
(D) Roger Fry
54. The first English newspaper, devoted exclusively to Women's interests, founded in 1903, was  
(A) *Daily Mail*  
(B) *Daily Express*  
(C) *Daily Mirror*  
(D) *Daily Vision*
55. Who wrote the essays, 'Modern Fiction' and 'Mr. Bennett and Mrs. Brown' ?  
(A) Noel Coward  
(B) Dorothea Richardson  
(C) Virginia Woolf  
(D) Lytton Starchey
56. The club formed in 1920, centered around Leslie Stephen's two daughters, their husbands, their friends and neighbours, was named  
(A) the Bloomsbury Group  
(B) the Memoir Club  
(C) the Stephen's Club  
(D) Eminent Victorians
57. A "coherence in things" is what Mrs. Ramsay recognizes in a visionary moment of tranquility as "a stability.... something.....

- immune from change.” Which novel of Virginia Woolf is being referred to in these lines ?
- (A) *Mrs. Dalloway*  
 (B) *The Waves*  
 (C) *Between the Acts*  
 (D) *To the Lighthouse*
58. In her longest novel, Woolf stresses the nature of a local awareness of the sequential passage of time from the 1880s to the 1930s and explores the consequences and processes of waiting, learning and ageing. Name the novel.
- (A) *The Years*  
 (B) *The Voyage Out*  
 (C) *A Room of One's Own*  
 (D) *Orlando*
59. In which of her novels, Woolf apparently seeks to both dissolve and define character in a fanciful connection of English history and shifting gender ?
- (A) *A Room of One's Own*  
 (B) *Mrs. Dalloway*  
 (C) *The Years*  
 (D) *Orlando*
60. Who wrote succinct narratives as *In a German Pension, Bliss, and other Stories* and *The Garden Party and other Stories* ?
- (A) Marcel Proust  
 (B) Virginia Woolf  
 (C) Katherine Mansfield  
 (D) Victoria Sackville-West
61. Katherine Mansfield draws significantly on the landscapes and flora of her native country, as in *The Aloe*. What was her native country ?
- (A) England (B) USA  
 (C) Russia (D) New Zealand
62. The American philosopher and psychologist who coined the phrase “stream of consciousness” is
- (A) Marcel Proust  
 (D) Sigmund Freud
- (C) Henry James  
 (D) Bertrand Russell
63. Prior to Proust, who had pioneered the technique of ‘Stream of consciousness’ in France?
- (A) Rousseau (B) Balzac  
 (C) Dujardin (D) Moupassant
64. *Pilgrimage*, Dorothy Richardson’s sequence of novels, contained how many volumes in toto ?
- (A) 7 (B) 13  
 (C) 17 (D) 21
65. Who proposed to give “new, really new feelings, a whole new line of new emotion, which will get us out of the emotional rut” in a series of essays in 1920s ?
- (A) Woolf  
 (B) Mansfield  
 (C) Richardson  
 (D) Lawrence
66. In which of his essays Lawrence proclaimed the novelist to be superior to the saint, the scientist, the philosopher and the poet ?
- (A) *The Man who Died*  
 (B) *Why the Novel Matters*  
 (C) *Victorian Prose*  
 (D) *Surgery for the Novel - or a Bomb*
67. At the opening of the novel the Brangwen family farm, divided from the sprawling mining village by a canal, seems to be on “the safe side of civilization”, and the male members of the family are mystically linked by a “blood-intimacy” to the fertility of the soil they till. Which novel of Lawrence is being referred to here ?
- (A) *The Rainbow*  
 (B) *Sons and Lovers*  
 (C) *Women in Love*  
 (D) *Lady Chatterley's Lover*
68. In which novel of Lawrence, Gerald Crich, the son of a colliery owner and the efficient masterer both of his men and of animal resistance, conceives of a world in which “the will of man was the determining factor”?

- (A) *Sons and Lovers*  
(B) *The Rainbow*  
(C) *Women in Love*  
(D) *Kangaroo*
69. Gerald Crich appears in which of the following novels of D.H. Lawrence ?  
(A) *The Plumed Serpent*  
(B) *Women in Love*  
(C) *The Virgin and the Gipsy*  
(D) *The Rainbow*
70. Which of the following travel books was/were written by Lawrence ?  
(A) *Sea and Sardinia*  
(B) *Mornings in Mexico*  
(C) *Etrusean Places*  
(D) All of the above
71. Much of Lawrence's best poetry, concentrated, stark and unrhymed appeared in the volume of 1923,  
(A) *Georgian Poetry*  
(B) *Pansies*  
(C) *Peacock Pie*  
(D) *Birds, Beasts and Flowers*
72. Who was appointed the Poet Laureate in 1930 in succession to Robert Bridges ?  
(A) Walter de La Mare  
(B) John Masefield  
(C) Arthur Waugh  
(D) Wyndham Lewis
73. Eliot's *The Waste Land* appeared first in the quarterly magazine,  
(A) *Imagists*  
(B) *The Criterion*  
(C) *Blast* (D) *Life*
74. Whose most innovative novel *Tarr* is set in an artist-dominated Paris in which a frantic bohemianism has assumed a political and sexual arrogance in the face of bourgeois "sentimentalism" ?  
(A) Ezra Pound  
(B) Arthur Waugh  
(C) Wyndham Lewis  
(D) Masefield
75. In which of Lewis's political and artistic manifestoes, he has argued that society had been inevitably revolutionized by mechanical change and that both change and revolution ought to be embraced by the artist ?  
(A) *The Art of Being Ruled*  
(B) *The Human Age*  
(C) *The Apes of God*  
(D) *Malign Fiesta*
76. Who wrote the novel *Death of a Hero*, which deals with both the frustrations of pre-war English society and "the false ideals, the unintelligent ideas.... the humbug, the hypocrisy, the stupidity" of those who waged the war ?  
(A) D.H. Lawrence  
(B) James Joyce  
(C) Aldington  
(D) Joseph Conrad
77. Which two novelists collaborated on the novels *The Inheritance* of 1901 and *Romance* of 1903 ?  
(A) Madox Ford and Aldington  
(B) Aldington and Joseph Conrad  
(C) Joseph Conrad and Madox Ford  
(D) None of the above
78. Christopher Tietjens, an unhappy lover, a largely unsuccessful soldier, and a rootless, passive and neurotic survivor after 1918, is the protagonist of Ford Madox Ford's tetralogy,  
(A) *The Good Soldier*  
(B) *Parade's End*  
(C) *The Fifth Queen*  
(D) *The Inheritors*
79. The earlier poets who had great influence on T.S. Eliot's poetry include  
(A) Boudelaire  
(B) Dante  
(C) Laforgue  
(D) All of the above
80. When in *Ash-Wednesday* and *Four Quartets* Eliot attempted to explore 'beyond the frontiers of ordinary consciousness', his

- immediate prompting and much of his reference reflected the influence of
- (A) Boudelaire  
(B) Dante  
(C) Laforgue  
(D) Pound
81. Whose account of contemporary French Poetry, *The Symbolist Movement in Literature* (1899), had impressed Eliot in his early career ?
- (A) Laforgue  
(B) Arthur Symons  
(C) F.H. Bradley  
(D) Ezra Pound
82. In which of his essays Eliot argued that “no poet, no artist of any art, has his complete meaning alone” ?
- (A) *Tradition and the Individual Talent*  
(B) *The Use of Poetry and Use of Criticism*  
(C) *The Metaphysical Poets*  
(D) *Twentieth Century Poetry*
83. “... Sang within the bloody wood  
When Agamemnon cried aloud  
And let their liquid shiftings fall  
To stain the stiff dishonoured shroud.”  
This is an extract from Eliot’s
- (A) *The Waste Land*  
(B) *The Love Song of J. Alfred Prufrock*  
(C) *Sweeney Among the Nightingales*  
(D) *Gerontion*
84. “Words Strain  
Crack and sometimes break, under the burden,  
Under the tension, slip, slide, perish,  
Decay with imprecision, will not stay in place,  
Will not stay still”  
This is an extract from Eliot’s
- (A) *East Coker*  
(B) *The Waste Land*  
(C) *Journey of the Magi*  
(D) *Burnt Norton*
85. Eliot’s verse-comedies include
- (A) *The Cocktail Party*  
(B) *The Confidential clerk*  
(C) *The Elder Statesman*  
(D) All of the above
86. *Valmouth, Santal, The Flower beneath the Foot, Sorrow in Sunlight and Concerning the Eccentricities of Cardinal Pirelli* are the last five completed novels of
- (A) Edith Sitwell  
(B) James Joyce  
(C) Ronald Firbank  
(D) Wilfred Owen
87. Who wrote the anthology of poems *Facade* in 1922 ?
- (A) Wilfred Owen  
(B) Edith Sitwell  
(C) John Masefield  
(D) T.S. Eliot
88. Edith Sitwell’s volumes of poetry include
- (A) *Street Songs*  
(B) *Green Song*  
(C) *The Song of the Cold*  
(D) All of the above
89. The collection of twelve stories finished in 1905 by James Joyce at the outset of his literary career, but which was published in 1914, was entitled
- (A) *Finnegans Wake*  
(B) *Dubliners*  
(C) *Ulysses*  
(D) *Of Human Bondage*
90. Which work of Joyce Eliot was referring to when he described certain portions of it as “almost the finest I have read: I have lived on it ever since I have read it” ?
- (A) *Finnegan’s Wake*  
(B) *Ulysses*  
(C) *A Portrait of the Artist as a Young Man*  
(D) *Of Human Bondage*
91. The adolescent Stephen is the protagonist in Joyce’s
- (A) *Finnegan’s Wake*  
(B) *Ulysses*



- (C) *A Portrait of the Artist as a Young Man*  
(D) *Of Human Bondage*
92. Which of Joyce's novels follows the extraordinary vagaries of Bloom's mind as he shops, lusts, cooks, eats, relieves himself in the privy, and goes about his business?  
(A) *Ulysses*  
(B) *A Portrait of the Artist as a Young Man*  
(C) *Finnegan's Wake*  
(D) *Of Human Bondage*
93. The thought and actions, in *Ulysses*, of the three principal characters, are interwoven with the diverse life of Dublin on a single day, i.e.,  
(A) 16 May 1901  
(B) 16 June 1901  
(C) 16 May 1904  
(D) 16 June 1904
94. *Sweeny Agonistes*, published in 1932, was an experiment in modern playwriting by  
(A) James Joyce  
(B) Sean O'Casey  
(C) J.B. Priestley  
(D) T.S. Eliot
95. Who wrote the plays *Heartbreak House* and *Saint Joan*?  
(A) T.S. Eliot  
(B) G.B. Shaw  
(C) Henrik Ibsen  
(D) W.B. Yeats
96. In which of O'Casey's plays the theme of deception and self-deception is played ironically back in a revolutionary, urban setting?  
(A) *The Shadow of a Gunman*  
(B) *Playboy of the Western World*  
(C) *The Plough and the Stars*  
(D) *The Silver Tassie*
97. Who in the immediately post-war years achieved success with *The Vortex*, a high-flown exploration of the condition of a drug-addict fermented by his slovenly mother's adulteries?  
(A) Sean O'Casey  
(B) J.B. Priestly  
(C) Noel Coward  
(D) R.C. Sheriff
98. Which of the following plays of Coward is a study of the miserable marriage of a playwright and his novelist-wife?  
(A) *Bitter Sweet*  
(B) *The Rat Trap*  
(C) *Private Lives*  
(D) *Cavalcade*
99. Which of the following is not written by Noel Coward?  
(A) *The Vortex*  
(B) *Design for Living*  
(C) *Cock-a-Doodle Dandy*  
(D) *The Queen Was in the Parlour*
100. One of the plays of Noel Coward, written in five days in 1941, ran for 1,997 performances in the West End of London as well as touring the provinces. Name the play.  
(A) *Cavalcade*  
(B) *The Rat Trap*  
(C) *Bitter Sweet*  
(D) *Blithe Spirit*
101. Who during the Second World War, established his reputation as a novelist with *The Good Companions* and *Angel Pavement*?  
(A) Robert Graves  
(B) J.B. Priestly  
(C) Herbert Read  
(D) R.C. Sheriff
102. Which of the following is among the best known plays of J.B. Priestly?  
(A) *Time and Conways*  
(B) *When We Are Married*  
(C) *An Inspector Calls*  
(D) All of the above
103. Who in his highly coloured autobiography, *Goodbye to All That*, describes a sense of alienation from post-war student life in Oxford?

- (A) Herbert Read  
 (B) Robert Graves  
 (C) Wilfred Owen  
 (D) Stephen Spender
104. Who is the author of *Journey's End*, that combines realism with the kind of restraint which is expressive of far more the stiff-upper-lip heroics of idealized British Officers ?  
 (A) R.C. Sheriff  
 (B) J.C. Powys  
 (C) J.B. Priestley  
 (D) Robert Graves
105. The military officer who wrote an epic of suffering and comradeship, *In Parenthesis*, is  
 (A) David Jones  
 (B) Stephen Spender  
 (C) John Cowper Powys  
 (D) William Gerhardie
106. Who wrote the vast and idiosyncratic novel. *A Glastonbury Romance* (1932) ?  
 (A) Compton-Burnett  
 (B) Henry Green  
 (C) John Cowper Powys  
 (D) Noel Coward
107. A sense of disillusionment and an amused superciliousness runs through Gerhardie's two first, and best, novels, *Futility: A Novel on Russian Themes* and  
 (A) *Fifth Column*  
 (B) *The King's Quair*  
 (C) *The Criterion*  
 (D) *The Polyglots*
108. *Party Going*, with a seemingly unpromising subject of the four-hour delay experienced by set of smart party-goes, is a remarkable novel written by  
 (A) L.G. Gibbon  
 (B) Robert Green  
 (C) Henry Green  
 (D) David Jones
109. In which of Henry Green's novels Dupret, the son of a factory owner walks through the artisan streets as he remarks on their air of "terrible respectability on too little money" ?  
 (A) *Loving* (B) *Living*  
 (C) *Party-Going*  
 (D) None of the above
110. Gibbon made a wide ranging representation of working-class life and working-class perception in her remarkable trilogy collectively known as  
 (A) *A Scots Quair*  
 (B) *A King's Quair*  
 (C) *Pack My Bag*  
 (D) *Travels in London*
111. Which of the following is not included in Lewis Grassie Gibbon's trilogy *A Scots Quair* ?  
 (A) *Sunset Song*  
 (B) *Cloud House*  
 (C) *Remote People*  
 (D) *Grey Granite*
112. In which novel of Gibbon, Chris's communist son Ewan is fired by the idea that he is himself History: "A Hell of a thing to be History! – not a student, a historian, a tinkling reformer, but LIVING HISTORY ONE-SELF..." ?  
 (A) *Sunset Song*  
 (C) *Cloud House*  
 (C) *Dolores*  
 (D) *Grey Granite*
113. Who after disowning her first published work, *Dolores*, wrote eighteen novels describing an enclosed, circumscribed and dying historical world, drab in its consistency ?  
 (A) L.G. Gibbon  
 (B) Ivy Compton-Burnett  
 (C) Bertie Wooster  
 (D) Koestler
114. In which novel of Compton-Burnett, Miles Mowbray serenely expounds the principle that his three unmarried daughters have the life they ought to have: "A life in the family home, with the protection and provision that is fit for them" ?

- (A) *Men and wives*  
(B) *Parents and Children*  
(C) *A Father and his Fate*  
(D) *A House and its Head*
115. P.G. Wodehouse introduced his most famous characters, Bertie Wooster and his man Jeeves in an unremarkable story in the collection  
(A) *A Handful of Dust*  
(B) *The Man with Two Left Feet and Other Stories*  
(C) *My Man Jeeves and Other Stories*  
(D) None of the above
116. Novels such as *Decline and Fall*, *A Handful of Dust*, *Vile Bodies* and *Black Mischief* were written by  
(A) Henry Green  
(B) P.G. Wodehouse  
(C) Christopher Isherwood  
(D) Evelyn Waugh
117. Which novel of Evelyn Waugh is set in the tattering African Kingdom of Azania ?  
(A) *A Handful of Dust*  
(B) *Vile Bodies*  
(C) *Black Mischief*  
(D) *Decline and Fall*
118. Which novel of Evelyn Waugh explores the painful collapse the illusions and complacencies of a rural feudalism, represented by Tony Last, and exposes the surface values and cynicism of the thoroughly modern and essentially metropolitan "bright young things" ?  
(A) *A Handful of Dust*  
(B) *Vile Bodies*  
(C) *Decline and Fall*  
(D) *Black Mischief*
119. Charles Ryder is the narrator and protagonist in Evelyn Waugh's  
(A) *Helena*  
(B) *Brideshead*  
(C) *Remote People*  
(D) None of the above
120. *Men at Arms*, *Officers and Gentlemen* and *Unconditional Surrender* constitute the ambitious trilogy of Evelyn Waugh,  
(A) *The Loved One*  
(B) *Eyless in Gaza*  
(C) *Sword of Honour*  
(D) None of the above
121. *Point Counter Point*, as suggested by its title, attempts to investigate an analogy with musical counterpoint by offering glimpses of diverse experience which seem to be observed simultaneously. Identify its author from among the following  
(A) P.G. Wodehouse  
(B) Evelyn Waugh  
(C) D.H. Lawrence  
(D) Aldous Huxley
122. Aldous Huxley's most celebrated book is a Utopian, or rather Dystopian, fantasy  
(A) *Crome Yellow*  
(B) *Barren Leaves*  
(C) *Antic Hay*  
(D) *Brave New World*
123. In *Brave New World* the calendar is dated AF, which stands for  
(A) after Falstaff  
(B) after Ford  
(C) after France  
(D) after Fleming
124. A. Huxley described his experiences of India in the travel book  
(A) *Jesting Pilate*  
(B) *Remote People*  
(C) *Travels in Arabia Deserts*  
(D) None of the above
125. Apart from his collaborative experiments with drama, he is also remembered for his two most individual works of fiction, *Mr. Norris Changes Trains* and *Goodbye to Berlin* ?  
(A) W.H. Auden  
(B) Christopher Isherwood  
(C) Evelyn Waugh  
(D) Stephen Spender

126. *The Dog Beneath the Skin* was a collaborative product of a group of friends including Isherwood and  
 (A) Spender (B) MacNeice  
 (C) Day-Lewis (D) Auden
127. Whose early volumes – *Twenty Poems*, *Poems* and *The Still Centre* – intermix public, private and political verse without any pretence of detachment?  
 (A) Day-Lewis (B) MacNeice  
 (C) Spender (D) Auden
128. Cecil Day-Lewis's volumes of poetry do not include  
 (A) *A Time to Dance*  
 (B) *Collected Poems* (1954)  
 (C) *The Working Day*  
 (D) *The Magnetic Mountain*
129. C. Day-Lewis became the poet laureate in  
 (A) 1966 (B) 1968  
 (C) 1969 (D) 1970
130. Who in his poem *Snow* describes the world as “.... crazier and more of it than we think Incurably plural. I peel and portion A tangerine and spit the pips and feel The drunkenness of things being various”?  
 (A) C. Day-Lewis (B) MacNeice  
 (C) Spender (D) Owen
131. Name the poet and his poem from which these lines have been taken:  
 “Death and life were not  
 Till man made up the whole,  
 Made lock, stock and barrel  
 Out of his bitter soul.”  
 (A) T.S. Eliot – *Ash Wednesday*  
 (B) W.B. Yeats – *The Tower*  
 (C) William Wordsworth – *The Prelude*  
 (D) Lord Tennyson – *In Memorium*
132. Who wrote the poem *Sweeny Among the Nightingale*?  
 (A) William Wordsworth  
 (B) John Keats  
 (C) William Blake  
 (D) T.S. Eliot
133. *The Wanderings of Oisín* is written by  
 (A) Edmund Spenser  
 (B) T.S. Eliot  
 (C) W.B. Yeats  
 (D) S.T. Coleridge
134. W.B. Yeats has written a charming and touching ballad about a priest who always attends to his sick parishner. Once when too exhausted to visit a sick farmer, he falls asleep. But God sends his angel to attend on the dying man. What is the title of the poem?  
 (A) “The Ballad of Father Gilligan”  
 (B) “Rose of the World”  
 (C) “The Second Coming”  
 (D) “Mother of God”
135. Edith Sitwell, a 20th century poetess has parodied some poets of Elizabethan and Puritan period. One line is given here “Come die with me and be my love.” Name the poet who has written the original “come live in with me and be my love.”  
 (A) Sir Thomas Lovelace  
 (B) George Herrick  
 (C) Christopher Marlowe  
 (D) William Shakespeare
136. Who said, “Poetry is not a turning loose of emotion but an escape from emotion, it is not an expression of personality but an escape from personality”?  
 (A) William Wordsworth  
 (B) Lord Tennyson  
 (C) W.B. Yeats  
 (D) T.S. Eliot
137. Who were the ‘good companions’ of J.B. Priestleys *The Good Companions*?  
 (A) Susie Dean and Inigo Jollifant  
 (B) Jerry Jerningham and Jimmy Nunn  
 (C) All of the above.  
 (D) None of the above.
138. Who wrote a *Sicilian Idyll*?  
 (A) G.K. Chesterton  
 (B) Lord Tennyson

- (C) Thomas Sturge Moor  
(D) Charlotte Mew
139. Name the founder of *Poetry Review*, a periodical.  
(A) Harold Monro  
(B) John Drinkwater  
(C) G.K. Chesterton  
(D) Hilaire Belloc
140. "Alas! I have been struck deep a dead wound", is the Epigraph of one of T.S. Eliot's poems. Which one ?  
(A) *Gerontion*  
(B) *The Love Song of Alfred J. Prufrock*  
(C) *Sweeny Among the Nightingales*  
(D) *Ash Wednesday*
141. Who are the "Nightingales" of the poem *Sweeny Among the Nightingales* by Eliot ?  
(A) Birds  
(B) Philomela and Procne of Greek Mythology  
(C) Prostitutes  
(D) None of the above
142. "*The Journey of the Magi*" is a poem written by T.S. Eliot. Another piece written by O'Henry is titled  
(A) *The Magi of the East*  
(B) *The Magi and Baby Christ*  
(C) *The Gifts brought by Magi*  
(D) *The Gift of the Magi*
143. What is the length of T.S. Eliot's *The Waste Land* ?  
(A) Five cantos – about 250 lines  
(B) Five parts – about 400 lines  
(C) Four parts – about 450 lines  
(D) Five books – about 1000 lines
144. Between October-November 1922 *The Waste Land* was serialized in  
(A) *The Edinburgh Review*  
(B) *The Cornhill Magazine*  
(C) *The Quest*  
(D) *The Criterion*
145. Where do these lines appear :  
"I think we are in rat's alley  
Where the dead men lost their bones" ?  
(A) *Gerontion*  
(B) *The Burial of the Dead*  
(C) *Ash Wednesday*  
(D) *The Wasteland*
146. What is meant by Eliot's "Poetic Shorthand" ?  
(A) Shorthand used by Eliot  
(B) Short sentences to have poetic effect  
(C) Eliot's use of complex symbolic technique to link the past with the present  
(D) Eliot's use of word music
147. How would you classify *The Love-Song of Alfred J. Prufrock* ? As  
(A) an epic  
(B) a dramatic monologue  
(C) a love poem  
(D) a pastoral
148. *Hippopotamus* a poem by T.S. Eliot is a satire on  
(A) the church  
(B) the animal  
(C) the poets who took trivial subjects for poetry  
(D) the poets of nature.
149. Between 1927-30 T.S. Eliot wrote poems which are termed Ariel Poems. Of the poems given below, one is not an Ariel poem; the rest are. Identify the exception.  
(A) *Journey of the Magi*  
(B) *A song for Simeon*  
(C) *Animula*  
(D) *Hollow Men*
150. Who is the author of *I, Claudius* ?  
(A) Louis Macneice  
(B) Robert Graves  
(C) Philip Larkin  
(D) Ted Hughes
151. "Never-Never Land" is depicted in  
(A) *The Pigeon* by John Galsworthy  
(B) *Peter Pan* by J.M. Barrie  
(C) *The Apple Cart* by G.B. Shaw  
(D) *Pillars of Society* by Henrick Ibsen



152. Human nature does not change. This theme runs in  
 (A) J.M. Barrie – *Dear Brutus*  
 (B) Somerset Maugham – *Sheppey*  
 (C) John Galsworthy – *Strife*  
 (D) James Bridie – *The Angel*
153. Who says, “Godot will come and we will be saved. If we drop him He will punish us.” ?  
 (A) Estragon  
 (B) Vladimir  
 (C) Pozzo  
 (D) Lucky
154. Who is the author of these poetic plays, *The Countess Cathleen, Deidre, The Green Helmet, A Full Moon in March* ?  
 (A) W.B. Yeats  
 (B) T.S. Eliot  
 (C) J.M. Barrie  
 (D) John M. Synge
155. One of J.M. Synge’s play depicts the tragedy of the fisher community by the story of the pathetic Maurya. Name it.  
 (A) *The Playboy of the Western World*  
 (B) *Riders to the Sea*  
 (C) *The Shadow of the Glen*  
 (D) *The Well of the Saints*
156. The concept of the Absurd was originated by Albert Camus, the French existential philosopher, novelist. But it was popularised by  
 (A) Samuel Beckett  
 (B) Ionesco  
 (C) N.F. Simpson  
 (D) James Saunders
157. Ionesco’s Jack is the funniest example of nonconformity. Jack, the protagonist refuses to marry the girl because she is not ugly enough. How many noses does this girl have ?  
 (A) One (B) Three  
 (C) Two (D) No nose at all
158. In the play *Chairs*, Ionesco shows emptiness of existence by representing  
 (A) Two people on a chair  
 (B) Empty chairs  
 (C) Hollow chairs  
 (D) Legless chairs
159. Who are the exponents of the theatre of total cruelty ?  
 (A) Jean Genet  
 (B) Peter Weiss  
 (C) Jose Triana  
 (D) All of the above
160. These writers have had a sad past which made them bitter. Identify the writer correctly matched with the circumstances of his life.  
 (A) Jean Genet 1. Child of Castro’s revolution  
 (B) Dostoevsky 2. A jailbird of Russia  
 (C) Jose Triana 3. German refugee  
 (D) James Bridie 4. The Angel
161. In which of Woolf’s novels Ms. La Trobbe appears ?  
 (A) *To the Lighthouse*  
 (B) *Mrs. Dalloway*  
 (C) *Between the Acts*  
 (D) *Orlando*
162. Who of the following continental authors influenced English drama considerably ?  
 (A) Turgenev (B) Ibsen  
 (C) Baudelair (D) Bergson
163. Who employed stream-of-consciousness?  
 (A) Jane Austen  
 (B) George Eliot  
 (C) Virginia Woolf  
 (D) Thomas Hardy
164. How old was Robert Bridges when he published *The Testament of Beauty* ?  
 (A) 24 (B) 25  
 (C) 85 (D) 86
165. Who wrote: *The Road to Mandalay, Barrack Room Ballads, The Seven Seas, The Five Nations, Songs from Books, The Years Between* ?  
 (A) Robert Bridges

- (B) Rudyard Kipling  
(C) W.H. Davies  
(D) None of the above
166. Who wrote :  
“What is this life, if full of care,  
We have no time  
To stand and stare” ?  
(A) Rudyard Kipling  
(B) Rupert Brooke  
(C) William Wordsworth  
(D) W.H. Davies
167. Which modern novel ends with the words,  
“She walked rapidly in the June sunlight  
towards the worst horror of all” ?  
(A) *The Last Enemy* – Richard Hillary  
(B) *Brighton Rock* – Graham Greene  
(C) *Lady Chatterley’s Lover* – D.H. Lawrence  
(D) *Free Fall* – William Golding
168. What is the name of the Tibetan mountain  
retreat described by James Hilton in *The Lost  
Horizon* ?  
(A) Shanghai  
(B) La-Shangri  
(C) Shangri-la  
(D) Shangila
169. What is the title of G.B. Shaw’s five-part play  
which is supposed to trace the history of  
mankind ?  
(A) *Man and Superman*  
(B) *Back to Methuselah*  
(C) *Pygmalion*  
(D) *On the Rocks*
170. Name the novel in which the sailor recasts  
his entire personal life between the moment  
of his falling into the sea and his death.  
(A) *Pincher Martin* – William Golding  
(B) *Heart of Darkness* – Joseph Conrad  
(C) *The Bird of Dawing* – John Masefield  
(D) All the above
171. Name the 20th century poet who translated  
the *Bhagwad Gita* in collaboration with  
Swami Prabhavanandan.  
(A) W.H. Auden  
(B) Stephen Spender  
(C) Christopher Isherwood  
(D) C.D. Lewis
172. *The Globe* associated with Shakespeare is  
the name of a  
(A) literary club  
(B) coffee house  
(C) theatre  
(D) bookshop
173. W.B. Yeats belonged to  
(A) England  
(B) America  
(C) Ireland  
(D) Scotland
174. Identify the Nobel Laureate of 1923.  
(A) T.S. Eliot  
(B) W.B. Yeats  
(C) Robert Bridges  
(D) Rudyard Kipling
175. Whose autobiography is titled *World Within  
World* ?  
(A) Cecil Day Lewis  
(B) Stephen Spender  
(C) Edith Sitwell  
(D) T.S. Eliot
176. A 20th century poetess longs for the van-  
ished ideal world of innocence, health and  
primitive charm. She contrasts it with the  
“hell of a sick civilisation.” Identify her.  
(A) Sylvia Plath  
(B) Emily Dickinson  
(C) Edith Sitwell  
(D) Elizabeth Jennings
177. In which work does W.B. Yeats pay a trib-  
ute to Lady Gregory and Anne Gregory and  
reminiscences the old glory of his ances-  
tors ?  
(A) *A Full Moon in March*  
(B) *The Tower*  
(C) *Stream and Sun*  
(D) *The Winding Stair*
178. Who wrote the poem *Lapis-Lazuli* ?  
(A) Robert Browning

- (B) W.B. Yeats  
(C) Ezra Pound  
(D) Stephen Spender
- 179.** Who evokes supernatural atmosphere in his poems like, *The Listeners*, *Peacock Pie* and *The Veil* ?  
(A) S.T. Coleridge  
(B) Mrs. Radcliffe  
(C) Walter de la Mare  
(D) None of the above
- 180.** Who of the following was never a Poet Laureate?  
(A) John Masefield  
(B) Robert Bridges  
(C) Lord Tennyson  
(D) Sir Henry Newbolt
- 181.** Which poem of John Masefield contains a sinner's confession ?  
(A) *Lollingdon Downs*  
(B) *Enslaved*  
(C) *The Everlasting Mercy*  
(D) *Right Royal*
- 182.** Who wrote the popular poem *Sea-Fever* ?  
(A) Walter de la Mare  
(B) W.H. Davies  
(C) John Masefield  
(D) W.B. Yeats
- 183.** Name the author of *The Day of the Triffids*, an improbable scientific fantasy of the future, which describes lethal plants which uproot themselves and walk.  
(A) H.G. Wells  
(B) John Wyndham  
(C) Nevil Shute  
(D) None of the above
- 184.** Three of the following have distinguished themselves as short story writers. Identify the one who does not fall in this category.  
(A) H.E. Bates  
(B) Katherine Mansfield  
(C) Iris Murdoch  
(D) V.S. Pritchett
- 185.** This boy's book rejected by 56 publishers was finally accepted by Faber and Faber. Now, it has been widely acclaimed and is on the school/college syllabi in U.S.A., England, India and many other countries. Identify the book.  
(A) William Golding – *Lord of The Flies*  
(B) J.R.R. Tolkien – *The Lord of the Rings*  
(C) R.M. Ballantyne – *The Coral Island*  
(D) R.L. Stevenson – *Kidnapped*
- 186.** One of Shaw's plays ridicules the popular romantic conception of the professional soldier's courage and incidentally the pretensions of the aristocracy. Identify it.  
(A) *Candida*  
(B) *Arms and the Man*  
(C) *The Apple Cast*  
(D) *Man and Superman*
- 187.** Who is the author of plays : *The Silver Box* and *Strife* ?  
(A) John Osborne  
(B) John Galsworthy  
(C) G.B. Shaw  
(D) Samuel Beckett
- 188.** Who said, "A human being is the best plot there is ...." ?  
(A) John Galsworthy  
(B) T.S. Eliot  
(C) G.B. Shaw  
(D) Henrick Ibsen
- 189.** In which novel a girl wearing a scarlet sash means that she is a member of the Junior Anti-Sex League ?  
(A) William Golding – *The Inheritors*  
(B) George Orwell's – *1984*  
(C) George Moore's – *Confessions of a Young Man*  
(D) H.G. Well's – *Kipps*
- 190.** In which novel Aldous Huxley depicts a scientific utopia of the Wellsian conception?  
(A) *Brave New World Revisited*  
(B) *Island*  
(C) *Eyeless in Gaza*  
(D) *Brave New World*

191. Arthur Conan Doyle, Edgar Wallace, Ian Fleming, Erle Stanley Gardner are all known for their detective novels. But, who was the first English novelist to take up detection of crime ?  
 (A) John Buchan, Lord Tweedsmuir  
 (B) Dr. Watson  
 (C) William Wilkie Collins  
 (D) E.C. Bentley

192. What 20th century novel has as its epigraph the words "only connect" ?  
 (A) Conrad – *Almayer's Folly*  
 (B) F.M. Forster – *Howards End*  
 (C) D.H. Lawrence – *Sons and Lovers*  
 (D) Virginia Woolf – *Mrs. Dalloway*

193. Name the unfinished autobiography of William MacNeice.  
 (A) *Holes in the Sky*  
 (B) *Plant and Phantom*  
 (C) *The Strings are False*  
 (D) *Overtures to Death*

194. Auden moved from a conspicuous Marxist alignment in his early poetic career to the Christian existentialism of  
 (A) Nietzsche (B) Hobbes  
 (C) Rousseau (D) Kierkegaard

195. Whose painting of the fall of Icarus Auden refers to in his poem *Musee des Beaux Arts* ?  
 (A) Brueghel (B) Raphael  
 (C) Da Vinci (D) None of these

196. Auden's *The Sea and the Mirror* is a response to  
 (A) Milton (B) Shakespeare  
 (C) Freud (D) Yeats

Match List I with List II in questions from Q. 197 to Q. 226 and choose the correct answer using the codes given.

- |                                     |                  |
|-------------------------------------|------------------|
| <b>197. List I</b>                  | <b>List II</b>   |
| a. <i>The Portrait of a Lady</i>    | 1. H.G. Wells    |
| b. <i>An Outcast of the Islands</i> | 2. Henry James   |
| c. <i>Marriage</i>                  | 3. Joseph Conrad |

- Codes:**
- |     |          |          |          |
|-----|----------|----------|----------|
|     | <b>a</b> | <b>b</b> | <b>c</b> |
| (A) | 1        | 3        | 2        |
| (B) | 1        | 2        | 3        |
| (C) | 2        | 3        | 1        |
| (D) | 3        | 2        | 1        |

- |                                |                   |
|--------------------------------|-------------------|
| <b>198. List I</b>             | <b>List II</b>    |
| a. <i>The Invisible Man</i>    | 1. H.G. Wells     |
| b. <i>The Voyage Out</i>       | 2. Samuel Butler  |
| c. <i>The Way of All Flesh</i> | 3. Virginia Woolf |

- Codes:**
- |     |          |          |          |
|-----|----------|----------|----------|
|     | <b>a</b> | <b>b</b> | <b>c</b> |
| (A) | 1        | 3        | 2        |
| (B) | 1        | 2        | 3        |
| (C) | 3        | 1        | 2        |
| (D) | 3        | 2        | 1        |

- |                           |                   |
|---------------------------|-------------------|
| <b>199. List I</b>        | <b>List II</b>    |
| a. <i>Jacob's Room</i>    | 1. Joseph Conrad  |
| b. <i>Spring Rays</i>     | 2. George Moore   |
| c. <i>The Shadow Line</i> | 3. Virginia Woolf |

- Codes:**
- |     |          |          |          |
|-----|----------|----------|----------|
|     | <b>a</b> | <b>b</b> | <b>c</b> |
| (A) | 2        | 3        | 1        |
| (B) | 3        | 2        | 1        |
| (C) | 2        | 1        | 3        |
| (D) | 1        | 3        | 2        |

- |                               |                   |
|-------------------------------|-------------------|
| <b>200. List I</b>            | <b>List II</b>    |
| a. <i>Clayhanger</i>          | 1. E.M. Forster   |
| b. <i>The Longest Journey</i> | 2. Arnold Bennett |
| c. <i>Ledan</i>               | 3. Aldous Huxley  |

- Codes:**
- |     |          |          |          |
|-----|----------|----------|----------|
|     | <b>a</b> | <b>b</b> | <b>c</b> |
| (A) | 3        | 1        | 2        |
| (B) | 2        | 3        | 1        |
| (C) | 2        | 1        | 3        |
| (D) | 3        | 2        | 1        |

- |                                      |                  |
|--------------------------------------|------------------|
| <b>201. List I</b>                   | <b>List II</b>   |
| a. <i>The Author's Craft</i>         | 1. G.H. Gissing  |
| b. <i>By the Ionian sea</i>          | 2. George Moore  |
| c. <i>Confessions of a Young Man</i> | 3. Arnold Bennet |

**Codes**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	3	2	1
(B)	1	2	3
(C)	1	3	2
(D)	3	1	2

**202. List I**

- Hilda Lessways*
- Tales from the Hills*
- Time must Have a Stop*
- Two Cheers for Democracy*

**List II**

- Aldous Huxley
- Arnold Bennett
- E.M. Forster
- Rudyard Kipling

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	4	1	3
(B)	3	2	4	1
(C)	1	3	2	4
(D)	4	1	3	2

**203. List I**

- Arbinger Harvest*
- The Five Nations*
- The Burning Wheel*
- The Mimic Man*

**List II**

- E.M. Forster
- Rudyard Kipling
- V.S. Naipaul
- Aldous Huxley

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	4	2	1
(B)	2	3	1	4
(C)	4	2	3	1
(D)	1	2	4	3

**204. List I**

- A Burnt Out Case*
- The Mystic Masseur*
- Lucky Jim*
- Strangers and Brothers*

**List II**

- C.P. Snow
- Kingsley Amis
- V.S. Naipaul
- Graham Greene

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	4	2	3	1
(B)	4	3	2	1
(C)	4	1	3	2
(D)	1	2	3	4

**205. List I**

- Graham Greene
- W.G. Golding
- David Jones
- Kingsley Amis

**List II**

- The Anathemata*
- Pincher Martin*
- May We Burrow Your Husband?*
- I Like it Here*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	4	1	2	3
(B)	3	2	1	4
(C)	1	3	4	2
(D)	2	4	3	1

**206. List I**

- Anthony Powell
- F.R. Leavis
- W.G. Golding
- Graham Greene

**List II**

- The Great Tradition*
- The Music of Time*
- Our Man in Havana*
- The Spire*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	1	4	3
(B)	3	4	1	2
(C)	1	4	3	2
(D)	4	2	1	3

**207. List I**

- The Scorpion God*
- Revaluation*
- The Meaning of Meaning*

**List II**

- F.R. Leavis
- I.A. Richards
- William Golding

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	3	2	1
(C)	3	1	2
(D)	2	3	1

**208. List I**

- Room at the Top*
- Nineteen Eighty Four*
- Time for a Tiger*

**List II**

- George Orwell
- John Braine
- Anthony Burgess

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	2	1	3
(C)	2	3	1
(D)	3	2	1



- 209. List I**  
 a. *Under the Net*  
 b. *The Shadowy Waters*  
 c. *The Siege of Krishnapur*
- List II**  
 1. Irish Murdock  
 2. W.B. Yeats  
 3. J.G. Ferrell

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	3	2	1
(B)	1	2	3
(C)	3	1	2
(D)	2	3	1

- 210. List I**  
 a. *God's Grandeur*  
 b. *The Winding Stair*  
 c. *The Orators*
- List II**  
 1. W.B. Yeats  
 2. G.M. Hopkins  
 3. W.H. Auden

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	2	3	1
(B)	3	2	1
(C)	1	2	3
(D)	2	1	3

- 211. List I**  
 a. *Responsibilities*  
 b. *The Winhover*  
 c. *The Hollow Men*
- List II**  
 1. T.S. Eliot  
 2. G.M. Hopkins  
 3. W.B. Yeats

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	3	2	1
(B)	1	2	3
(C)	2	3	1
(D)	3	1	2

- 212. List I**  
 a. *Harry Ploughman*  
 b. *Ash Wednesday*  
 c. *Look Stranger*
- List II**  
 1. W.H. Auden  
 2. G.M. Hopkins  
 3. T.S. Eliot

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	2	3
(B)	3	2	1
(C)	2	3	1
(D)	2	1	3

- 213. List I**  
 a. *The Rock*  
 b. *The Poet's Tongue*  
 c. *The Map of Love*
- List II**  
 1. T.S. Eliot  
 2. Dylan Thomas  
 3. W.H. Auden

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	3	2	1
(B)	3	1	2
(C)	1	2	3
(D)	1	3	2

- 214. List I**  
 a. W.H. Auden  
 b. Stephen Spender  
 c. Dylan Thomas
- List II**  
 1. *Vienna*  
 2. *New Year Letter*  
 3. *Twenty-Five poems*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	2	3	1
(B)	2	1	3
(C)	1	2	3
(D)	1	3	2

- 215. List I**  
 a. *The Sleeping Beauty*  
 b. *The Pisan Cantos*  
 c. *Ruins and Visions*
- List II**  
 1. Stephen Spender  
 2. Ezra Pound  
 3. Edith Sitwell

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	3	2	1
(B)	1	3	2
(C)	2	1	3
(D)	3	1	2

- 216. List I**  
 a. *The Earth Compels*  
 b. *Transitional Poem*  
 c. *18 Poems*
- List II**  
 1. Dylan Thomas  
 2. Louis MacNeice  
 3. C. Day Lewis

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>
(A)	1	3	2
(B)	3	1	2
(C)	2	1	3
(D)	2	3	1

**217. List I**

- a. *The Growth of Love*
- b. *Reynard the Fox*
- c. *Peacock Pie*
- d. *The Heart's Journey*

**List II**

1. Masfield
2. Robert Bridges
3. Siegfried Sassoon
4. Walter de la Mare

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	1	4	3
(B)	2	1	3	4
(C)	4	3	1	2
(D)	4	3	2	1

**218. List I**

- a. *Eros and Psyche*
- b. *The Daffodil Fields*
- c. *Bells and Grass*
- d. *Memoirs of a Fox-hunting Man*

**List II**

1. Siegfried Sassoon
2. Walter de la Mare
3. John Masfield
4. Robert Bridges

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	2	1	4
(B)	2	1	4	3
(C)	4	3	2	1
(D)	1	4	3	2

**219. List I**

- a. *Major Barbara*
- b. *The Tragedy of Pompey the Great*
- c. *The Feast of Bachus*
- d. *The Silver Box*

**List II**

1. John Galsworthy
2. G.B. Shaw
3. Masfield
4. Robert Bridges

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	4	3	2
(B)	4	1	2	3
(C)	2	3	4	1
(D)	3	2	1	4

**220. List I**

- a. *The Apple Cart*
- b. *Good Friday*
- c. *The Return of Ulysses*
- d. *The Forsyte Saga*

**List II**

1. Robert Bridges
2. John Galsworthy
3. G.B. Shaw
4. Masfield

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	4	1	3	2
(B)	3	4	1	2
(C)	1	2	4	3
(D)	2	1	3	4

**221. List I**

- a. *Back to Methuselah*
- b. *Escape*
- c. *A Woman of No Importance*
- d. *The Constant Wife*

**List II**

1. John Galsworthy
2. Oscar Wilde
3. Somerset Maugham
4. G.B. Shaw

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	2	3	4	1
(C)	3	4	1	2
(D)	4	1	2	3

**222. List I**

- a. *The Doctor's Dilemma*
- b. *Jack Straw*
- c. *An Ideal Husband*
- d. *The Star Turns Red*

**List II**

1. G.B. Shaw
2. Somerset Maugham
3. Oscar Wilde
4. Sean O'Casey

**Codes:**

	a	b	c	d
(A)	1	2	3	4
(B)	2	3	4	1
(C)	3	4	1	2
(D)	4	1	2	3

**223. List I**

- a. *Pygmalion*
- b. *The Birthday Party*
- c. *When We Are Married*
- d. *Justice*

**List II**

1. Harold Pinter
2. G.B. Shaw
3. John Galsworthy
4. J.B. Priestley

**Codes:**

	a	b	c	d
(A)	4	2	1	3
(B)	2	4	3	1
(C)	1	2	3	4
(D)	2	1	3	4

**224. List I**

- a. *The Country House*
- b. *Red Roses for Me*
- c. *The Dark Lady of the Sonnets*
- d. *Caesar's Wife*

**List II**

1. G.B. Shaw
2. John Galsworthy
3. Sean O'casey
4. Somerset Maugham

**Codes:**

	a	b	c	d
(A)	3	2	4	1
(B)	4	3	1	2
(C)	2	3	1	4
(D)	1	4	2	3

**225. List I**

- a. *Flower Wilderness*
- b. *Immaturity*
- c. *The Liars*
- d. *Strife*

**List II**

1. John Galsworthy
2. Henry Arthur Jones
3. G.B. Shaw
4. Somerset Maugham

**Codes:**

	a	b	c	d
(A)	1	2	3	4
(B)	1	3	2	1
(C)	3	4	2	2
(D)	4	1	3	4

**226. List I**

- a. *Time and the Conways*
- b. *Everybody's Political What is What*
- c. *Salome*
- d. *The Care Taker*

**List II**

1. Harold Pinter
2. Oscar Wilde
3. J.B. Priestley
4. G.B. Shaw

**Codes:**

	a	b	c	d
(A)	3	4	2	1
(B)	2	3	1	4
(C)	1	2	4	3
(D)	4	1	3	2


**ANSWERS**

1. (B)	2. (B)	3. (A)	4. (C)	5. (C)	6. (D)	7. (B)	8. (C)	9. (B)	10. (A)
11. (A)	12. (C)	13. (C)	14. (D)	15. (A)	16. (C)	17. (D)	18. (B)	19. (C)	20. (A)
21. (D)	22. (B)	23. (C)	24. (D)	25. (C)	26. (A)	27. (A)	28. (D)	29. (B)	30. (D)
31. (B)	32. (C)	33. (D)	34. (B)	35. (A)	36. (B)	37. (B)	38. (B)	39. (C)	40. (C)
41. (A)	42. (D)	43. (C)	44. (B)	45. (D)	46. (B)	47. (A)	48. (C)	49. (B)	50. (A)
51. (B)	52. (B)	53. (D)	54. (C)	55. (C)	56. (B)	57. (D)	58. (A)	59. (D)	60. (C)
61. (D)	62. (C)	63. (C)	64. (B)	65. (D)	66. (B)	67. (A)	68. (C)	69. (B)	70. (D)
71. (D)	72. (B)	73. (B)	74. (C)	75. (A)	76. (C)	77. (C)	78. (B)	79. (D)	80. (B)
81. (B)	82. (A)	83. (C)	84. (D)	85. (D)	86. (C)	87. (B)	88. (D)	89. (B)	90. (B)
91. (C)	92. (A)	93. (D)	94. (D)	95. (B)	96. (A)	97. (C)	98. (B)	99. (C)	100. (D)
101. (B)	102. (D)	103. (B)	104. (A)	105. (A)	106. (C)	107. (D)	108. (C)	109. (B)	110. (A)
111. (C)	112. (D)	113. (B)	114. (C)	115. (B)	116. (D)	117. (C)	118. (A)	119. (B)	120. (C)
121. (D)	122. (D)	123. (B)	124. (A)	125. (B)	126. (D)	127. (C)	128. (C)	129. (B)	130. (B)
131. (B)	132. (D)	133. (C)	134. (A)	135. (C)	136. (D)	137. (C)	138. (C)	139. (A)	140. (C)
141. (C)	142. (D)	143. (B)	144. (D)	145. (D)	146. (C)	147. (B)	148. (A)	149. (D)	150. (B)
151. (B)	152. (A)	153. (B)	154. (A)	155. (B)	156. (B)	157. (C)	158. (B)	159. (D)	160. (B)
161. (C)	162. (B)	163. (C)	164. (C)	165. (B)	166. (D)	167. (B)	168. (C)	169. (B)	170. (A)
171. (C)	172. (C)	173. (C)	174. (B)	175. (B)	176. (C)	177. (B)	178. (B)	179. (C)	180. (D)
181. (C)	182. (C)	183. (B)	184. (C)	185. (A)	186. (B)	187. (B)	188. (A)	189. (B)	190. (D)
191. (C)	192. (B)	193. (C)	194. (D)	195. (A)	196. (B)	197. (C)	198. (A)	199. (B)	200. (C)
201. (D)	202. (A)	203. (D)	204. (A)	205. (B)	206. (A)	207. (C)	208. (B)	209. (B)	210. (D)
211. (A)	212. (C)	213. (D)	214. (B)	215. (A)	216. (D)	217. (A)	218. (C)	219. (C)	220. (B)
221. (D)	222. (A)	223. (D)	224. (C)	225. (B)	226. (A)				

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## CONTEMPORARY PERIOD

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The 20th century saw many great changes in the outlook of the people. These changes are brought about by different factors such as the two great wars, World War I and World War II, the radical experiments in art, and the emergence of new nations out of colonial rule.

### 7.1 AMERICAN LITERATURE

The literary historian Malcolm Cowley described the years between the two world wars as a “second flowering” of American writing. Certainly American literature attained a new maturity and a rich diversity in the 1920s and '30s, and significant works by several major figures from those decades were published after 1945. Faulkner, Hemingway, Steinbeck, and Katherine Anne Porter wrote memorable fiction, though not up to their prewar standard; and Frost, Eliot, Wallace Stevens, Marianne Moore, E.E. Cummings, William Carlos Williams, and Gwendolyn Brooks published important poetry. Eugene O’Neill’s most distinguished play, *Long Day’s Journey into Night*, appeared posthumously in 1956. Before and after World War II, Robert Penn Warren published influential fiction, poetry, and criticism. His *All the King’s Men*, one of the best American political novels, won the 1947 Pulitzer Prize. Mary McCarthy became a widely read social satirist and essayist.

Not only did a new generation come out of the war, but its ethnic, regional, and social character was quite different from that of the preceding one. Among the younger writers were children of immigrants, many of them Jews; African Americans, only a few generations away from slavery; and, eventually, women, who, with the rise of feminism, were to speak in a new voice.

#### The Novel and Short Story Realism and “Metafiction”

Two distinct groups of novelists responded to the cultural impact, and especially the technological horror, of World War II. Norman Mailer’s *The Naked and the Dead* (1948) and Irwin Shaw’s *The Young Lions* (1948) were realistic war novels, though Mailer’s book was also a novel of ideas, exploring fascist thinking and an obsession with power as elements of the military mind. A sequel, *Closing Time* (1994), was an elegy for the World War II generation. Kurt Vonnegut, Jr., in *Slaughterhouse-Five* (1969), described the Allied firebombing of the German city of Dresden with a mixture of dark fantasy and numb, loopy humour. Later this method was applied brilliantly to the portrayal of the Vietnam War—a conflict that seemed in itself surreal—by Tim O’Brien in *Going After Cacciato* (1978) and the short-story collection *The Things They Carried* (1990).

In part because of the atomic bomb, American writers turned increasingly to black humour and absurdist fantasy. Many found the naturalistic approach incapable of communicating the rapid pace and the sheer implausibility of contemporary life. A highly self-conscious fiction emerged, laying bare its own literary devices, questioning the nature of representation, and often imitating or parodying



earlier fiction rather than social reality. Russian-born Vladimir Nabokov and the Argentine writer Jorge Luis Borges were strong influences on this new “metafiction.”

In an important essay, “The Literature of Exhaustion” (1967), John Barth declared himself an American disciple of Nabokov and Borges. After dismissing realism as a “used up” tradition, Barth described his own work as “novels which imitate the form of the novel, by an author who imitates the role of Author.” Donald Barthelme mocked the fairy tale in *Snow White* (1967) and Freudian fiction in *The Dead Father* (1975). Barthelme was most successful in his short stories and parodies that solemnly caricatured contemporary styles, especially the richly suggestive pieces collected in *Unspeakable Practices, Unnatural Acts* (1968), *City Life* (1970), and *Guilty Pleasures* (1974).

Thomas Pynchon emerged as the major American practitioner of the absurdist fable. His novels and stories were elaborately plotted mixtures of historical information, comic-book fantasy, and counter-cultural suspicion. The underlying assumption of Pynchon’s fiction was the inevitability of entropy—*i.e.*, the disintegration of physical and moral energy.

Other influential portraits of outsider figures included the Beat characters in Jack Kerouac’s *On the Road* (1957), *The Dharma Bums* (1958), *Desolation Angels* (1965), and *Visions of Cody* (1972); the young Rabbit Angstrom in John Updike’s *Rabbit, Run* (1960) and *Rabbit Redux* (1971); Holden Caulfield in J.D. Salinger’s.

Though writers such as Barth, Barthelme, and Pynchon rejected the novel’s traditional function as a mirror reflecting society, a significant number of contemporary novelists were reluctant to abandon Social Realism, which they pursued in much more personal terms. In novels such as *The Victim* (1947), *The Adventures of Augie March* (1953), *Herzog* (1964), *Mr. Sammler’s Planet* (1970), and *Humboldt’s Gift* (1975), Saul Bellow tapped into the buoyant, manic energy and picaresque structure of black humour while proclaiming the necessity of “being human.” With the publication of *Ravelstein* (2000), his fictional portrait of the scholar-writer Allan Bloom, and of *Collected Stories* (2001), Bellow was acclaimed as a portraitist and a poet of memory.

Four other major Jewish writers—Bernard Malamud, Grace Paley, Philip Roth, and Isaac Bashevis Singer—treated the human condition with humour and forgiveness. Malamud’s gift for dark comedy and Hawthornean fable was especially evident in his short-story collections *The Magic Barrel* (1958) and *Idiots First* (1963). While Roth was known best for the wild satire and sexual high jinks of *Portnoy’s Complaint* (1969), a hilarious stand-up routine about ethnic stereotypes, his most-lasting achievement may be his later novels built around the misadventures of a controversial Jewish novelist named Zuckerman, especially *The Ghost Writer* (1979), *The Anatomy Lesson* (1983), and, above all, *The Counterlife* (1987). Like many of his later works, from *My Life as a Man* (1974) to *Operation Shylock* (1993), *The Counterlife* plays ingeniously on the relationship between autobiography and fiction. His best later work was his bitter, deliberately offensive story of a self-destructive artist, *Sabbath’s Theater* (1995). They evolved from fantastic tales of demons and angels to realistic fictions set in New York City’s Upper West Side, often dealing with the haunted lives of Holocaust survivors. These works showed him to be one of the great storytellers of modern times.

Another great storyteller, John Cheever, long associated with *The New Yorker* magazine, created in his short stories and novels a gallery of memorable eccentrics. He documented the anxieties of upper-middle-class New Yorkers and suburbanites in the relatively tranquil years after World War II. In sharp contrast, Nelson Algren (*The Man with the Golden Arm* [1949]) and Hubert Selby, Jr. (*Last Exit to Brooklyn* [1964]), documented lower-class urban life with brutal frankness. Similarly, John Rechy portrayed America’s urban homosexual subculture in *City of Night* (1963).

### **Southern Fiction**

Post-World War II Southern writers inherited Faulkner’s rich legacy. Three women—Eudora Welty, Flannery O’Connor, and Carson McCullers, specialists in the grotesque—contributed greatly to Southern

fiction. O'Connor, writing as a Roman Catholic in the Protestant South, created a high comedy of moral incongruity in her incomparable short stories. Welty, always a brilliant stylist, first came to prominence with her collections of short fiction *A Curtain of Green* (1941) and *The Wide Net, and Other Stories* (1943). She also published *Reflections in a Golden Eye* (1941), *The Member of the Wedding* (1946), and *The Ballad of the Sad Café* (1951), all later adapted to the stage or screen. Other fine storytellers in the Southern tradition include Elizabeth Spencer, whose short fiction was collected in *The Southern Woman* (2001), and Reynolds Price, whose best novels were *A Long and Happy Life* (1961) and *Kate Vaiden* (1986).

William Styron's overripe first novel, *Lie Down in Darkness* (1951), clearly revealed the influence of Faulkner. In two controversial later works, Styron fictionalized the dark side of modern history: *The Confessions of Nat Turner* (1967) depicted an antebellum slave revolt, and *Sophie's Choice* (1979) unsuccessfully sought to capture the full horror of the Holocaust. Inspired by Faulkner and Mark Twain, William Humphrey wrote two powerful novels set in Texas, *Home from the Hill* (1958) and *The Ordways* (1965). Equally impressive were the novels and stories of Peter Taylor, an impeccable Social Realist, raconteur, and genial novelist of manners who recalled a bygone world in works such as *The Old Forest* (1985) and *A Summons to Memphis* (1986).

### African American Literature

Black writers of this period found alternatives to the Richard Wright tradition of angry social protest. James Baldwin and Ralph Ellison, both protégés of Wright, wrote polemical essays calling for a literature that reflected the full complexity of black life in the United States. In his first and best novel, *Go Tell It on the Mountain* (1953), Baldwin portrayed the Harlem world and the black church through his own adolescent religious experiences. Many considered his novel *Invisible Man* (1952) the best novel of the postwar years.

Later two African American women published some of the most important post-World War II American fiction. In *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Beloved* (1987), *Jazz* (1992), and *Paradise* (1998), Toni Morrison created a strikingly original fiction that sounded different notes from lyrical recollection to magic realism. Like Ellison, Morrison drew on diverse literary and folk influences and dealt with important phases of black history—*i.e.*, slavery in *Beloved* and the Harlem Renaissance in *Jazz*. African American men whose work gained attention during this period included Ishmael Reed, whose wild comic techniques resembled Ellison's; James Alan McPherson, a subtle short-story writer in the mold of Ellison and Baldwin.

### New Fictional Modes

The horrors of World War II, the Cold War and the atomic bomb, the bizarre feast of consumer culture, and the cultural clashes of the 1960s prompted many writers to argue that reality had grown inaccessible, undermining the traditional social role of fiction. Writers of novels and short stories therefore were under unprecedented pressure to discover, or invent, new and viable kinds of fiction. One response was the postmodern novel of William Gaddis, John Barth, John Hawkes, Donald Barthelme, Thomas Pynchon, Robert Coover, Paul Auster, and Don DeLillo—technically sophisticated and highly self-conscious about the construction of fiction and the fictive nature of “reality” itself. These writers dealt with themes such as imposture and paranoia; their novels drew attention to themselves as artifacts and often used realistic techniques ironically. Other responses involved a heightening of realism by means of intensifying violence, amassing documentation, or resorting to fantasy.

In his World War II novel, *The Naked and the Dead* (1948), Mailer wrote in the Dos Passos tradition of social protest. Feeling its limitations, he developed his own brand of surreal fantasy in fables such as *An American Dream* (1965) and *Why Are We in Vietnam?* (1967). As with many of the

postmodern novelists, his subject was the nature of power, personal as well as political. When he returned to fiction, his most effective work was *Harlot's Ghost* (1991), about the Central Intelligence Agency. His final novels took Jesus Christ (*The Gospel According to the Son* [1997]) and Adolf Hitler (*The Castle in the Forest* [2007]) as their subjects.

In her early work, especially *A Garden of Earthly Delights* (1967) and *them* (1969), Joyce Carol Oates worked naturalistically with violent urban materials, such as the Detroit riots. Among her later works was *Blonde: A Novel* (2000), a fictional biography of Marilyn Monroe. While Mailer and Oates refused to surrender the novel's gift for capturing reality, both were compelled to search out new fictional modes to tap that power.

The surge of feminism in the 1970s gave impetus to many new women writers, such as Erica Jong, author of the sexy and funny *Fear of Flying* (1974), and Rita Mae Brown, who explored lesbian life in *Rubyfruit Jungle* (1973).

### **The Influence of Raymond Carver**

Perhaps the most influential fiction writer to emerge in the 1970s was Raymond Carver. His self-destructive characters were life's losers, and his style, influenced by Hemingway and Samuel Beckett, was spare and flat but powerfully suggestive. It was imitated, often badly, by minimalists such as Frederick Barthelme, Mary Robison, and Amy Hempel. Another strong male-oriented writer in a realist mode who emerged from the 1960s counterculture was Robert Stone. His *Dog Soldiers* (1974) was a grimly downbeat portrayal of the drugs-and-Vietnam generation, and *A Flag for Sunrise* (1981) was a bleak, Conradian political novel set in Central America. In leisurely, good-humoured, minutely detailed novels, Richard Russo dealt with blue-collar losers living in decaying Northeastern towns in *The Risk Pool* (1988), *Nobody's Fool* (1993), and *Empire Falls* (2001), but he also published a satiric novel about academia, *Straight Man* (1997). Deborah Eisenberg, Amy Bloom, Antonya Nelson, and Thom Jones also helped make the last years of the 20th century a fertile period for short fiction.

### **Multicultural Writing**

The dramatic loosening of immigration restrictions in the mid-1960s set the stage for the rich multicultural writing of the last quarter of the 20th century. Her story *The Shawl* (1980) concerns the murder of a baby in a Nazi concentration camp. David Leavitt introduced homosexual themes into his portrayal of middle-class life in *Family Dancing* (1984). At the turn of the 21st century, younger Jewish writers from the former Soviet Union such as Gary Shteyngart and Lara Vapnyar dealt impressively with the experience of immigrants in the United States.

Novels such as N. Scott Momaday's *House Made of Dawn*, which won the Pulitzer Prize in 1969, James Welch's *Winter in the Blood* (1974) and *Fools Crow* (1986), Leslie Marmon Silko's *Ceremony* (1977), and Louise Erdrich's *Love Medicine* (1984), *The Beet Queen* (1986), and *The Antelope Wife* (1998) were powerful and ambiguous explorations of Native American history and identity.

Some of the best immigrant writers, while thoroughly assimilated, nonetheless had a subtle understanding of both the old and the new culture. These included the Cuban American writers Oscar Hijuelos (*The Mambo Kings Play Songs of Love* [1989]) and Cristina Garcia (*Dreaming in Cuban* [1992] and *The Agüero Sisters* [1997]); the Antigua-born Jamaica Kincaid, author of *Annie John* (1984), *Lucy* (1990), the AIDS memoir *My Brother* (1997), and *See Now Then* (2013); the Dominican-born Junot Díaz, who won acclaim for *Drown* (1996), a collection of stories, and whose novel *The Brief Wondrous Life of Oscar Wao* (2007) won a Pulitzer Prize; and the Bosnian immigrant Aleksandar Hemon, who wrote *The Question of Bruno* (2000) and *Nowhere Man* (2002). Chinese Americans found an extraordinary voice in Maxine Hong Kingston's *The Woman Warrior* (1976) and *China Men* (1980), which blended old Chinese lore with fascinating family history. Her first novel, *Tripmaster Monkey: His Fake Book* (1989), was set in the bohemian world of the San Francisco Bay area during the 1960s.

During the 1990s some of the best energies of fiction writers went into autobiography, in works such as Mary Karr's *The Liar's Club* (1995), about growing up in a loving but dysfunctional family on the Texas Gulf Coast; Frank McCourt's *Angela's Ashes* (1996), a vivid portrayal of a Dickensian childhood amid the grinding conditions of Irish slum life; Anne Roiphe's bittersweet recollections of her rich but cold-hearted parents and her brother's death from AIDS in *1185 Park Avenue* (1999); and Dave Eggers's *A Heartbreaking Work of Staggering Genius* (2000), a painful but comic tour de force, half tongue-in-cheek, about a young man raising his brother after the death of their parents.

## Poetry

The post-World War II years produced an abundance of strong poetry but no individual poet as dominant and accomplished as T.S. Eliot, Ezra Pound, Wallace Stevens, Robert Frost, or William Carlos Williams, whose long careers were coming to an end. The major poetry from 1945 to 1960 was Modernist in its ironic texture yet formal in its insistence on regular rhyme and metre.

### Formal Poets

The leading figure of the late 1940s was Robert Lowell, who, influenced by Eliot and such Metaphysical poets as John Donne and Gerard Manley Hopkins, explored his spiritual torments and family history in *Lord Weary's Castle* (1946).

### Experimentation and Beat Poetry

By the mid-1950s, however, a strong reaction had developed. Poets began to turn away from Eliot and Metaphysical poetry to more-romantic or more-prosaic models such as Walt Whitman, William Carlos Williams, Hart Crane, and D.H. Lawrence. A group of poets associated with Black Mountain College in western North Carolina, including Charles Olson, Robert Creeley, Robert Duncan, Edward Dorn, and Denise Levertov, treated the poem as an unfolding process rather than a containing form. Olson's *Maximus Poems* (1953–68) showed a clear affinity with the jagged line and uneven flow of Pound's *Cantos* and Williams's *Paterson*. Other Beat poets included Lawrence Ferlinghetti, Gregory Corso, and Gary Snyder, a student of Eastern religion who, in *Turtle Island* (1974), continued the American tradition of nature poetry.

The openness of Beat poetry and the prosaic directness of Williams encouraged Lowell to develop a new autobiographical style in the laconic poetry and prose of *Life Studies* (1959) and in her poetry Plath joined an icy sarcasm to white-hot emotional intensity. Another poet influenced by Lowell was John Berryman, whose *Dream Songs* (1964, 1968) combined autobiographical fragments with minstrel-show motifs to create a zany style of self-projection and comic-tragic lament. Deeply troubled figures, Sexton, Plath, and Berryman all took their own lives.

### "Deep Image" Poets

Through his personal charisma and his magazine *The Fifties* (later *The Sixties* and *The Seventies*), Robert Bly encouraged a number of poets to shift their work toward the individual voice and open form; they included Galway Kinnell, James Wright, David Ignatow, and, less directly, Louis Simpson, James Dickey, and Donald Hall. Yet, like their Hispanic models, they were also political poets, instrumental in organizing protest and writing poems against the Vietnam War. Kinnell was a Lawrentian poet who, in poems such as "The Porcupine" and "The Bear," gave the brutality of nature the power of myth.

### New Directions

James Wright's style changed dramatically in the early 1960s. He abandoned his stiffly formal verse for the stripped-down, meditative lyricism of *The Branch Will Not Break* (1963) and *Shall We Gather at the River* (1968), which were more dependent on the emotional tenor of image than on metre, poetic diction, or rhyme. In books such as *Figures of the Human* (1964) and *Rescue the Dead* (1968),

David Ignatow wrote brief but razor-sharp poems that made their effect through swiftness, deceptive simplicity, paradox, and personal immediacy. Another poet whose work ran the gamut from prosaic simplicity to Emersonian transcendence was A.R. Ammons.

Both daily life and an exposure to French Surrealism helped inspire a group of New York poets, among them Frank O'Hara, Kenneth Koch, James Schuyler, and John Ashbery. Whether O'Hara was jotting down a sequence of ordinary moments or paying tribute to film stars, his poems had a breathless immediacy that was distinctive and unique. Koch's comic voice swung effortlessly from the trivial to the fantastic.

Bishop, Elizabeth: first four stanzas of "Manuelzinho" Other impressive poets of the postwar years included Elizabeth Bishop, whose precise, loving attention to objects was reminiscent of her early mentor, Marianne Moore. In *The Changing Light at Sandover* (1982), James Merrill, previously a polished lyric poet, made his mandarin style the vehicle of a lighthearted personal epic, in which he, with the help of a Ouija board, called up the shades of all his dead friends, including the poet Auden. In a prolific career highlighted by such poems as *Reflections on Espionage* (1976), "Blue Wine" (1979), and *Powers of Thirteen* (1983), John Hollander, like Merrill, displayed enormous technical virtuosity.

### **Autobiographical Approaches**

With the autobiographical knots and parables of *Reasons for Moving* (1968) and *Darker* (1970), Mark Strand's paradoxical language achieved a resonant simplicity. He enhanced his reputation with *Dark Harbor* (1993) and *Blizzard of One* (1998). Other strongly autobiographical poets working with subtle technique and intelligence in a variety of forms included Philip Levine, Charles Simic, Robert Pinsky, Gerald Stern, Louise Glück, and Sharon Olds. Levine's background in working-class Detroit gave his work a unique cast, while Glück and Olds brought a terrific emotional intensity to their poems. With the sinuous sentences and long flowing lines of *Tar* (1983) and *Flesh and Blood* (1987), C.K. Williams perfected a narrative technique founded on distinctive voice, sharply etched emotion, and cleanly observed detail.

That decade also enabled some older poets to become more loosely autobiographical and freshly imaginative, among them Stanley Kunitz, Robert Penn Warren, and W.S. Merwin. The AIDS crisis inspired *My Alexandria* (1993) by Mark Doty, *The Man with Night Sweats* (1992) by Thom Gunn, and a superb memoir, *Borrowed Time* (1988), and a cycle of poems, *Love Alone* (1988), by the poet Paul Monette. With razor-sharp images and finely honed descriptive touches, Louisiana-born Yusef Komunyakaa emerged as an impressive African American voice in the 1990s. He wrote about his time as a soldier and war correspondent in Vietnam in *Dien Cai Dau* (1988) and received the Pulitzer Prize in 1994 for his volume of new and selected poems *Neon Vernacular* (1993).

### **Drama – Miller, Williams, and Albee**

Two post-World War II playwrights established reputations comparable to Eugene O'Neill's. Arthur Miller wrote eloquent essays defending his modern, democratic concept of tragedy; despite its abstract, allegorical quality and portentous language, *Death of a Salesman* (1949) came close to vindicating his views. Miller's intense family dramas were rooted in the problem dramas of Henrik Ibsen and the works of the socially conscious ethnic dramatists of the 1930s, especially Clifford Odets, but Miller gave them a metaphysical turn.

Though his work was uneven, Tennessee Williams at his best was a more powerful and effective playwright than Miller. Creating stellar roles for actors, especially women, Williams brought a passionate lyricism and a tragic Southern vision to such plays as *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947), *Cat on a Hot Tin Roof* (1955), and *The Night of the Iguana* (1961).



Miller and Williams dominated the post-World War II theatre until the 1960s, and few other playwrights emerged to challenge them. Then, in 1962, Edward Albee's reputation, based on short plays such as *The Zoo Story* (1959) and *The American Dream* (1960), was secured by the stunning power of *Who's Afraid of Virginia Woolf?*

### The Off-broadway Ascendancy

The centre of American drama shifted from Broadway to Off-Broadway and Off-Off-Broadway with works such as Jack Gelber's *The Connection* (1959). American playwrights, collaborating with the Living Theatre, the Open Theatre, and other adventurous new companies, were increasingly free to write radical and innovative plays. David Rabe's *The Basic Training of Pavlo Hummel* (1971) and *Sticks and Bones* (1972) satirized America's militaristic nationalism and cultural shallowness.

Amiri Baraka (Le Roi Jones) and Ed Bullins inspired an angryblack nationalist theatre. Baraka's *Dutchman* and *The Slave* (1964) effectively dramatized racial confrontation, while Bullins's *In the Wine Time* (1968) made use of "street" lyricism. Maria Irene Fornés's *Fefu and Her Friends* (1977) proved remarkable in its exploration of women's relationships. Shepard's earlier work, such as *The Tooth of Crime* (1972), was rooted both in the rock scene and counterculture of the 1960s and in the mythic world of the American West.

Other important new voices in American drama were the prolific Lanford Wilson, Pulitzer winner for *Talley's Folly* (1979); John Guare, who created serious farce in *The House of Blue Leaves* (1971) and fresh social drama in *Six Degrees of Separation* (1990); and Ntozake Shange, whose "choreopoem" *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* moved to Broadway in 1976.

The anguish of the AIDS epidemic proved a dark inspiration to many gay playwrights, especially Tony Kushner, who had gained attention with *A Bright Room Called Day* (1991), set in Germany in 1932–33; he won Broadway fame with his epically ambitious two-part drama *Angels in America* (1991–92), which combined comedy with pain, symbolism with personal history, and invented characters with historical ones. A committed political writer, Kushner often focused on public themes. *The American Plan* (1990), and *Take Me Out* (2002), the last about a gay baseball player who reveals his homosexuality to his teammates. Donald Margulies dealt more directly with Jewish family life in *The Loman Family Picnic* (1989). He also explored the ambitions and relationships of artists in such plays as *Sight Unseen* (1992) and *Collected Stories* (1998).

### Literary and Social Criticism

Until his death in 1972, Edmund Wilson solidified his reputation as one of America's most versatile and distinguished men of letters. The novelist John Updike inherited Wilson's chair at *The New Yorker* and turned out an extraordinary flow of critical reviews collected in volumes such as *Hugging the Shore* (1983) and *Odd Jobs* (1991). Gore Vidal brought together his briskly readable essays of four decades—critical, personal, and political—in *United States* (1993). Alfred Kazin wrote literary history (*An American Procession* [1984], *God and the American Writer* [1997]) and autobiography (*Starting Out in the Thirties* [1965], *New York Jew* [1978]), while Irving Howe produced studies at the crossroads of literature and politics, such as *Politics and the Novel* (1957), as well as a major history of Jewish immigrants in New York, *World of Our Fathers* (1976). His criticism reflected the inward turn from politics toward "moral realism" that coincided with the Cold War. But the cultural and political conflicts of the 1960s revived the social approach among younger students of American literature, such as Henry Louis Gates, Jr., who emerged in the 1980s as a major critic, theorist, and editor of black writers in studies such as *Figures in Black* (1987) and *The Signifying Monkey* (1988).

### Literary Biography and the “New Journalism”

The waning of the New Criticism, with its strict emphasis on the text, led not only to a surge of historical criticism and cultural theory but also to a flowering of literary biography. Major works included Leon Edel's five-volume study of Henry James (1953–72), Mark Schorer's *Sinclair Lewis: An American Life* (1961), Richard Ellmann's studies of James Joyce (1959) and Oscar Wilde (1988), R.W.B. Lewis's revealing biography of Edith Wharton (1975), Joseph Frank's five-volume biography of Dostoyevsky (1976–2002), Paul Zweig's brilliant study of Walt Whitman (1984), and Carol Brightman's exhaustive life of Mary McCarthy (1992).

One positive result of the accelerating complexity of post-World War II life was a body of distinguished journalism and social commentary. John Hersey's *Hiroshima* (1946) was a deliberately controlled, unemotional account of atomic holocaust. Ralph Ellison's essays on race and culture in *Shadow and Act* (1964) and *Going to the Territory* (1986) were immensely influential. Norman Mailer's “new journalism” proved especially effective in capturing the drama of political conventions and large protest demonstrations. The novelist Joan Didion published two collections of incisive social and literary commentary, *Slouching Towards Bethlehem* (1968) and *The White Album* (1979). Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance* (1974) defied all classification. Pirsig equated the emotional collapse of his central character with the disintegration of American workmanship and cultural values.

### Theory

The major New Critics and New York critics were followed by major but difficult academic critics, who preferred theory to close reading. European structuralism found little echo in the United States, but post structuralist theorists such as Michel Foucault, Roland Barthes, and Jacques Derrida found a welcome in the less-political atmosphere, marked by skepticism and defeat, that followed the 1960s. Four Yale professors joined Derrida to publish a group of essays, *Deconstruction and Criticism* (1979). Two of the contributors, Paul de Man and J. Hillis Miller, became leading exponents of deconstruction in the United States. The other two, Harold Bloom and Geoffrey H. Hartman, were more interested in the problematic relation of poets to their predecessors and to their own language.

Philosophers Richard Rorty and Stanley Cavell and critic Richard Poirier found a native parallel to European theory in the philosophy of Emerson and the writings of pragmatists such as William James and John Dewey. Emulating Dewey and Irving Howe, Rorty emerged as a social critic in *Achieving Our Country* (1998) and *Philosophy and Social Hope* (1999). Other academic critics also took a more-political turn. Stephen Greenblatt's work on Shakespeare and other Elizabethan writers and Edward Said's essays in *The World, the Text, and the Critic* (1983) were influential in reviving historical approaches to literature that had long been neglected. Said's *Orientalism* (1978) and *Culture and Imperialism* (1993) directed attention to the effects of colonialism on the arts and society.

All these methods yielded new dimensions of critical understanding, but in less-adept hands they became so riddled with jargon or so intensely political and ideological that they lost touch with the general reader, with common sense itself, and with any tradition of accessible criticism. Reactions against theory-based criticism set in during the 1990s not only with attacks on “political correctness” but also with a return to more informal and essayistic forms of criticism that emphasized the role of the public intellectual and the need to reach a wider general audience.

The 1990s also saw the emergence of several talented women playwrights. Paula Vogel repeatedly focused on hot-button moral issues with humour and compassion, dealing with prostitution in *The Oldest Profession* (1981), AIDS in *The Baltimore Waltz* (1992), pornography in *Hot 'n' Throbbing* (1994), and the sexual abuse of minors in *How I Learned to Drive* (1997). She later adapted George and Ira Gershwin's *Porgy and Bess* in 2012, and her *Father Comes Home from the Wars* (*Parts 1, 2 & 3*),

produced in 2014, placed Homer's *Odyssey* in the context of the American Civil War. Other well-received works included Heather McDonald's *An Almost Holy Picture* (1995), a one-man play about the spiritual life of a preacher; poet Naomi Wallace's *One Flea Spare* (1995), set in London during the Great Plague of 1665; and Margaret Edson's *Wit* (1995), about the slow, poignant cancer death of a literary scholar whose life has been shaped by the eloquence and wit of Metaphysical poetry.

## 7.2 BRITISH LITERATURE AFTER 1945

Increased attachment to religion most immediately characterized literature after World War II. This was particularly perceptible in authors who had already established themselves before the war. W.H. Auden turned from Marxist politics to Christian commitment, expressed in poems that attractively combine classical form with vernacular relaxedness. Christian belief suffused the verse plays of T.S. Eliot and Christopher Fry. While Graham Greene continued the powerful merging of thriller plots with studies of moral and psychological ambiguity that he had developed through the 1930s, his Roman Catholicism loomed especially large in novels such as *The Heart of the Matter* (1948) and *The End of the Affair* (1951). Evelyn Waugh's *Brideshead Revisited* (1945) and his *Sword of Honour* trilogy (1965; published separately as *Men at Arms* [1952], *Officers and Gentlemen* [1955], and *Unconditional Surrender* [1961]) venerate Roman Catholicism as the repository of values seen as under threat from the advance of democracy.

### Fiction

The two most innovatory novelists to begin their careers soon after World War II were also religious believers—William Golding and Muriel Spark. In novels of poetic compactness, they frequently return to the notion of original sin—the idea that, in Golding's words, “man produces evil as a bee produces honey.” Concentrating on small communities, Spark and Golding transfigure them into microcosms. In Golding's first novel, *Lord of the Flies* (1954), schoolboys cast away on a Pacific island during a nuclear war reenact humanity's fall from grace as their relationships degenerate from innocent camaraderie to totalitarian butchery. In form and atmosphere, *Lord of the Flies* has affinities with George Orwell's examinations of totalitarian nightmare, the fable *Animal Farm* (1945) and the novel *Nineteen Eighty-four* (1949).

The stylized novels of Henry Green, such as *Concluding* (1948) and *Nothing* (1950), also seem to be precursors of the terse, compressed fiction that Spark and Golding brought to such distinction. This kind of fiction, it was argued by Iris Murdoch, a philosopher as well as a novelist, ran antiliberal risks in its preference for allegory, pattern, and symbol over the social capaciousness and realistic rendition of character at which the great 19th-century novels excelled.

While restricting themselves to socially limited canvases, novelists such as Elizabeth Bowen, Elizabeth Taylor, and Barbara Pym continued the tradition of depicting emotional and psychological nuance that Murdoch felt was dangerously neglected in mid-20th-century novels. In contrast to their wry comedies of sense and sensibility and to the packed parables of Golding and Spark was yet another type of fiction, produced by a group of writers who became known as the Angry Young Men. But the most inspired fictional cavalcade of social and cultural life in 20th-century Britain was Angus Wilson's *No Laughing Matter* (1967), a book that set a triumphant seal on his progress from a writer of acidic short stories to a major novelist whose work unites 19th-century breadth and gusto with 20th-century formal versatility and experiment.

From the late 1960s onward, the outstanding trend in fiction was enthrallment with empire. The first phase of this focused on imperial disillusion and dissolution. In his vast, detailed *Raj Quartet* (*The Jewel in the Crown* [1966], *The Day of the Scorpion* [1968], *The Towers of Silence* [1971], and *A Division of the Spoils* [1975]), Paul Scott charted the last years of the British in India; he followed it

with *Staying On* (1977), a poignant comedy about those who remained after independence. Three half-satiric, half-elegiac novels by J.G. Farrell (*Troubles* [1970], *The Siege of Krishnapur* [1973], and *The Singapore Grip* [1978]) likewise spotlighted imperial discomfiture. Then, in the 1980s, postcolonial voices made themselves audible. For Rushdie, as *Shame* (1983), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995), and *The Ground Beneath Her Feet* (1999) further demonstrate, stylistic miscellaneousness—a way of writing that exhibits the vitalizing effects of cultural cross-fertilization—is especially suited to conveying postcolonial experience. (*The Satanic Verses* was understood differently in the Islamic world, to the extent that the Iranian leader Ayatollah Ruhollah Khomeini pronounced a fatwa, in effect a death sentence [later suspended], on Rushdie.) However, not all postcolonial authors followed Rushdie's example. Vikram Seth's massive novel about India after independence, *A Suitable Boy* (1993), is a prodigious feat of realism, resembling 19th-century masterpieces in its combination of social breadth and emotional and psychological depth. Kazuo Ishiguro's spare, refined novel *An Artist of the Floating World* (1986) records how a painter's life and work became insidiously coarsened by the imperialistic ethos of 1930s Japan. Novelists such as Buchi Emecheta and Ben Okri wrote of postcolonial Africa, as did V.S. Naipaul in his most ambitious novel, *A Bend in the River*.

Widening social divides in 1980s Britain were also registered in fiction, sometimes in works that purposefully imitate the Victorian "Condition of England" novel (the best is David Lodge's elegant, ironic *Nice Work* [1988]).

Just as some postcolonial novelists used myth, magic, and fable as a stylistic throwing-off of what they considered the alien supremacy of Anglo-Saxon realistic fiction, so numerous feminist novelists took to Gothic, fairy tale, and fantasy as counter effects to the "patriarchal discourse" of rationality, logic, and linear narrative. Having distinguished herself earlier in a realistic mode, as did authors such as Drabble and Pat Barker, Doris Lessing published a sequence of science fiction novels about issues of gender and colonialism, *Canopus in Argos—Archives* (1979–83).

Typically, though, fiction in the 1980s and '90s was not futuristic but retrospective. As the end of the century approached, an urge to look back—at starting points, previous eras, fictional prototypes—was widely evident. The historical novel enjoyed an exceptional heyday. Beryl Bainbridge, who began her fiction career as a writer of quirky black comedies about northern provincial life, turned her attention to Victorian and Edwardian misadventures: *The Birthday Boys* (1991) retraces Captain Robert Falcon Scott's doomed expedition to the South Pole; *Every Man for Himself* (1996) accompanies the Titanic as it steamed toward disaster; and *Master Georgie* (1998) revisits the Crimean War.

Many novels juxtaposed a present-day narrative with one set in the past. A.S. Byatt's *Possession* (1990) did so with particular intelligence. It also made extensive use of period pastiche, another enthusiasm of novelists toward the end of the 20th century. In addition to the interest in remote and recent history, a concern with tracing aftereffects became dominantly present in fiction. Most subtly and powerfully exhibiting this, Ian McEwan—who came to notice in the 1970s as an unnervingly emotionless observer of contemporary decadence—grew into imaginative maturity with novels set largely in Berlin in the 1950s (*The Innocent* [1990]) and in Europe in 1946 (*Black Dogs* [1992]).

## Poetry

The last flickerings of New Apocalypse poetry—the flamboyant, surreal, and rhetorical style favoured by Dylan Thomas, George Barker, David Gascoyne, and Vernon Watkins—died away soon after World War II. The preeminent practitioner of this style was Philip Larkin, who had earlier displayed some of its qualities in two novels: *Jill* (1946) and *A Girl in Winter* (1947). In Larkin's poetry (*The Less Deceived* [1955], *The Whitsun Weddings* [1964], *High Windows* [1974]), a melancholy sense of life's limitations throbs through lines of elegiac elegance. Suffused with acute awareness of mortality and transience.

In contrast to the rueful traditionalism of their work is the poetry of Ted Hughes, who succeeded Betjeman as poet laureate (1984–98). In extraordinarily vigorous verse, beginning with his first collection, *The Hawk in the Rain* (1957), Hughes captured the ferocity, vitality, and splendour of the natural world. This realization, along with strong regional roots, is something Hughes had in common with a number of poets writing in the second half of the 20th century. The work of Geoffrey Hill (especially *King Log* [1968], *Mercian Hymns* [1971], *Tenebrae* [1978], and *The Triumph of Love* [1998]) treats Britain as a palimpsest whose superimposed layers of history are uncovered in poems, which are sometimes written in prose.

Britain's industrial regions received attention in poetry too. In collections such as *Terry Street* (1969), Douglas Dunn wrote of working-class life in northeastern England. Harrison's social and cultural journey away from that world by means of a grammar school education and a degree in classics provoked responses in him that his poetry conveys with imaginative vehemence and caustic wit: anger at the deprivations and humiliations endured by the working class; guilt over the way his talent had lifted him away from these.

Also from Yorkshire was Blake Morrison, whose finest work, "The Ballad of the Yorkshire Ripper" (1987), was composed in taut, macabre stanzas thickened with dialect. Morrison's work also displayed a growing development in late 20th-century British poetry: the writing of narrative verse. An especially ambitious exercise in the narrative genre was Craig Raine's *History: The Home Movie* (1994), a huge semifictionalized saga, written in three-line stanzas, chronicling several generations of his and his wife's families. The defining characteristic of this school was a poetry rife with startling images, unexpected but audaciously apt similes, and rapid, imaginative tricks of transformation that set the reader looking at the world afresh.

From the late 1960s onward Northern Ireland, convulsed by sectarian violence, was particularly prolific in poetry. From a cluster of significant talents—Michael Longley, Derek Mahon, Medbh McGuckian, Paul Muldoon—Seamus Heaney soon stood out. Born into a Roman Catholic farming family in County Derry, he began by publishing verse—in his collections *Death of a Naturalist* (1966) and *Door into the Dark* (1969)—that combines a tangible, tough, sensuous response to rural and agricultural life, reminiscent of that of Ted Hughes, with meditation about the relationship between the taciturn world of his parents and his own communicative calling as a poet. Since then, in increasingly magisterial books of poetry—*Wintering Out* (1972), *North* (1975), *Field Work* (1979), *Station Island* (1984), *The Haw Lantern* (1987), *Seeing Things* (1991), *The Spirit Level* (1996)—Heaney has become arguably the greatest poet Ireland has produced, eventually winning the Nobel Prize for Literature (1995). Present and past coalesce in Heaney's verses: Iron Age sacrificial victims exhumed from peat bogs resemble tarred-and-feathered victims of the atrocities in contemporary Belfast; elegies for friends and relatives slaughtered during the outrages of the 1970s and '80s are embedded in verses whose imagery and metrical forms derive from Dante.

## Drama

Apart from the short-lived attempt by T.S. Eliot and Christopher Fry to bring about a renaissance of verse drama, theatre in the late 1940s and early 1950s was most notable for the continuing supremacy of the well-made play, which focused upon, and mainly attracted as its audience, the comfortable middle class. The most accomplished playwright working within this mode was Terence Rattigan, whose carefully crafted, conventional-looking plays—in particular, *The Winslow Boy* (1946), *The Browning Version* (1948), *The Deep Blue Sea* (1952), and *Separate Tables* (1954)—affectingly disclose desperations, terrors, and emotional forlornness concealed behind reticence and gentility. In 1956 John Osborne's *Look Back in Anger* forcefully signaled the start of a very different dramatic tradition. Also working within this tradition was John Arden, whose dramas employ some of Bertold Brecht's



theatrical devices. Arden wrote historical plays (*Serjeant Musgrave's Dance* [1959], *Armstrong's Last Goodnight* [1964]) to advance radical social and political views and in doing so provided a model that several later left-wing dramatists followed.

An alternative reaction against drawing-room naturalism came from the Theatre of the Absurd. Some of Beckett's themes and techniques are discernible in the drama of Harold Pinter. Characteristically concentrating on two or three people maneuvering for sexual or social superiority in a claustrophobic room, works such as *The Birthday Party* (1958), *The Caretaker* (1960), *The Homecoming* (1965), *No Man's Land* (1975), and *Moonlight* (1993) are potent dramas of menace in which a slightly surreal atmosphere contrasts with and undermines dialogue of tape-recorder authenticity. Joe Orton's anarchic black comedies—*Entertaining Mr. Sloane* (1964), *Loot* (1967), and *What the Butler Saw* (1969)—put theatrical procedures pioneered by Pinter at the service of outrageous sexual farce (something for which Pinter himself also showed a flair in television plays such as *The Lover* [1963] and later stage works such as *Celebration* [2000]). Orton's taste for dialogue in the epigrammatic style of Oscar Wilde was shared by one of the wittiest dramatists to emerge in the 1960s, Tom Stoppard. In plays from *Rosencrantz and Guildenstern Are Dead* (1966) to later triumphs such as *Arcadia* (1993) and *The Invention of Love* (1997), Stoppard set intellectually challenging concepts ricocheting in scenes glinting with the to-and-fro of polished repartee. The most prolific comic playwright from the 1960s onward was Alan Ayckbourn, whose often virtuoso feats of stagecraft and theatrical ingenuity made him one of Britain's most popular dramatists. Ayckbourn's plays showed an increasing tendency to broach darker themes and were especially scathing (for instance, in *A Small Family Business* [1987]) on the topics of the greed and selfishness that he considered to have been promoted by Thatcherism, the prevailing political philosophy in 1980s Britain.

Irish dramatists other than Beckett also exhibited a propensity for combining comedy with something more sombre. Their most recurrent subject matter during the last decades of the 20th century was small-town provincial life. Brian Friel (*Dancing at Lughnasa* [1990]), Tom Murphy (*Conversations on a Homecoming* [1985]), Billy Roche (*Poor Beast in the Rain* [1990]), Martin McDonagh (*The Beauty Queen of Leenane* [1996]), and Conor McPherson (*The Weir* [1997]) all wrote effectively on this theme.

Playwrights who had much in common with Arden's ideological beliefs and his admiration for Brechtian theatre—Edward Bond, Howard Barker, Howard Brenton—maintained a steady output of parable-like plays dramatizing radical left-wing doctrine. David Edgar developed into a dramatist of impressive span and depth with plays such as *Destiny* (1976) and *Pentecost* (1994), his masterly response to the collapse of communism and rise of nationalism in eastern Europe.

Hare also wrote political plays for television, such as *Licking Hitler* (1978) and *Saigon: Year of the Cat* (1983). Trevor Griffiths, author of dialectical stage plays clamorous with debate, put television drama to the same use (*Comedians* [1975] had particular impact). Dennis Potter, best known for his teleplay *The Singing Detective* (1986), deployed a wide battery of the medium's resources, including extravagant fantasy and sequences that sarcastically counterpoint popular music with scenes of brutality, class-based callousness, and sexual rapacity. Potter's works transmit his revulsion, semireligious in nature, at what he saw as widespread hypocrisy, sadism, and injustice in British society. His masterpieces, though, are dramatic monologues written for television—*A Woman of No Importance* (1982) and 12 works he called *Talking Heads* (1987) and *Talking Heads 2* (1998). In these television plays, Bennett's comic genius for capturing the rich waywardness of everyday speech combines with psychological acuteness, emotional delicacy, and a melancholy consciousness of life's transience.

## The 21st Century

As the 21st century got under way, history remained the outstanding concern of English literature. Although contemporary issues such as global warming and international conflicts (especially the

Second Persian Gulf War and its aftermath) received attention, writers were still more disposed to look back. Bennett's play *The History Boys* (filmed 2006) premiered in 2004; it portrayed pupils in a school in the north of England during the 1980s. Although *Cloud Atlas* (2004)—a far-reaching book by David Mitchell, one of the more ambitious novelists to emerge during this period—contained chapters that envisage future eras ravaged by malign technology and climactic and nuclear devastation, it devoted more space to scenes set in the 19th and early 20th centuries. In doing so, it also displayed another preoccupation of the 21st century's early years: the imitation of earlier literary styles and techniques. There was a marked vogue for pastiche and revisionary Victorian novels (of which Michel Faber's *The Crimson Petal and the White* [2002] was a prominent example). McEwan's *Atonement* (2001) worked masterly variations on the 1930s fictional procedures of authors such as Elizabeth Bowen. In *Saturday* (2005), the model of Virginia Woolf's fictional presentation of a war-shadowed day in London in *Mrs. Dalloway* (1925) stood behind McEwan's vivid depiction of that city on Feb. 15, 2003, a day of mass demonstrations against the impending war in Iraq. Heaney continued to revisit the rural world of his youth in the poetry collections *Electric Light* (2001) and *District and Circle* (2006) while also reexamining and reworking classic texts, a striking instance of which was *The Burial at Thebes* (2004), which infused Sophocles' *Antigone* with contemporary resonances. Although they had entered into a new millennium, writers seemed to find greater imaginative stimulus in the past than in the present and the future.

### 7.3 INDIAN LITERATURE

Contemporary Indian Literature which is only one and a half centuries old is marked by amazing variables in both the litterateurs and the regions through which it was produced.

Before delving deeply into the exceedingly diversified genre of contemporary Indian literature, it is of tremendous importance to comprehend the fraternal terms of 'modern', 'modernity' and 'modernisation' in the Indian context. These three terms in the modern context are quite significant and highly condensed terms for historical experiences. Keeping in mind the chronological pattern, the twentieth century is considered to be more modern than the nineteenth century, but that does not exclude the 19th century from contemporary literature in India genre. The criterion involved here is not qualitative, but rather simplistic. Furthermore, anything which is fashionable today is considered modern whether it is desirable or not.

However, the more significant aspect of modernity is a value-based approach. Particular attitudes and ideas are conceived more progressive and hence it is natural to condition them as modern as opposed to what existed before. The chronological sense is in a way implicit in this concept. The Indian context of contemporary literature bears an essential relation with the social and political history of the country during the mid-19th century, which indeed had marked a breakthrough. English education had gradually disseminated in India during the first half of the 19th century, but its effect is seen manifestly in Indian literary creation only in the second half of the century. A new approach towards literature had emerged in the major languages. There indeed had existed an unambiguous novelty in form and content, mostly in both literatures, as form and content are always cohesively bound together.

#### Language in Contemporary Indian Literature

The distinct Indian flavour was back in the English language and thus the works of the modern Indian writers reflected the Indianised English. Be it Salman Rushdie, Shahshi Tharoor or Amitav Ghosh the deconstruction of the British of English was quite evident. The regional languages were freely used in the prose forms; thus once again breaking, restructuring and adding a new twist and dimension to the traditional narrative patterns. Hindi, Gujarati, Bengali, Telugu, Tamil, Kannada, Marathi writers adhered to the 'modern' and 'post modern' idiom of writing. For instance, Mulk Raj Anand's

work is replete with Hindi and Punjabi words like 'haanaaī', 'saalamhuzoorī', 'shabashshabash' (Coolie). Most path breaking is Arundhati Roy's use of untranslated Malayalam words in day to day conversations in her **The God of Small Things** like 'chacko sir vannu', 'she is very beautiful sundarikutty', 'oower, orkunniley, kushambi.

As far as poetry was concerned, it did not necessarily rhyme. Rather rhyme was done away with consciously to bring forth the discordance in the life of modern man. Both Indian English and regional poems deliberately distanced themselves from rhythm.

### **Themes in Contemporary Indian Literature and Post-Colonialism**

Post independence, India was faced with a number of crises including social, political and economic. The society was in a continuous state of flux. This time the writers were no more eulogising their nation. Rather they were bringing to the forefront the reality through their works. Both verse and prose were time and again emphasising on the dominant crises. In order to establish a new narrative, to break away from the colonial mind set, contemporary Indian writers adapted new narrative patterns to put through their notions.

### **Experimentation in Contemporary Indian English Literature**

Making a move from the 18th or 19th century, that had indeed sowed the budding phase of then referred contemporary Indian literature, writers belonging to contemporary India are additionally very conscious about their own culture and traditions. Hence can be witnessed a massive body of vernacular language and literature flourishing in it. While some of the authors pen in English, most of them continue to write in their colloquial languages. The philosophy and thought behind their works exhibit influences of western thoughts and principles. It is quite laudable that these authors have been successful enough to maintain the unique flavour of their region in their works and tinge it further with a modern dimension. The literary genre of the contemporary Indian literature are manifold. Present Indian readers have novels, plays, short stories, literary criticism, science fiction and poetry to choose from.

### **Contemporary Indian Regional Literature**

Besides the Indian English Literature, the regional literature of the subcontinent reflected significant changes as well. For instance, in Marathi literature changes were creeping in after 1800 which was the period of intellectual fervour and reformist didacticism. Many English books were translated in Marathi. Ram Ganesh Gadkari and Prahlad Keshav are also shared the stage with stalwarts like, Mohan Agashe, Sriram Lagoo, Kashinath Ghanekar, Prabhakar Panshikar started playing many immortal characters written by geniuses like Vasant Kanetkar, Kusumagraj, **Vijay Tendulkar**. This movement in drama was suitably supported by Marathi films which did not become a roaring success. There were pioneers like V. Shantaram and Dadasaheb Phalke and Marathi cinema had a tremendous impact on contemporary film industry.

Modern Marathi poetry commenced with the works of Jyotibha Phule but the later poets like Keshuta Balakavi, Ravi Kiran Mandal wrote poetry inspired by romantic and Victorian English tradition. But the major paradigmatic shift occurred in the mid forties with the poetry of Mardhekar and in the nineties in the hands of Abhidhanantar and Shabadavedh. The Little Magazine movement which became powerful in the fifties because of radical and path breaking writings gained momentum in the nineties too in the hands of Manya Joshi, Hemant Divate and Sachin Ketkar.

Similar developments were also witnessed in the South Indian literary circles. In the 19th century the south Indian literature was inspired by European genres but in the end of the century things started to change with the help of modern writers like VVS Aiyar and Subhramania Bharati who started

developing new forms. Modern south Indian literature boasts of great stalwarts who have left their imprint on the mind of numerous readers the world around.

### Indian Contemporary Literatures and Post- Colonialism

Contemporary writers like Jhaver Chand Meghani, Dharamvir Bharati, Mulk Raj Anand, Arundhati Roy, Vikram Seth, Jhumpa Lahiri and Amitav Ghosh have won international awards and put India firmly on the world's literary map. The two most famous names are the Mumbai born Salman Rushdie who received a Booker prize for his *Midnight's Children* and the Kerala author Arundhati Roy who also bagged a Booker for her *God of Small Things*. Other important writers are Shashi Deshpande whose *A Matter Of Time* revolves around the problems in the middle class household when the husband leaves; Rohinton Mistry's *Family Matters* and *Fine Balance* where he deals with Indian society keeping Mumbai as the background. R.K. Narayan is another renowned south Indian writer who scaled great heights with his works revolving around the south Indian small towns of Malgudi. His chief works are *Swami and his Friends*, *The Financial Expert*, *The Guide*, *Waiting for the Mahatma* and *Malgudi Days*. Kamala Markandaya's *Nectar in a Sieve* describes the heart wrenching struggle of a south Indian woman against the ravages of time and the destructive forces of nature.

Kaka Saheb Kalelkar is another celebrated writer in pre-independent India. His philosophical writings demonstrate his vast erudition, his commentary on the *Bhagavad Gita*, his essays on culture, his travelogues, his translation of *Gitanjali* had won him applauding appreciation from all quarters. The other eminent personalities that contributed to the literature world redefining contemporary Indian literature during this period comprise: Vempalli Gangadhar, K.K. Munshi, Joy Somnath, Khushwant Singh and many others.

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### List of Postmodern Literature

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Some well known examples of postmodern literature, in chronological order, include:

- |  |   |
|--|---|
| Finnegans Wake (1939) by James Joyce [50]                        | Cat's Cradle (1963) by Kurt Vonnegut                          |
| At Swim-Two-Birds (1939) by Flann O'Brien                        | Hopscotch (1963) by Julio Cortázar                            |
| Pierre Menard, Author of the Quixote (1939) by Jorge Luis Borges | Albert Angelo (1964) by B. S. Johnson                         |
| The Third Policeman (1941, published 1967) by Flann O'Brien      | Wide Sargasso Sea (1966) by Jean Rhys                         |
| The Cannibal (1949) by John Hawkes                               | Sputnik Sweetheart (1999) by Haruki Murakami                  |
| The Ginger Man (1955) by J. P. Donleavy                          | The Crying of Lot 49 (1966) by Thomas Pynchon                 |
| The Recognitions (1955) by William Gaddis                        | Lost in the Funhouse (1968) by John Barth                     |
| The Comforters (1957) by Muriel Spark                            | Do Androids Dream of Electric Sheep? (1968) by Philip K. Dick |
| Naked Lunch (1959) by William Burroughs                          | The Left Hand of Darkness (1969) by Ursula Le Guin            |
| The Sot-Weed Factor (1960) by John Barth                         | Slaughterhouse-Five (1969) by Kurt Vonnegut                   |
| Catch-22 (1961) by Joseph Heller                                 | Yellow Back Radio Broke-Down (1969) by Ishmael Reed           |
| The Lime Twig (1961) by John Hawkes                              | The French Lieutenant's Woman (1969) by John Fowles           |
| Mother Night (1961) by Kurt Vonnegut                             | Ada or Ardor: A Family Chronicle (1969) by Vladimir Nabokov   |
| Pale Fire (1962) by Vladimir Nabokov                             | Moscow-Petushki (1970) by Venedikt Erofeev                    |
| The Man in the High Castle (1962) by Philip K. Dick              | The Atrocity Exhibition (1970) by J. G. Ballard               |
| The Bell Jar (1963) by Sylvia Plath                              |   |
| V. (1963) by Thomas Pynchon                                      |   |

- The Obscene Bird of Night (1970) by José Donoso  
 Another Roadside Attraction (1971) by Tom Robbins  
 Double or Nothing (1971) by Raymond Federman  
 Fear and Loathing in Las Vegas (1971) by Hunter S. Thompson  
 The Monster at the End of This Book (1971) by Jon Stone  
 Invisible Cities (1972) by Italo Calvino  
 Mumbo Jumbo (1972) by Ishmael Reed  
 Chimera (1972) by John Barth  
 Crash (1973) by J. G. Ballard  
 Breakfast of Champions (1973) by Kurt Vonnegut  
 Gravity's Rainbow (1973) by Thomas Pynchon[51]  
 The Magus (1973) by John Fowles  
 Alphabetical Africa (1974) by Walter Abish  
 The Last Days of Louisiana Red (1974) by Ishmael Reed  
 J R (1975) by William Gaddis  
 The Illuminatus! Trilogy (1975) by Robert Shea and Robert Anton Wilson  
 The Dead Father (1975) by Donald Barthelme  
 Dhalgren (1975) by Samuel R. Delany  
 Options (1975) by Robert Sheckley  
 The Alteration (1976) by Kingsley Amis  
 Even Cowgirls Get the Blues (1976) by Tom Robbins  
 Almost Transparent Blue (1976) by Ryu Murakami  
 Ratner's Star (1976) by Don DeLillo  
 Ceremony (1977) by Leslie Marmon Silko  
 A Scanner Darkly (1977) by Philip K. Dick  
 The Public Burning (1977), by Robert Coover  
 Life: A User's Manual (1978) by Georges Perec  
 The Twyborn Affair (1979) by Patrick White  
 If on a winter's night a traveler (1979) by Italo Calvino  
 Mulligan Stew (1979) by Gilbert Sorrentino  
 How German Is It (1980) by Walter Abish  
 Coin Locker Babies (1980) by Ryu Murakami  
 Nikopol Trilogy (1980–1993) by Enki Bilal  
 Kindred (1979) by Octavia Butler  
 Housekeeping (1980) by Marilynne Robinson  
 Still Life with Woodpecker (1980) by Tom Robbins  
 VALIS (1981) by Philip K. Dick  
 Sixty Stories (1981) by Donald Barthelme  
 Lanark: A Life in Four Books (1981) by Alasdair Gray  
 The Transmigration of Timothy Archer (1982) by Philip K. Dick  
 Mantissa (1982) by John Fowles  
 Waterland (1983) by Graham Swift  
 Brilliant Creatures (1983) by Clive James  
 The Name of the Rose (1983) by Umberto Eco  
 Neuromancer (1984) by William Gibson  
 Miss Peabody's Inheritance (1983) by Elizabeth Jolley  
 Nights at the Circus (1984) by Angela Carter  
 Jitterbug Perfume (1984) by Tom Robbins  
 Blood and Guts in High School (1984) by Kathy Acker  
 Dictionary of the Khazars (1984) by Milorad Pavic  
 Democracy (1984) by Joan Didion  
 Foxybaby (1985) by Elizabeth Jolley  
 Oranges Are Not the Only Fruit (1985) by Jeanette Winterson  
 Fantasia: An Algerian Cavalcade (1985) by Assia Djebar  
 Less Than Zero (1985) by Bret Easton Ellis  
 The New York Trilogy (1985–86) by Paul Auster  
 White Noise (1985) by Don DeLillo  
 A Maggot (1985) by John Fowles  
 Hard-Boiled Wonderland and the End of the World (1985) by Haruki Murakami  
 The Infinite Deadlock (1985–1988) by Dmitry Galkovsky  
 Watchmen (1986–87) by Alan Moore and Dave Gibbons  
 The Well (1986) by Elizabeth Jolley  
 Memoirs of Many in One (1986) by Patrick White  
 Kisses of the Enemy (1987) by Rodney Hall  
 Moon Tiger (1987) by Penelope Lively  
 Women and Men (1987) by Joseph McElroy  
 Beloved (1987) by Toni Morrison  
 The Mezzanine (1988) by Nicholson Baker  
 Foucault's Pendulum (1988) by Umberto Eco  
 Braschi's Empire of Dreams (1988) by Giannina Braschi



- Wittgenstein's Mistress (1988) by David Markson  
Tracks (1988) by Louise Erdrich  
London Fields (1989) by Martin Amis  
The Sandman (1989–1996) by Neil Gaiman  
The Black Book (1990) by Orhan Pamuk  
Haroun and the Sea of Stories (1990) by Salman Rushdie  
My Cousin, My Gastroenterologist (1990) by Mark Leyner  
The Things They Carried (1990) by Tim O'Brien  
Almanac of the Dead (1991) by Leslie Marmon Silko  
Omon Ra (1991) by Victor Pelevin  
Maus (1991) by Art Spiegelman  
The Gold Bug Variations (1991) by Richard Powers  
American Psycho (1991) by Bret Easton Ellis  
What a Carve Up! (1991) by Jonathan Coe  
Generation X: Tales for an Accelerated Culture (1991) by Douglas Coupland  
Snow Crash (1992) by Neal Stephenson  
Vurt (1993) by Jeff Noon  
A Frolic of His Own (1994) by William Gaddis  
Astronautilía Hvezdoplavba (1995) by Jan Kresadlo  
Galatea 2.2 (1995) by Richard Powers  
The Tunnel (1995) by William H. Gass  
Reservation Blues (1995) by Sherman Alexie  
The Wind-Up Bird Chronicle (1995) by Haruki Murakami  
Infinite Jest (1996) by David Foster Wallace  
Chapayev and Void (1996) by Victor Pelevin  
Fight Club (1996) by Chuck Palahniuk  
Mason & Dixon (1997) by Thomas Pynchon  
Underworld (1997) by Don DeLillo  
In the Miso Soup (1997) by Ryu Murakami  
Transmetropolitan (1997-2002) by Warren Ellis and Darick Robertson  
Yo-Yo Boing! (1998) by Giannina Braschi  
Glamorama (1998) by Bret Easton Ellis  
Zero Degree (1998) by Charu Nivedita  
Koolhaas: The Art of War (1998) by Rabih Alameddine  
My Name Is Red (1998) by Orhan Pamuk  
Tomcat in Love (1998) by Tim O'Brien  
Generation "?" (1999) by Victor Pelevin  
The Rings of Saturn (1999) by W. G. Sebald  
Q (1999) by Luther Blissett  
Motherless Brooklyn (1999) by Jonathan Lethem  
White Teeth (2000) by Zadie Smith  
Morning and Evening (2000) by Jon Fosse  
An Invisible Sign of My Own: A Novel (2000) by Aimee Bender  
The Blind Assassin (2001) by Margaret Atwood  
Austerlitz (2001) by W. G. Sebald  
Everything Is Illuminated (2002) by Jonathan Safran Foer  
You Shall Know Our Velocity (2002) by Dave Eggers  
Kafka on the Shore (2002) by Haruki Murakami  
2666 (2004) by Roberto Bolaño  
After Dark (2004) by Haruki Murakami  
On Beauty (2005) by Zadie Smith  
Lunar Park (2005) by Bret Easton Ellis  
Against the Day (2005) by Thomas Pynchon  
Never Let Me Go (2005) by Kazuo Ishiguro  
Lullabies for Little Criminals (2006) by Heather O'Neill  
What Is the What (2006) by Dave Eggers  
The Last Novel (2007) by David Markson  
The City & the City (2009) by China Miéville  
Generation A (2009) by Douglas Coupland  
Inherent Vice (2009) by Thomas Pynchon  
Z213: Exit (2009) by Dimitris Lyacos  
1Q84 (2009–2010) by Haruki Murakami  
Witz (2010) by Joshua Cohen  
The Pale King (2011) by David Foster Wallace  
United States of Banana (2011) by Giannina Braschi  
Home (2012) by Toni Morrison  
Middle C (2013) by William H. Gass  
Bleeding Edge (2013) by Thomas Pynchon  
Taipei (2013) by Tao Lin  
A Brief History of Seven Killings (2014) by Marlon James  
With the People from the Bridge (2014) by Dimitris Lyacos

**Dame Rose Macaulay**

- *Southey in Portugal* (1945)
- *Evelyn Waugh* (1946)
- *Pleasure of Ruins* (1953)
- *Letters to a Friend 1950–52* (1961)
- *Letters to a Sister* (1964)
- *They Went to Portugal Too* (1990)

**Elizabeth Bowen**

- *The Heat of the Day* (1949)
- *Eva Trout* (1968)
- *The Demon Lover and Other Stories* (1945)
- *Ivy Gripp'd the Steps and Other Stories* (1946,)
- *Stories by Elizabeth Bowen* (1959)
- *A Day in the Dark and Other Stories* (1965)
- *The Collected Stories of Elizabeth Bowen* (1980)
- *The Bazaar and Other Stories* (2008) - edited by Allan Hepburn

**Non-fiction books**

- *Bowen's Court* (1964)
- *Anthony Trollope: A New Judgement* (1946)
- *Why Do I Write?: An Exchange of Views between Elizabeth Bowen, Graham Greene and V.S. Pritchett* (1948)
- *Collected Impressions* (1950)
- *The Shelbourne* (1951)
- *A Time in Rome* (1960)
- *Afterthought: Pieces About Writing* (1962)

**Rebecca west**

- *The Return of the Soldier* (1918), *The Judge* (1922), *The Thinking Reed* (1936), *The Fountain Overflows* (1956), *This Real Night* (1984), *Cousin Rosamund* (1985), *The Birds Fall Down* (1966), *Sunflower* (1986), *The Sentinel* (2002),

**Non-fiction**

- *The Meaning of Treason* (1949)
- *The New Meaning of Treason* (1964)
- *Family Memories: An Autobiographical Journey* (1987)

- *The Selected Letters of Rebecca West* (2000)
- *Survivors in Mexico* (2003)
- *Woman as Artist and Thinker* (2005)
- *The Essential Rebecca West: Uncollected Prose* (2010)

**Graham Greene**

- *The Heart of the Matter* (1948)
- *The Third Man* (1949),
- *The End of the Affair* (1951)
- *Twenty-One Stories* (1954)
- *Loser Takes All* (1955)
- *The Quiet American* (1955)
- *The Human Factor* (1978)
- *Doctor Fischer of Geneva* (1980)
- *Monsignor Quixote* (1982)
- *The Last Word* (1990)

**Bibliography**

- *A Question of Upbringing* (1951)
- *At Lady Molly's* (1957)
- *The Military Philosophers* (1968)
- *Books Do Furnish a Room* (1971)
- *Temporary Kings* (1973)
- *Hearing Secret Harmonies* (1975)

**Partial bibliography of other novels, plays, and works:**

- *John Aubrey and His Friends* (1948)
- *Two Plays: The Garden God, The Rest I'll Whistle* (1971)
- *O, How the Wheel Becomes It! (novel)* (1983)
- *The Fisher King* (1986)
- *Some Poets, Artists & 'A Reference for Mellors'*, 2005
- *The Acceptance of Absurdity*. Anthony Powell & Robert Vanderbilt: Letters 1952 - 1963. Edited by John Saumarez Smith & Jonathan Kooperstein. Maggs Brothers, London 2011

**Diaries**

- *Journals 1982–1986* (1995)
- *Journals 1987–1989* (1996)
- *Journals 1990–1992* (1997)

**George Bernard Shaw****Full length plays**

- *Saint Joan*
- *The Apple Cart*
- *Too True to Be Good*
- *On the Rocks*
- *The Simpleton of the Unexpected Isles*
- *The Millionairess*
- *Geneva*
- *In Good King Charles's Golden Days*
- *Buoyant Billions*

**Short plays**

- *A Village Wooing*
- *The Six of Calais*
- *Cymbeline Refinished*
- *Farfetched Fables*
- *Shakes versus Shav*
- *Why She Would Not*

**Anthony Powell**

- *A Question of Upbringing* (1951)
- *A Buyer's Market* (1952)
- *The Acceptance World* (1955)
- *Books Do Furnish a Room* (1971)
- *Temporary Kings* (1973)
- *Hearing Secret Harmonies* (1975)

**Partial bibliography of other novels, plays, and works:**

- *John Aubrey and His Friends* (1948)
- *Two Plays: The Garden God, The Rest I'll Whistle* (1971)
- *O, How the Wheel Becomes It!* (novel) (1983)
- *The Fisher King* (1986)
- *A Writer's Notebook*, 2001
- *Miscellaneous Verdicts. Writings on Writers 1946-1989*, 1990
- *Under Review. Further Writings on Writers 1946-1989*, 1991
- *Some Poets, Artists & 'A Reference for Mellors'*, 2005

**Christopher Fry**

- *A Phoenix Too Frequent* (1946)

- *The Firstborn* (1946)
- *The Lady's Not for Burning* (1948)
- *Thor, With Angels* (1948)
- *The Lark* (1955), adapted from Jean Anouilh's play
- *Tiger At The Gates* (1956), adapted from Jean Giraudoux's play
- *Crown of the Year* (1958), music by Michael Tippett
- *Duel of Angels* (1958), adapted from Jean Giraudoux's play *Pour Lucrèce*
- *Curtmantle* (1961)
- *One Thing More (or Caedmon Construed)* (1986)
- *A Ringing of Bells* (2001)

**Arthur Miller****Stage plays**

- *All My Sons* (1947)
- *Death of a Salesman* (1949)
- *The Crucible* (1953)
- *A View from the Bridge* (1955)
- *A Memory of Two Mondays* (1955)
- *The Last Yankee* (1991)
- *The Ride Down Mt. Morgan* (1991)
- *Broken Glass* (1994)
- *Mr Peter's Connections* (1998)
- *Resurrection Blues* (2002)
- *Finishing the Picture* (2004)

**Radio plays**

- *The Story of Gus* (1947)

**Screenplays**

- *The Hook* (1947)
- *All My Sons* (1948)
- *Death of a Salesman* (1985)
- *The Crucible* (1995)
- *Mr. Peters' Connections* (1998)
- *Assorted fictionFocus* (novel, 1945)
- *Presence: Stories* (short stories, 2007)

**Non-fiction**

- *Situation Normal* (1944), *In Russia* (1969), *In the Country* (1977), *Chinese Encounters* (1979), *Salesman in Beijing* (1984), *Timebends: A Life*, Methuen London (1987)

Collections Martin, Robert A. (ed.), "The theater essays of Arthur Miller, Steven R Centola,

### Tennessee Williams

#### Plays

##### Apprentice plays

- *You Touched Me* (1945)
- *Stairs to the Roof* (1947)

##### Major plays

- *A Streetcar Named Desire* (1947).
- *The Night of the Iguana* (1961)
- *The Eccentricities of a Nightingale* (1962)
- *The Milk Train Doesn't Stop Here Anymore* (1963)
- *The Mutilated* (1965)
- *The Seven Descents of Myrtle* (1968, aka *Kingdom of Earth*)
- *In the Bar of a Tokyo Hotel* (1969)
- *Will Mr. Merriweather Return from Memphis?* (1969)
- *The Notebook of Trigorin* (1980)
- *Something Cloudy, Something Clear* (1981)
- *A House Not Meant to Stand* (1982)
- *In Masks Outrageous and Austere* (1983)

##### Novels

- *The Roman Spring of Mrs. Stone* (1950) and *the World of Reason* (1975)

##### Screenplays and teleplays

- *The Glass Menagerie* (1950)
- *A Streetcar Named Desire* (1951)
- *The Rose Tattoo* (1955)
- *Boom!* (1968)
- *The Loss of a Teardrop Diamond* (2009; screenplay from 1957)

##### Short stories

- *The Resemblance Between a Violin Case and a Coffin* (1951)
- *Hard Candy: A Book of Stories* (1954)
- *One Arm and Other Stories* (1967)
- *Eight Mortal Ladies Possessed: a Book of Stories* (1974)
- *It Happened the day the Sun Rose, and Other Stories* (1981)

#### Poetry

- *In the Winter of Cities* (1956)
- *Androgyne, Mon Amour* (1977)

### Samuel Beckett

#### Theatre

- *Human Wishes* (published 1984)
- *Eleutheria* (written 1947 in French; published in French 1995, and English 1996)
- *En attendant Godot* (published 1952, performed, 1953) (*Waiting for Godot*, pub. 1954, perf. 1955)
- *as Spiel*, 1963; English version 1964)
- *Come and Go* (first performed in German, then English, 1966)
- *Rockaby* (first performed 1981)
- *Ohio Impromptu* (first performed 1981)
- *Catastrophe* (*Catastrophe et autres dramatiques*, first performed 1982)
- *What Where* (first performed 1983)

#### Radio

- *All That Fall* (broadcast 1957)
- *From an Abandoned Work* (broadcast 1957)
- *Embers* (broadcast 1959)

#### Television

- *Eh Joe* with Jack MacGowran (broadcast 1966)
- *Beginning To End* with Jack MacGowran (1965)
- *Ghost Trio* (broadcast 1977)
- *Beckett Directs Beckett* (1988/92)

#### Cinema

- *Film* (1965)

#### Novels

- *Dream of Fair to Middling Women* (written 1932; published 1992)
- *L'innommable* (1953); *The Unnamable* (1958)
- *Comment c'est* (1961); *How It Is* (1964)
- *Mercier and Camier* (written 1946, published 1970); English translation (1974)

#### Short prose

- "L'Expulsé", written 1946, in *Nouvelles et Textes pour rien* (1955); "The Expelled" *Stories and Texts for Nothing* (1967)

- "As the Story was Told" (1990)
- The Complete Short Prose: 1929-1989,
- Gontarski. New York: Grove Press, 1995

**Non-fiction**

- Three Dialogues (with Georges Duthuit and Jacques Putnam) (1949)

**Poetry collections**

- Whoroscope (1930)
- Echo's Bones and other Precipitates (1935)
- Poèmes (1968, expanded 1976, 1979, 1992)
- Poems in English (1961) Translation collections and long works
- Anna Livia Plurabelle (James Joyce, French translation by Beckett and others) (1931)
- Negro: an Anthology (Nancy Cunard, editor) (1934)

**Sir William Golding****Poetry**

- Poems (1934)

**Drama**

- The Brass Butterfly (1958)

**Novels**

- Lord of the Flies (1954)
- The Inheritors (1955)
- The Paper Men (1984)
- Rites of Passage (1980)
- Close Quarters (1987)
- Fire Down Below (1989)
- The Double Tongue (posthumous publication 1995)

**Non-fiction**

- The Hot Gates (1965)
- A Moving Target (1982)
- An Egyptian Journal (1985)

**Henry Miller**

- Tropic of Cancer , Tropic of Capricorn , Sexus (The Rosy Crucifixion,) Black Spring , Plexus (The Rosy Crucifixion), The Colossus of Maroussi , Quiet Days in Clichy , Nexus (The Rosy Crucifixion)

**Lawrence Durrell****Novels**

- Cefalu (1947; republished as The Dark Labyrinth in 1958)
- White Eagles Over Serbia (1957)
- The Alexandria Quartet (1962)
- Nunquam (1970)
- The Avignon Quintet (1992)
- Monsieur: or, The Prince of Darkness (1974)
- Livia: or, Buried Alive (1978)
- Quinx: or, The Ripper's Tale (1985)
- Judith (2012, written 1962-c. 1966)
- Caesar's Vast Ghost (1990)

**Poetry**

- Cities, Plains and People (1946)
- On Seeming to Presume (1948)
- The Suchness of the Old Boy (1972)
- Collected Poems: 1931-1974 Edited by James A. Brigham (1980)
- Selected Poems of Lawrence Durrell Edited by Peter Porter (2006)

**Drama**

- Bromo Bombastes, under the pseudonym Gaffer Peeslake (1933)
- Sappho: A Play in Verse (1950)
- An Irish Faustus: A Morality in Nine Scenes (1963)
- Acte (1964)

**Humour**

- Esprit de Corps (1957)
- Stiff Upper Lip (1958)
- Sauve Qui Peut (1966)

**Letters and essays**

- A Key to Modern British Poetry (1952)
- Lawrence Durrell and Henry Miller: A Private Correspondence (1962) edited by George Wickes
- Letters to Jean Fanchette (1988), edited by Jean Fanchette

**Angus Wilson****Novels**

- The Old Men at the Zoo (1961)



- Late Call (1964)
- No Laughing Matter (1967)
- As If By Magic (1973)
- Setting the World on Fire (1980)

**Short story collections**

- The Wrong Set (1949)
- Such Darling Dodos (1950)
- A Bit Off the Map (1957)
- Death Dance (selected stories, 1969)

**Play**

- The Mulberry Bush (1955)

**Dame Muriel Spark****Novels**

- The Comforters (1957)
- Robinson (1958)
- Memento Mori (1959)
- The Ballad of Peckham Rye (1960)
- The Bachelors (1960)
- The Prime of Miss Jean Brodie (1961)
- The Girls of Slender Means (1963)
- The Mandelbaum Gate (1965)
- The Public Image (1968)
- The Driver's Seat (1970)
- Not to Disturb (1971)
- The Hothouse by the East River (1973)
- The Abbess of Crewe (1974)
- The Takeover (1976)
- Reality and Dreams (1996)
- Aiding and Abetting (2000)
- The Finishing School (2004)

**E. M. Forster****Short Stories**

- Collected Short Stories (1947)
- "The Story of a Panic"
- "The Other Side of the Hedge"
- "The Celestial Omnibus"
- "Other Kingdom"
- "The Curate's Friend"
- "The Road from Colonus"
- "The Machine Stops"
- "The Point of It"

- "Mr Andrews"
- "Co-ordination"
- "The Story of the Siren"
- "The Eternal Moment"
- "Ansell"
- "Albergo Empedocle"
- "The Classical Annex"
- "The Torque"
- "The Other Boat"

**Film scripts**

- A Diary for Timothy (1945) (directed by Humphrey Jennings, spoken by Michael Redgrave)

**Libretto**

- Billy Budd (1951) (with Eric Crozier; based on Melville's novel, for the opera by Benjamin Britten)

**Collections of essays and broadcasts**

- Abinger Harvest (1936)
- Two Cheers for Democracy (1951)
- The Prince's Tale and Other Uncollected Writings (1998)

**Literary criticism**

- Aspects of the Novel (1927)
- The Feminine Note in Literature (posthumous) (2001)
- The Creator as Critic and Other Writings

**Biography**

- Goldsworthy Lowes Dickinson (1934)
- Marianne Thornton, A Domestic Biography (1956)
- Travel writing Alexandria: A History and Guide (1922)
- Pharos and Pharillon (A Novelist's Sketchbook of Alexandria Through the Ages) (1923)
- The Hill of Devi (1953)

**Miscellaneous writings**

- Selected Letters (1983-85)
- Commonplace Book (facsimile ed. 1978; edited by Philip Gardner, 1985)
- Locked Diary (2007) (held at King's College, Cambridge)
- Arctic Summer (2003)

**H.G. Wells**

- 1953 - Peter Pan, an animated film produced by Walt Disney adapted from the play.
- 2003 - Peter Pan, a live action film released by Universal Pictures, Columbia Pictures and Revolution Studios, directed by P. J. Hogan, starring Jeremy Sumpter as Peter and Jason Isaacs as Hook.
- 1991 - Hook, a live-action sequel directed by Steven Spielberg, starring Robin Williams as the adult Peter Banning, Dustin Hoffman as Hook and Julia Roberts as Tinker Bell.
- 2002 - Return to Never Land, an animated sequel to the 1953 Disney film.
- 2015 - Pan, a live-action origin film directed by Joe Wright, released by Warner Bros., starring Levi Miller as Peter, Hugh Jackman as Blackbeard and Garrett Hedlund as Hook.

**Oscar Wilde**

- The Ballad of Reading Gaol (1898, poem)

**J. B. Priestley**

- Novels [Three Men in New Suits (1945)
- Bright Day (1946)
- Jenny Villiers (1947)
- Festival at Farbridge (1951)
- Low Notes on a High Level (1954)
- Lost Empires (1965)
- It's an Old Country (1967)
- The Image Men Vol. 1: Out of Town (1968)
- The Image Men Vol. 2: London End (1968)
- The Other Place (1952) (Short Stories)
- Snoggle (1971) (Novel for children)
- The Other Window (1975) (A screenplay written in collaboration with Jacquetta Hawkes as part the Shadows television series)
- The Carfitt Crisis (1975) (Two novellas and a short story)
- An Inspector Calls (1945)
- The Linden Tree (1947)
- Last Holiday (1950, wrote story, screenplay and produced the film)
- His play The Thirty-first of June was first produced in Toronto in 1957.

- The Thirty-first of June: A Tale of True Love, - BBC radio dramatisation; one and a half hours
- Literature and Western Man (1960)
- Charles Dickens and his world (1969)

**Social and political works**

- The Prince of Pleasure and his Regency (1969)
- The Edwardians (1970)
- The English (1973)

**Autobiography and essays**

- Journey Down a Rainbow (1955)
- Margin Released (1962)
- The Moments and Other Pieces (1966)

**W. Somerset Maugham**

- Dirty Gertie from Harlem U.S.A. (1946). Unauthorized film version of "Miss Thompson" with an all-black cast, directed by Spencer Williams.
- The Razor's Edge (1946) featuring Tyrone Power and Gene Tierney. Based on the book of the same name.
- Of Human Bondage (1946) version starring Eleanor Parker.
- Quartet (1948) Maugham appears as himself in introductions. Based on four of his short stories.
- Trio (1950) Maugham appears as himself in introductions. Another collection based on short stories.
- Encore (1951) Maugham appears as himself in introductions. A third collection of Maugham short stories.
- The Letter (1969) starring Eileen Atkins. Based on play of the same name. (Made for television.)
- Theatre (1978) starring Vija Artmane. Based on the novel of the same name.
- The Letter (1982) featuring Lee Remick, Jack Thompson and Ronald Pickup. Based on play of the same name. (Made for television.)
- The Razor's Edge (1984) with Bill Murray. Based on the novel by the same name.
- Up at the Villa (2000) starring Kristin Scott Thomas and Sean Penn, directed by Philip Haas. Based on the novella of the same name.

- Being Julia (2004) featuring Annette Bening. Based on the novel Theatre.
- The Painted Veil (2006) with Naomi Watts and Edward Norton. Based on the novel of the same name.

### W. H. Auden

#### Books

- The Collected Poetry of W. H. Auden (New York, 1945; includes new poems) (dedicated to Christopher Isherwood and Chester Kallman).
- The Age of Anxiety: A Baroque Eclogue (New York, 1947; London, 1948; verse; won the 1948 Pulitzer Prize for Poetry) (dedicated to John Betjeman).
- Collected Shorter Poems, 1930-1944 (London, 1950; similar to 1945 Collected Poetry) (dedicated to Christopher Isherwood and Chester Kallman).
- The Enchafèd Flood (New York, 1950; London, 1951; prose) (dedicated to Alan Ansen).
- Nones (New York, 1951; London, 1952; poems) (dedicated to Reinhold and Ursula Niebuhr)
- The Shield of Achilles (New York, London, 1955; poems) (won the 1956 National Book Award for Poetry)
- Collected Longer Poems (London, 1968; New York, 1969).
- Secondary Worlds (London, New York, 1969; prose) (dedicated to Valerie Eliot).[
- City Without Walls and Other Poems (London, New York, 1969) (dedicated to Peter Heyworth).
- A Certain World: A Commonplace Book (New York, London, 1970; quotations with commentary) (dedicated to Geoffrey Grigson).
- Epistle to a Godson and Other Poems (London, New York, 1972) (dedicated to Orlan Fox).
- Forewords and Afterwords (New York, London, 1973; essays) (dedicated to Hannah Arendt).
- Thank You, Fog: Last Poems (London, New York, 1974) (dedicated to Michael and Mary Yates).

#### Film scripts and opera libretti

- The Rake's Progress (1951, with Chester Kallman, libretto for an opera by Igor Stravinsky).[52]
- Elegy for Young Lovers (1956, with Chester Kallman, libretto for an opera by Hans Werner Henze).[52]
- The Bassarids (1961, with Chester Kallman, libretto for an opera by Hans Werner Henze based on The Bacchae of Euripides).
- Runner (1962, documentary film narrative for National Film Board of Canada)[52]
- Love's Labour's Lost (1973, with Chester Kallman, libretto for an opera by Nicolas Nabokov, based on Shakespeare's play).

### Stephen Spender

#### Poetry collections

- Poems of Dedication (1947)
- The Edge of Being (1949)
- Collected Poems, 1928-1953 (1955)
- Selected Poems (1974)
- Recent Poems (1978)
- Collected Poems 1928-1985 (1986)
- Dolphins (1994)
- New Collected Poems, edited by Michael Brett, (2004)
- An Elementary Classroom

#### Drama

- Trial of a Judge (1938)
- Rasputin's End (opera libretto, music by Nicolas Nabokov, 1958)
- The Oedipus Trilogy (1985)

#### Novels and short story collections

- The Burning Cactus (1936, stories)
- The Backward Son (1940)
- Engaged in Writing (1958)
- The Temple (written 1928; published 1988)

#### Criticism, travel books and essays

- The Destructive Element (1935)
- Poetry Since 1939 (1946)
- The God That Failed (1949, with others, ex-Communists' testimonies)
- Love-Hate Relations (1974)

- Eliot (1975; Fontana Modern Masters)
- W. H. Auden: A Tribute (edited by Spender, 1975)
- The Thirties and After (1978)
- China Diary (with David Hockney, 1982)

### **Dylan Thomas**

- The Collected Poems of Dylan Thomas: The New Centenary Edition. Ed. with Introduction by John Goodby. London: Weidenfeld and Nicolson, 2014.
- Under Milk Wood, ed. Walford Davies and Ralph Maud. London: Dent, 1995
- 1972: Under Milk Wood, starring Richard Burton, Elizabeth Taylor, and Peter O'Toole
- 2009: Nadolig Plentyn yng Nghymru/A Child's Christmas in Wales, 2009 2014

### **Louis MacNeice**

#### **Poetry collections**

- Holes in the Sky (1948)
- Collected Poems, 1925-1948 (1949)
- Ten Burnt Offerings (1952)
- Autumn Sequel (1954)
- Visitations (1957)
- Solstices (1961)
- The Burning Perch (1963)
- Selected Poems (1988s, 2009)
- Collected Poems (2007)

#### **Plays**

- The Dark Tower and other radio scripts (1947)
- Goethe's Faust (1949, published 1951, a translation)

- The Mad Islands [1962] and The Administrator [1961] (1964, radio)
- Persons from Porlock [1963] and other plays for radio (1969)
- One for the Grave: a modern morality play [1958] (1968)
- Selected Plays of Louis MacNeice, ed. Alan Heuser and Peter McDonald (1993)

#### **Books (fiction)**

- Roundabout Way (1932, as "Louis Malone")
- The Sixpence That Rolled Away (1956, for children)

#### **Books (non-fiction)**

- Astrology (1964)
- Varieties of Parable (1965, criticism)
- Selected Prose of Louis MacNeice, ed. Alan Heuser (1990)

### **Siegfried Sassoon**

#### **Poetry collections**

- Collected Poems (Faber and Faber: 1947)
- Common Chords (privately printed: 1950/1951)
- Emblems of Experience (privately printed: 1951)
- The Tasking (privately printed: 1954)
- Sequences (Faber and Faber: 1956)
- Lenten Illuminations (Downside Abbey: 1959)
- The Path to Peace (Stanbrook Abbey Press: 1960)
- Collected Poems 1908-1956 (Faber and Faber: 1961)
- The War Poems ed. Rupert Hart-Davis (Faber and Faber: 1983)
- Meredith (Constable: 1948) - Biography of George Meredith



## MULTIPLE CHOICE QUESTIONS

1. Who ended her highly romantic and impressively wide ranging survey, *Pleasure of Ruins* (1953) with 'A Note on New Ruins' in which she was fascinated with the 'catastrophic tippy chaos' of a British bomb-site ?  
(A) Rose Macaulay (B) Compton-Burnett  
(C) Heany (D) Anita Desai
2. Elizabeth Bowen took as her theme the loss of innocence in the face of shallow sophistication and the flashy glamour of metropolitan values in her most Jamesian novel,  
(A) *The Last September*  
(B) *The Little Girls*  
(C) *The Death of the Heart*  
(D) *Look at all those Roses*
3. Stella Rodney and Rober Kelway appear as lovers in Bowen's  
(A) *Demon Lover*  
(B) *Heat of the Day*  
(C) *The Little Girls*  
(D) *The Death of the Heart*
4. *The Fountain overflows* is a novel whose first-person narrator tells the story with a subtle combination of adult knowingness and a sense of lost, or never-achieved, content. Who is its author ?  
(A) Rebecca West  
(B) Elizabeth Bowen  
(C) Compton-Burnett  
(D) Rose Macaulay
5. Rebecca West wrote a searching historical novel about the ideological divisions of pre-revolutionary Russia in 1966, entitled  
(A) *A Train of Powder*  
(B) *Black Lamb and Gray Falcon*  
(C) *Harriet Hume*  
(D) *The Birds Fall Down*
6. Who wrote in his autobiographical memoir *A Sort of Life* that "success is only a delayed failure" ?  
(A) Graham Greene (B) Elizabeth Bowen  
(C) John Osborne (D) Rebecca West
7. Against which novel of Graham Greene the Haitian Government had brought a case in France, claiming that it had damaged the Republic's tourist trade ?  
(A) *Brighton Rock*  
(B) *The Power and the Glory*  
(C) *The Comedians*  
(D) *The Ministry of Fear*
8. Which novel of Graham Greene bore as its epigraph a quotation from Sir Thomas Brown : "There is another man within me that is angry with me" ?  
(A) *The Power and the Glory*  
(B) *The Man Within*  
(C) *The End of the Affair*  
(D) *The Heart of the Matter*
9. The catholic boy-gangster, Pinkie, is fascinated by the idea of "Hell, Flames and damnation" in Greene's eighth novel  
(A) *The Third Man*  
(B) *The Heart of the Man*  
(C) *The Comedians*  
(D) *Brighton Rock*
10. What is Anthony Powell's sequence of 12 novels collectively known as ?  
(A) *The Soldiers Art*  
(B) *A Dance to the Music of Time.*  
(C) *A la reherche du temps perdu*  
(D) *Hearing Secret Harmonies*
11. It was assumed at the time and continues to be assumed that the play *Look Back in Angers* (1956) marked either a 'revolution'



- or a 'watershed' in the history of the modern British theatre. Who was its author ?  
(A) G.B. Shaw (B) Agatha Christie  
(C) John Osborne (D) George Orwell
12. Who is the author of successful comedies such as *A Phoenix too Frequent*, *The Lady's Not for Burning* and *Venus Observed* is  
(A) Terence Rattigan  
(B) Christopher Fry  
(C) Arthur Rowe  
(D) Anthony Powell
13. Which of the following plays is not written by Arthur Miller ?  
(A) *Death of a Salesman*  
(B) *The Crucible*  
(C) *A View from the Bridge*  
(D) *Mother Courage*
14. Who is the author of *The Glass Menagerie*, *A Streetcar Named Desire* and *Cat on a Hot Tin Roof* ?  
(A) Brecht  
(B) Greene  
(C) Tennessee Williams  
(D) Samuel Beckett
15. The most famous of Beckett's works has been his mysterious but innovative play  
(A) *Waiting for Gadot*  
(B) *Happy Days*  
(C) *Endgame*  
(D) *Embers*
16. In which of his plays Beckett uses blindness of Hamm as a mode of suggesting that one kind of deprivation may alert audiences to the force of alternative ways of perceiving ?  
(A) *Film*  
(B) *Endgame*  
(C) *Happy Days*  
(D) *Krapp's Last Tape*
17. Who is the protagonist in Osborne's *Look Back in Anger* ?  
(A) Martin  
(B) Luther  
(C) Jimmy Porter  
(D) Murphy
18. In 1992, a middle-aged Jimmy porter returned to the stage in Osborne's  
(A) *Luther*  
(B) *Footfalls*  
(C) *That Time*  
(D) *Deja Vu*
19. Osborne's pungently observant and equally pungently spiteful autobiography was named  
(A) *More Pricks than Kicks*  
(B) *A Better Class of Person*  
(C) *That Time*  
(D) *The Unnamable*
20. Samuel Beckett's biology, published together in 1959 under the English titles *Molloy*, *Malone Dies* and *The Unnamable*, was first written in  
(A) Greek  
(B) German  
(C) French  
(D) Portuguese
21. The writer, deeply influenced by the American novelist Henry Miller, born in India and the author of the overtly erotic *The Black Book : an Agon*, is  
(A) Lawrence Durrell  
(B) D.H. Lawrence  
(C) William Golding  
(D) Eric Seagal
22. William Golding's first and most enduringly popular novel, set on a desert island on which a marooned party of school boys gradually falls away from civilization, is  
(A) *The Pyramid*  
(B) *The Coral Island*  
(C) *Lord of the Flies*  
(D) *The Spire*
23. Which novel of Golding moves back to an anthropological pre-history in which the talented and brutish progenitors of *Homo Sapiens* exterminate their simpler-minded Neanderthal precursors ?

- (A) *Pincher Martin*  
 (B) *The Inheritors*  
 (C) *Free Fall*  
 (D) *The Pyramid*
24. Which novel of Golding has as its central character, Joceline, the ambitious Dean of an unnamed English Cathedral ?  
 (A) *The Pyramid*  
 (B) *Free Fall*  
 (C) *Darkness Visible*  
 (D) *The Spire*
25. Golding's *The Pyramid* (1967) was followed by what appeared to be a period of abstention from fiction, an abstention broken in 1979 by  
 (A) *Free Fall*  
 (B) *Darkness Visible*  
 (C) *Rites of Passage*  
 (D) *The Paper Men*
26. Who began his literary career with two volumes of short stories. *The Wrong Set* (1919) and *Such Darling Dodos* (1950) ?  
 (A) Emile Zola  
 (B) Moupasant  
 (C) Angus Wilson  
 (D) Iris Murdoch
27. Angus Wilson's works do not include  
 (A) *Late Call*  
 (B) *Bruno's Dream*  
 (C) *As if By Magic*  
 (D) *Setting the World on Fire*
28. Who is the author of philosophical studies such as *The Sovereignty of Good* (1970) and *Metaphysics as a Guide to Morals* (1992) ?  
 (A) Angus Wilson  
 (B) William Golding  
 (C) Muriel Spark  
 (D) Iris Murdoch
29. Iris Murdoch read Beckett's *Murphy* as an undergraduate at Oxford and paid homage to it in her first novel  
 (A) *Bruno's Dream*  
 (B) *Under the Net*  
 (C) *The Bell*  
 (D) *The Sea, The Sea*
30. Bradley Pearson, a novelist, is the narrator of Murdoch's most experimental novel  
 (A) *The Philosopher's Pupil*  
 (B) *The Black Prince*  
 (C) *The Flight from the Enchanter*  
 (D) *Under the Net*
31. Whose first novel, *The Comforters*, is concerned with a neurotic woman writer, Caroline Rose, having to come to terms with her new-found Catholicism, with her hallucinations and with her God-like status as a creator ?  
 (A) Muriel Spark  
 (B) Iris Murdoch  
 (C) L.P. Hartley  
 (D) Agatha Christie
32. What is Muriel Spark's autobiography entitled as ?  
 (A) *Vox Ego Sum Amoris*  
 (B) *Curriculum Vitae*  
 (C) *A Fairly Honourable Defeat*  
 (D) *Memento Mori*
33. The most notable of Leslie Poles Hartley's novels include  
 (A) *Eustace and Hilda*  
 (B) *The Hireling*  
 (C) *The Go-Between*  
 (D) All of the above
34. The poems *Redimiculum Matellarum* and *Briggflatts* were written by  
 (A) Philip Larkin  
 (B) Ted Hughes  
 (C) Basil Bunting  
 (D) John Betjman
35. Larkin's first volume of poetry which was published in 1945 was  
 (A) *The Whitsun Weddings*  
 (B) *The North Ship*  
 (C) *High Windows*  
 (D) None of the above

36. What has since become Larkin's most quoted line, "They fuck you up, your mum and dad", opens the poem  
(A) *Annus Mirabilis*  
(B) *This Be the Verse*  
(C) *To the Sea*  
(D) *Church Going*
37. A poet who was phenomenally successful in terms selling by 1960 became the Poet Laureate in 1972. Identify him among the following :  
(A) Philip Larkin  
(B) Ted Hughes  
(C) John Betjeman  
(D) None of the above
38. Whose two volumes of verse *A Good time was Had by All* and *Tender only to One* had received relatively little attention in their own time but achieved belated celebrity in 1957 ?  
(A) Edith Sitwell  
(B) Stevie Smith  
(C) John Betjeman  
(D) Iris Murdoch
39. The dissenting, anarchic, constantly shifting youth culture in the 1950's have been preliminarily delineated in his novels *City of Spades* and *Absolute Beginners* by  
(A) Colin MacInnes  
(B) Philip Barking  
(C) E. M. Forster  
(D) Graham Greene
40. Who is the author of *The Female Eunuch* that provided a stimulus to the development of a newly outspoken and often provocative feminism in the 1970s ?  
(A) Harold Pinter  
(B) Germaine Greer  
(C) Stevie Smith  
(D) Alan Sillitoe
41. Whose five-volume sequence *Children of Violence* deals with the developing political commitment, and the later political disillusion, of Martha Quest ?  
(A) Doris Lessing,  
(B) Germaine Greer  
(C) Anthony Burgess  
(D) John Fowles
42. Who wrote the *Wide Sargasso Sea* (1966) which can be said partly to be a rethinking of Mr. Rochester's account of his courtship and marriage as given in *Jane Eyre* ?  
(A) Barbara Pym  
(B) Jean Rhys  
(C) Angela Carter  
(D) John Fowle
43. Two men and two women who work together in a London office, are observed as they divide, briefly celebrate and privately decay in Barbara Pym's notable novel,  
(A) *A Glass of Blessing*  
(B) *Jane and Prudence*  
(C) *Quartet in Autumn*  
(D) *Excellent Women*
44. *Nights at the Circus* (1984), the story of Fevers, a cockney bird-woman, was written by  
(A) Barbara Pym  
(B) Angela Carter  
(C) Anthony Burgess  
(D) John Arden
45. Charles Smithson and Sarah Woodruff are the central characters in the most popular novel of John Fowles,  
(A) *The Collector*  
(B) *Montissa*  
(C) *The Magus*  
(D) *The French Lieutenant's Woman*
46. The autobiographical narrator of Anthony's *Earthly Powers*, who strikes up acquaintances with Joyce, Lewis, Ford Madox Ford, and Kipling, is  
(A) Alex (B) Toomey  
(C) Mozart (D) Mooney
47. Which of the following, written by Anthony Burgess, is a sharply anti-utopian vision of the technical future, told from the point of view of Alex ?

- (A) *Earthly Powers*  
 (B) *A Clockwork Orange*  
 (C) *The Wanting Seed*  
 (D) None of the above
48. *The Ice Age* (1977), a novel centred on a series of interlinked relationships all of which humorously suggest something of the shabby and disappointed state of contemporary England, is the most suggestive of novels by  
 (A) Anthony Burgess  
 (B) Margaret Drabble  
 (C) J.B. Priestley  
 (D) Angela Carter
49. Who is the author of *Live Like Pigs*, a play about the resettlement of gypsies in a housing-estate, which explores anti-social behaviour?  
 (A) Arnold Wesker  
 (B) Harold Pinter  
 (C) Joe Orton  
 (D) John Arden
50. *The Room*, *The Dumb Waiter*, *The Birthday Party* and *The Caretaker* are the first four plays of  
 (A) John Arden (B) Joe Orton  
 (C) Harold Pinter  
 (D) Arnold Wesker
51. Harold Pinter's later plays which leave a residual sense of sourness and negativity include  
 (A) *The Homecoming*  
 (B) *Old Times*  
 (C) *Betrayal*  
 (D) *All of the above*
52. Pinter's relatively recent plays *One for the Road* (1984) and *Mountain Language* (1988) are insistently concerned with acts of interrogation and with  
 (A) adultery  
 (B) language  
 (C) pettiness of values  
 (D) All of the above
53. The playwright took to writing to the press and to the theatre managers under the *nom de plume* Mrs. Edna Wethorpe and died in 1967 at the young age of thirty-four. Who is being referred to here?  
 (A) Joe Orton  
 (B) Tom Stoppard  
 (C) Caryl Churchill  
 (D) Harold Pinter
54. Joe Orton's comedies that had been completed before his untimely death include  
 (A) *Loot* (1966, published 1967)  
 (B) *The Eppingham Camp* (1967)  
 (C) *What the Butler Saw* (1969)  
 (D) All of the above
55. Henry Carr is the dim-witted central figure of what is perhaps Tom Stoppard's most sustainedly witty inventive play,  
 (A) *Travesties*  
 (B) *Jumpers*  
 (C) *The Real Inspector Hound*  
 (D) *If You're Glad I'll be Frank*
56. Stoppard's most subtle and allusive later play, which in 1998 was accorded the singular honour of being the first play of a living playwright to be produced in translation at the Salle Richelieu at the Comedie Francaise, is  
 (A) *Hapgood*  
 (B) *Professional Foul*  
 (C) *The Invention of Love*  
 (D) *Arcadia*
57. The author of *The Pope's Wedding* and *Saved*, his first plays, who sees anger and violence as the only means of self-expression open to the socially deprived, is  
 (A) Tom Stoppard  
 (B) Howard Brenton  
 (C) Edward Bond  
 (D) None of the above
58. In which play of Edward Bond, Shakespeare, in his complacent bourgeois retirement, is complicity in the economic oppression of the

- poor, but silent whom it comes to effective social protest ?  
 (A) *Lear* (B) *Bingo*  
 (C) *The Bundle* (D) *The Fool*
59. The early years of Margaret Thatcher's primeministership were remarkable for the theatrical protest against Government policies, philosophies and philistinism. Which of the following is one such instance ?  
 (A) Hare's *The Great Exhibition*  
 (B) Griffith's *Comedians*  
 (C) Griffith's *The Party*  
 (D) Both (a) and (c)
60. *Plenty*, the study of an intelligent and corrupted woman, was written by  
 (A) David Hare  
 (B) David Edgar  
 (C) Trevor Griffith  
 (D) Howard Brenton
61. Who is the author of the plays *Owners* and *Cloud Nine* ?  
 (A) David Hare  
 (B) Trevor Griffith  
 (C) Caryl Churchill  
 (D) Howard Brenton
62. There is an implicit parallel between the manipulation of information in the Soviet Union and the corrupt control of the British press by an ambitious and unscrupulous newspaper tycoon in Hare and Brenton's collaborative play  
 (A) *Top Girls*  
 (B) *Pravda : A Fleet Street Comedy*  
 (C) *The Great Exhibition*  
 (D) *The Romans in Britain*
63. In which of her plays Caryl Churchill explores the superficial 'liberation' of women in the Thatcherite in 1980's by contrasting the lifestyle of Marlone, a pushy, urban woman executive, with that of her articulate, rural stay-at-home sister ?  
 (A) *Owners*  
 (B) *Cloud Nine*  
 (C) *Serious Money*  
 (D) *Top Girls*
64. Which play of Caryl Churchill is the outcome of her work with a group of British drama students in immediate aftermath of the Romanian revolution ?  
 (A) *Blue Heart*  
 (B) *Mad Forest*  
 (C) *Blue Kettle*  
 (D) None of the above
65. The most distinctive and sharp-witted playwright of the 1990's, whose first play *The Memory of Water* was written for Hampstead Theatre in London in 1996, is  
 (A) Shelagh Stephenson  
 (B) Caryl Churchill  
 (C) Alan Ayckbourn  
 (D) Brian Friel
66. *Translations*, premiered in 1980, and *Making History*, in 1988, were written by  
 (A) Caryl Churchill  
 (B) Brian Friel  
 (C) Shelagh Stephenson  
 (D) Alan Ayckbourn
67. Friel's questioning of assumptions, manners and inherited prejudices is evident in his subtlest and densest play, premiered at the Abbey Theatre in Dublin in 1990,  
 (A) *Making History*  
 (B) *Translations*  
 (C) *Philadelphia, Here I come*  
 (D) *Dancing at Lughnasa*
68. The immensely popular dramatist who in 1976 managed to have five plays running simultaneously in London is  
 (A) Dennis Potter  
 (B) Bennett  
 (C) Alan Ayckbourn  
 (D) Brian Friel
69. Name the poet whose first two volumes *The Hawk in the Rain* and *Lupercal* express a rapt fascination with animal energy and independence ?



- (A) Philip Larkin  
 (B) Seamus Heany  
 (C) Ted Hughes  
 (D) Louis MacNiece
70. "Two eyes serve a movement, that now  
 And again now, and now, and now  
 Sets neat prints in the snow,  
 Between trees..."  
 This is an extract from Ted Hughes's  
 (A) *The Thought Fox*  
 (B) *Wodwo*  
 (C) *Hawk Roosting*  
 (D) *The Bull Moses*
71. *Tales from Ovid : Twenty-four Passages from the Metamorphoses* of Ted Hughes was published in  
 (A) 1993 (B) 1995  
 (C) 1997 (D) 1999
72. Which work of Ted Hughes published in 1998 describes a continuing relationship with a restless wife and fellow poet Sylvia Plath, who committed Suicide in 1963 ?  
 (A) *Tales from Ovid*  
 (B) *Birthday Letters*  
 (C) *Wodwo*  
 (D) *Sir Gawain and the Green Knight*
73. Who wrote *For the Unfallen* and *King Log*, which so dextrously play what is called, "Funeral Music" ?  
 (A) Seamus Heany  
 (B) Derek Mahon  
 (C) Geoffrey Hill  
 (D) None of the above
74. Hill's tortured lyricism of "Funeral Music" has been eschewed in favour of a poor Modernist play in  
 (A) *The Triumph of Love*  
 (B) *Mercian Hymns*  
 (C) *King Log*  
 (D) *Tenebrae*
75. The Irish poet who recalls and reconstants a familiar childhood landscape peopled by farmers, labourers and fishermen, in his poems *Death of a Naturalist* and *Door into the Dark* ?  
 (A) Derek Mahon  
 (B) Seamus Heany  
 (C) Tony Harrison  
 (D) Malcolm Muggeridge
76. Who is the poet, a fellow Irishman of Heany, of volumes such as *Night-Crossing*, *Lives*, *The Snow Party*, etc. ?  
 (A) Charlemagne  
 (B) Caryl Churchill  
 (C) Derek Mahon  
 (D) None of the above
77. Who in a prefatory lyric to his own work *The School of Eloquence* wrote:  
 "How you became a poet's a mystery !  
 Wherever did you get your talent from ?  
 I say : I had two uncles, Joe and Harry –  
 One was a stammerer, the other dumb" ?  
 (A) Derek Mahon (B) Tony Harrison  
 (C) Geoffrey Hill (D) Ted Hughes
78. In which year was the annual Booker Prize established ?  
 (A) 1959 (B) 1969  
 (C) 1979 (D) 1989
79. Who literally exploded the unresolved frictions within a corrupt Cambridge college and its members in *Porterhouse Blue* (1974) ?  
 (A) Malcolm Bradbury  
 (B) Kingsley Amis  
 (C) Malcolm Muggeridge  
 (D) Tom Sharpe
80. Campus novels, *Changing Places : A Tale of Two Campuses*, *Small World : An Academic Romance* and *Nice Work* all loosely centred on the University of Rummidge, were written by  
 (A) Ian McEwan  
 (B) David Lodge  
 (C) Malcolm Bradbury  
 (D) Alasdair Gray

81. *Amsterdam*, a somewhat diagrammatic and dispiriting study of euthanasia, published in 1998, was authored by
- (A) Ian McEwan
  - (B) David Lodge
  - (C) Alasdair Gray
  - (D) James Hogg
82. Whose two most ambitious novels, *A Life in Four Books* and *Poor Things*, fantastically reimagine Glasgow, drawing from the English and Scots Gothic traditions ?
- (A) Alasdair Gray
  - (B) Ian McEwan
  - (C) David Lodge
  - (D) Irvine Welsh
83. The violent, hallucinatory world of *Trainspotting* (1993) has a youthful cult following largely based on verbal and vernacular freneticism and exaggerated impressions of a reeling Edinburgh drug culture. Who is its author ?
- (A) Irvine Welsh
  - (B) David Lodge
  - (C) Ian McEwan
  - (D) Alasdair Gray
84. The acclaimed *London Fields* (1989) and *Times Arrow* (1991) are written by one who has been called the most self-consciously "American writer of his generation",
- (A) Jeanette Winterson
  - (B) Martin Amis
  - (C) David Lodge
  - (D) Julian Barne
85. Who began her career in 1985 with *Oranges Are Not the Only Fruit*, a witty, biting perceptible study of a provincial childhood passed within the narrow, women-dominated confines of an evangelical Christian sect?
- (A) Allan Hollinghurst
  - (B) Julian Barnes
  - (C) Jeanette Winterson
  - (D) Charles Palliser
86. The novels of Jeanette Winterson do not include
- (A) *The Passion*
  - (B) *Possession*
  - (C) *Sexing the Cherry*
  - (D) *Written on the Body*
87. *Possession* (1990) and *The Virgin in the Garden* (1978) are the two most substantial and demanding novels of
- (A) Neil Bartlett
  - (B) Allan Hollinghurst
  - (C) Antonia Susan Byatt
  - (D) Julian Barnes
88. *The Swimming Pool Library* (1988) and *The Folding Star* (1994) were the first two fictional works of an avowedly 'gay' fiction writer,
- (A) Neil Bartlett
  - (B) Allan Hollinghurst
  - (C) Julian Barnes
  - (D) Charles Palliser
89. *Mr. Clive and Mr. Page* (1996) has been called the most subtle and well-designed recent study of homoerotic obsession, written by
- (A) Julian Barnes
  - (B) Charles Palliser
  - (C) Neil Bartlett
  - (D) Allan Hollinghurst
90. Charles Palliser's historical novel *The Quincunx* (1989) scrupulously recreates a Victorian narrative, shaping it according to a precise five-fold pattern. Name his second historical novel, published in 1999, which returns to the idea of an older and equally dark murder story.
- (A) *Dan Leno*
  - (B) *The Unburied*
  - (C) *Hawksmoor*
  - (D) *Flaubert's Parrot*
91. The author of historical novels *Hawksmoor* and *Chatterton* also wrote biographies of T.S. Eliot, Dickens and Blake. Identify him among the following :
- (A) M.R. James

- (B) Ian Pears  
(C) Julian Barnes  
(D) Peter Ackroyd
92. The idea of juxtaposing supposedly contradictory narratives, each of which explores a historical murder mystery from a different angle, has been taken up with real learning and panache by Ian Pears in his novel, published in 1998,  
(A) *Flaubert's Parrot*  
(B) *An Instance of the Fingerpost*  
(C) *Dan Leno and Limehouse Golem*  
(D) *The Name of the Rose*
93. Who is the author of *Flaubert's Parrot* (1984), a peculiar blend of ingenuity, literary detective work, and biographical reconstruction?  
(A) Julian Barnes  
(B) Ian Pears  
(C) M.R. James  
(D) Pat Barker
94. Who has scrupulously recreated a Victorian Narrative shaping it according to a precise fivefold pattern, in his historical novel 'The Quincunx' (1989)?  
(A) Umberto Eco  
(B) Julian Barnes  
(C) Alan Hollinghurst  
(D) Charles Palliser
95. Who is the author of the so called *Flashman Papers*, dealing with the supposed career of the ex-villain of *Tom Brown's Schooldays*, three of which variously deal with the Afghan War of 1842, with the British acquisition of the Punjab, and with the Mutiny of 1857?  
(A) G.M. Fraser  
(B) W.H.R. Rivers  
(C) J.G. Farrell  
(D) Billy Prior
96. Who is the author of *The Siege of Krishnapur* an account of British common sense, British eccentricity, and British arrogance in a besieged and crumbling residency during the Sepoy Rebellion?  
(A) Paul Scott  
(B) J.G. Farrell  
(C) Pat Barker  
(D) Graham Swift
97. Whose four novels known collectively as the 'Raj Quartet' deal broadly with India during the Second World War and with its uneasy progress towards independence and partition?  
(A) J.G. Farrell  
(B) Ian Pears  
(C) G.M. Fraser  
(D) Paul Scott
98. Whose *Regeneration* trilogy suggests a return to the 'classic' made of historical fiction, intermixing real historical figures with invented ones?  
(A) G.M. Fraser  
(B) Paul Scott  
(C) Pat Barker  
(D) Tolkien
99. Paul Scott's last novel deals with two ageing minor characters from the earlier sequence, the 'Raj Quartet' who are obliged to adjust to the circumstances of the disconcertingly new, independent India. Name of the novel.  
(A) *The Eye in the Poor*  
(B) *Staying on*  
(C) *The Ghost Road*  
(D) *Sour Sweet*
100. Name the work by Salman Rushdie which is the most striking and inventive single novel to discuss India's transition from Raj to Republic.  
(A) *The Satanic Verses*  
(B) *The Moor's Last Sigh*  
(C) *Midnight's Children*  
(D) *Sour Sweet*
101. Who is the central character in Rushdie's *Midnight's Children*?  
(A) Saleem Sinai  
(B) Abdual Gaffur

- (C) Meera Menon  
(D) None of the above
- 102.** Which novel of Rushdie interfuses time and destiny, good and evil, the secular and the religious, the material and the spiritual in so dangerous and inventive a phantasmagoria that many Muslims have interpreted it as deliberate blasphemy?  
(A) *The Moor's Last Sigh*  
(B) *An Insular Possession*  
(C) *Satanic Verses*  
(D) *The Ground Beneath her Feet*
- 103.** Timothy Mo, Rushdie's narrator, born in Hongkong in 1950 of an English mother and a Cantonese father, has deftly described the closed, protective, alienated and opportunistic society of the London Chinese in  
(A) *An Insular Possession*  
(B) *Sour Sweet*  
(C) *The Moor's Last Sigh*  
(D) *The Ground Beneath her Feet*
- 104.** Who is the author of the novel *An Artist of the Floating World*, a delicate fictional study of an ageing painter's awareness of, and detachment from, the political development of twentieth century Japan?  
(A) Salman Rushdie  
(B) Kazuo Ishiguro  
(C) Louis de Bernieres  
(D) Irvine Welsh
- 105.** *Captain Corelli's Mandolin* (1994) is the most widely applauded novel of  
(A) Kazuo Ishiguro  
(B) Louis de Bernieres  
(C) Irvine Welsh  
(D) Billy Prior
- 106.** Which of the following is not written by Louis de Bernieres?  
(A) *The War of Emmanuel's Nether Parts*  
(B) *Senor Vivo and the Coca Lord*  
(C) *The Troublesome Offspring of Cardinal Gazman*  
(D) *The Golden Notebook*
- 107.** In January 1997 a chain of British Booksellers and an independent television channel announced the results of a survey in which some 25,000 people had been asked to assist in drawing up a list of the 100 best books of the century. What place James Joyce's *Ulysses* had in the final list?  
(A) First (B) Second  
(C) Fourth (D) Fifth
- 108.** In 1999 which literary personality was chosen as the 'British Personality of the Millennium' by listeners to a popular news programme?  
(A) Shakespeare (B) Wordsworth  
(C) Dickens (D) G.B. Shaw
- In Questions from 109 to 122, match List I with List II and choose the correct answer using the codes given below them.**
- 109. List I**
- The World My Wilderness*
  - The Fountain Overflows*
  - The Comedians*
  - The Ministry of Fear*
- List II**
- Elizabeth Bowen
  - Cecily Isabel Fairchild
  - Rose Macaulay
  - Graham Greene
- Codes:**
- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 3 | 4 | 2 |
| (B) | 3 | 2 | 4 | 1 |
| (C) | 1 | 2 | 3 | 4 |
| (D) | 3 | 4 | 1 | 2 |
- 110. List I**
- The Birds Fall Down*
  - King Solomon's Mines*
  - A Dance to the Music of Time*
  - Brief Lives*
- List II**
- John Aubrey
  - Anthony Powell
  - Rider Haggard
  - Rebecca West

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	2	3	4	1
(C)	3	4	1	2
(D)	4	3	2	1

**111. List I**

- a. *Brideshead Revisited*
- b. *Nineteen Eighty-four*
- c. *Look Back in Anger*
- d. *Mousetrap*

**List II**

1. John Osborne
2. George Orwell
3. Agatha Christie
4. Evelyn Waugh

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	1	4
(B)	3	2	4	1
(C)	4	2	1	3
(D)	4	1	3	2

**112. List I**

- a. Rattigan
- b. Arthur Miller
- c. Brecht
- d. Beckett

**List II**

1. *Happy Days*
2. *Mother Courage*
3. *French Without Tears*
4. *Death of a Salesman*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	4	2	3
(B)	2	4	3	1
(C)	1	2	4	3
(D)	3	4	2	1

**113. List I**

- a. *Embers*
- b. *Luther*
- c. *The Spire*
- d. *Hemlock and After*

**List II**

1. John Osborne
2. Samuel Beckett
3. Angus Wilson
4. William Golding

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	4	3
(B)	2	1	4	3
(C)	1	2	3	4
(D)	2	1	3	4

**114. List I**

- a. *Bruno's Dream*
- b. *Memento Mori*
- c. *Briggflats*
- d. *Jill*

**List II**

1. Philip Larkin
2. Muriel Spark
3. Iris Murdoch
4. Basil Bunting

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	3	2	4	1
(B)	2	4	1	3
(C)	1	2	3	4
(D)	4	1	2	3

**115. List I**

- a. *The Less Deceived*
- b. *Coming Home*
- c. *Terry Street*
- d. *The Frog Prince*

**List II**

1. Philip Larkin
2. John Betjeman
3. Douglas Dunn
4. Stevie Smith

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	4	3	2	1
(C)	3	2	1	4
(D)	2	1	4	3

**116. List I**

- a. *Saturday Night and Sunday Morning*
- b. *The Female Eunuch*
- c. *The Golden Note Book*
- d. *Wide Sargasso Sea*

**List II**

1. Jean Rhys
2. Allam Sillitoe
3. German Greer
4. Doris Lessing

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	1	4
(B)	2	3	4	1
(C)	4	1	2	3
(D)	3	1	4	2

**117. List I**

- a. Angela Carter
- b. John Fowles
- c. Anthony Burgess
- d. Margaret Drabble

**List II**

1. *A Clockwork Orange*



- 2. *The Bloody Chamber*
- 3. *The Ice Age*
- 4. *The French Lieutenant's Woman*

	a	b	c	d
(A)	2	4	1	3
(B)	4	2	3	1
(C)	1	3	2	4
(D)	1	4	2	3

118. List I

- a. *The Birthday Party*
- b. *Loot*
- c. *The Real Inspector Hound*
- d. *The Great Exhibition*

List II

- 1. Joe Orton
- 2. Harold Pinter
- 3. Stoppard
- 4. David Hare

	a	b	c	d
(A)	3	4	2	1
(B)	2	1	4	3
(C)	2	1	3	4
(D)	1	3	2	4

119. List I

- a. David Hare
- b. Brenton
- c. Griffith
- d. C. Churchill

List II

- 1. *The Romans in Britain*
- 2. *Cloud Nine*
- 3. *The Party*
- 4. *Plenty*

Codes:

	a	b	c	d
(A)	4	2	3	1
(B)	1	3	2	4
(C)	4	1	3	2
(D)	2	3	4	1

120. List I

- a. Brian Friel
- b. Shelagh Stephenson
- c. Dennis Potter
- d. Ted Hughes

List II

- 1. *The Singing Detective*
- 2. *The Memory of Water*
- 3. *Dancing at Lughnasa*
- 4. *The Bull Moses*

	a	b	c	d
(A)	2	3	4	1
(B)	3	2	1	4
(C)	2	1	4	3
(D)	3	4	1	2

121. List I

- a. *Tales from Ovid*
- b. *The Triumph of Love*
- c. *Field Work*
- d. *Courtyard in Delft*

List II

- 1. Ted Hughes
- 2. Derek Mahon
- 3. Seamus Heaney
- 4. Geoffrey Hill

	a	b	c	d
(A)	1	2	3	4
(B)	2	1	4	3
(C)	3	2	1	4
(D)	1	4	3	2

122. List I

- a. Tom Sharpe
- b. Malcolm Bradbury
- c. Gaskell
- d. Ian McEwan

List II

- 1. *The Cement Garden*
- 2. *Rates of Exchange*
- 3. *North and South*
- 4. *The Wild Alternative*

Codes:

	a	b	c	d
(A)	2	3	4	1
(B)	1	4	3	2
(C)	4	2	3	1
(D)	3	1	2	4



## AMERICAN AND OTHER NON-BRITISH LITERATURES

### 8.1 AMERICAN LITERATURE

#### 1. Henry Wordsworth Longfellow (1807-1882)

Longfellow is known for his verse and poetries. His earlier works are not as much important as his later works are, some hackneyed minor pieces of his earlier works that have been parodied to death, are *Excelsior*, *The Village Blacksmith* or *The Psalm of Life*. But it is as unfair to judge Longfellow by these, as it would be better to judge Tennyson by *The May Queen*, *The Brook* or *The Supposed Confession of a Second-rate Sensitive Mind*.

The first insistent impression conveyed to us by Longfellow's verse is its deft and delicate grace. For example, he praises night as,

"Thou layest thy fingers on the lips of care,  
And they complain no more".

His briefer pieces throughout his long career ripple with graceful fancies; and if these are not always fresh enough to fill the "loosely-hanging sails", they are often sufficiently animated to give an agreeable vitality and dainty movement to the verse.

It is this gift that delights us in his touching lines on Hawthorne, with its happy allusiveness: "The unfinished window in Aladdin's tower, unfinished must remain" and that lifts out of the commonplace the myriad little pictures of Nature scattered throughout his writings.

"Morn on the mountain, like a summer bird,  
Lifts up her purple wing".

He is not at his best as a sonneteer, for the magical felicity that blends thought and expression into an harmonious pattern was beyond him. His sonnets too often are merely things of shreds and patches and the few glimmering threads of gold are not sufficient recompense for the abundance of honest, yet unattractive fustian. But even here his grace of fancy has come to the poet's rescue more than once and such sonnets as to *Shakespeare* and *The Tides* have certainly some claim to affection and remembrance.

"I saw the long line of the vacant shore,  
The seaweed and the shells upon the sand,  
And the brown rocks left bare on every hand  
As if the ebbing tide would flow no more.

Then heard I, more distinctly than before,  
 The ocean breathe and its great breast expand,  
 And hurrying came on the defenceless land  
 The insurgent waters with tumultuous roar.  
 All thought and feeling and desire, I said,  
 Love, laughter and the exultant joy of song,  
 Have ebbed from me for ever! Suddenly o'er me  
 They swept again from their deep ocean-bed,  
 And in tumult of delight and strong  
 As youth and beautiful as youth, upbore me”.

Though he was not a great proseman, his little romances, *Hyperion* and *Kavanagh*, are well worth reading for the delightful fancies with which they abound, to say nothing of flashes of humour that never see light in his verse.

Sometimes, he reminds us curiously of Holmes, while delivering detached sayings. A few detached sayings, are as follows :-

“Silence is a great peacemaker”.

“In youth all doors open outward; in old age they all open inward”.

“When looking for anything lost, begin by looking where you think it is not”.

(All are taken from *Kavanagh*.)

There is also a singing quality in Longfellow's verse that is often underrated. His melodies may have nothing in them of the opulent splendour of Swinburne's or the haunting sweetness of Tennyson's; the music is thinner. But music it is, none the less, pleasant and appealing in its note.

Longfellow's poems lend themselves to a musical setting better than do most poets, because he did not pack them with too much music. They are just musical enough to crave the complement of a sister art to bring out their full charm. Tennyson, Shelley, Swinburne, lose rather than gain by a musical setting, for they have all the music they need. The very perfection of their art stands in their way as song-writers. Longfellow's cruder art and homelier methods give him the advantage here.

Longfellow is at bottom a moralist, as nearly all American writers are; and it is this in combination with his homely sentiment that its urgency at times spoiled his art. It was a source of his strength as well as of his weakness; especially when informed by the genial, buoyant spirit of the man. His tolerant charity is reflected in everything that he wrote. Poe had said some very bitter things about him, but after Poe's death, when someone commented on this to Longfellow, his only reply was : “He is dead; I am alive and writing: that is an end of the matter”.

In spite of his didactic tendency, there is no obtrusion of the personal point of view; in fact, he is an impersonal often as Emerson himself. This is well exhibited in his lyrics, where most poets give expression to their minds and idiosyncrasies, but Longfellow's lyrics are local, not personal, as we shall see if we run over the titles: *The Bridge*, *The Belfry at Bruges*, *The Lighthouse*, *The River Charles & C*. The emotions he expresses are general, not particular. This may blunt at times the interest we feel in his work. The sunshine is so evenly distributed that we long peevishly for a storm or momentary eclipse. But it adds to the charm of the engaging friendliness of which I have spoken. What could be better in its intimate ease, than the prelude to the pleasant *Tales of a Wayside Inn* :

“One Autumn night in Sudbury town,  
 Across the meadows bare and brown,  
 The windows of the wayside Inn  
 Gleamed red with firelight through the leaves

Of woodbine, hanging from the eaves,  
 Their crimson curtains rent and thin.  
 As ancient is this hostelry  
 As any in the land may be,  
 Built in the old Colonial day,  
 When men lived in the grander way,  
 With ampler hospitality;  
 A kind of old Hobgoblin Hall,  
 Now somewhat fallen to decay,  
 With weather-stains upon the wall,  
 And stairways worn and crazy doors,  
 And creaking and uneven floors,  
 And chimneys huge and tiled and tall.  
 A region of repose it seems  
 A place of slumber and of dreams,  
 Remote among the wooded hills !”

A word must be said in conclusion as to the wide range over which his benignant spirit passes. As the poet of American life, he touches on one side the Indian epic of *Hiawatha*; on the other, the doings of his Puritan ancestry in *Evangeline* and *The Courtship of Miles Standish*.

As a scholar and translator he did much to familiarise the reader with French, Spanish, German and Italian poets. His own genius was more akin to the German than to any other European people; he is especially happy in dealing with Richter; and his cosmopolitan interests contributed greatly to the appreciation of Longfellow on the Continent.

Another aspect of his work is revealed in his concern with children and child life. He has been fitly called “The Children’s Poet”; and his simple directness, his tenderness, his unpretentious sentiments are at their best here.

There is no poet more readily understood and loved by children than he is. The *Tales of a Wayside Inn* can be appreciated by both young and old, but *The Wreck of the Schooner Hesperus*, *Pegasus in Pound*, *The leap of Roushan Beg*, *The Three Kings*, *The Emperor’s Bird’s Nest* —to mention a few only—have a peculiar appeal for children. Indeed, who can doubt that the man who wrote *The Children’s Hour* knew how to warm young hearts and fire young imaginations ?

After all, Longfellow’s appeal lies chiefly in his intimate simplicity and tender humanity. He does not deal with recondite aspects of human life, but with the universal emotions of love, pity, faith and hope. Whether in his domestic pictures, in his unpretentious moralities, his picturesque narratives, or his lyrics of everyday life, there is a direct and engaging friendliness and a sweet sanity of outlook that, though easily ridiculed, are matters for grateful remembrance. The very titles he gave to his collections of verse are eloquent of this homely simplicity — *Voices of the Night*, *The Seaside and the Fireside*, *In the Harbour*.

And thus we come back to Longfellow’s power of dealing with simple, human characteristics. His faults and Limitations as a literary artist are clear enough—I am not concerned to dispute them. But Longfellow is emphatically not to be dismissed as some have tried to do, as merely a facile writer of commonplace sentimentalities. He was a versatile scholar who did much to develop the culture of young literary America; a vigorous ballad writer with peculiar force and charm when the sea is his subject; a narrative poet of abundant force and clarity; above all, a kindly and gracious personality, whose kindness and graciousness diffused themselves over everything that he wrote. If not a great



poet, he was a genuine one, with a power of swift and direct appeal to thousands whom our greater poets would have left cold.

## 2. John Greenleaf Whittier (1807–1892)

If we consider the intensity of imagination and emotional power, Whittier ranks higher as a poet than Longfellow. Taking him at his best and selecting a score of poems from the hundreds that he wrote, Whittier is assuredly one of the greater poets of America, with a virility that can only be matched by the rarer ballad writers of English Literature. The strength of his imaginative sympathies though, does not make him superior than other American poets, but his artistic skill is not commensurate with his native endowment. It is only by fine flashes here and there in the considerable body of his verse that we realise that his art matches his inspiration. Sometimes, as in that lovely idyll, *Snowbound* or in the passionate lament over Daniel Webster's attitude towards the Abolitionist problem, Whittier rises to the heights of great poetry. But his emotions, though intense, have little plasticity; his imagination, though deep, is narrow and restricted. Given a cause that touched him to the quick, like Anti-Slavery or certain aspects of New England life, he can rise to the occasion. Unfortunately, he has written a great deal of verse that though workmanlike and agreeable, lacks distinction and fire; and has neither the simple, sentimental charm of Longfellow's ordinary verse nor the intellectual suggestiveness that reconciles one to some extent to the rough artistry of Emerson and Thoreau.

*Snowbound, Randolph of Roanoke, Moloch in State Street, Ichabod, Barbara Frietchie, Maud Muller, The Henchman, The Barefoot Boy, Taking the Bees* and *Proem* are poems, full of tenderness, strength and passionate scorn for the tyrant and the base.

Here is an illustration:

### Ichabod

So fallen ! So lost ! the light withdrawn  
 Which once he wore !  
 The glory from his gray hairs gone  
 For evermore !  
 Revile him not, —the Tempter hath  
 A snare for all;  
 And pitying tears, not scorn and wrath,  
 Befit his fall.  
 O, dumb be passion's stormy rage,  
 When he who might  
 Have lighted up and led his age,  
 Falls back in night.  
 Scorn ! would the angels laugh, to mark  
 A bright soul driven  
 Friend-goaded, down the endless dark,  
 From hope and heaven !  
 Let not the land once proud of him  
 Insult him now,  
 Nor brand with deeper shame his dim  
 Dishonored brow.  
 But let its humbled sons, instead,

From sea to lake,  
 A long lament, as for the dead,  
 In sadness make.

Of all we loved and honoured, nought  
 Save power remains, —  
 A fallen angel's pride of thought,  
 Still strong in chains.

All else is gone; from those great eyes  
 The soul has fled :  
 When faith is lost, when honour dies,  
 The man is dead !

Then, pay the reverence of old days  
 To his dead fame :  
 Walk backward, with averted gaze,  
 And hide the shame !

We may add also the beautiful hymn, *Dear Lord and Father of Mankind*, than which no lovelier expression of Quaker spirit exists in our sacred verse.

“Drop Thy still dews of quietness,  
 Till all our strivings cease —  
 Take from our souls the strain and stress;  
 And let our ordered lives confess  
 The beauty of Thy Peace.

Breathe through the pulses of desire  
 Thy coolness and Thy balm;  
 Let sense be dumb, its heats expire;  
 Speak through the earthquake, wind and fire,  
 O still small voice of calm”.

### Poem

(To introduce the first collected edition of his poems)

I love the old melodious lays  
 Which softly melt the ages through,  
 The songs of Spencer's golden days,  
 Arcadian Sidney's silvery phrase,  
 Sprinkling our noon of time with freshest morning dew.

Yet vainly in my quiet hours  
 To breathe their marvellous notes I try;  
 I feel them, as the leaves and flowers  
 In silence feel the dewy showers,  
 And drink with glad, still lips the blessing of the sky.

The rigour of a frozen clime,  
 The harshness of an untaught ear,  
 The jarring words of one whose rhyme  
 Beat often Labour's hurried time,  
 Or Duty's rugged march through storm and strife, are here.

Of mystic beauty, dreamy grace,  
 No rounded art the lack supplies;  
 Unskilled the subtle lines to trace,  
 Or softer shades of Nature's face,  
 I view her common forms with unanointed eyes.

Nor mine the seer-like power to show  
 The secrets of the heart and mind;  
 To drop the plummet-line below  
 Our common world of joy and woe,  
 A more intense despair or brighter hope to find.

Yet here at least an earnest sense  
 Of human right and weal is shown;  
 A hate of tyranny intense,  
 And hearty in its vehemence,  
 As if my brother's pain and sorrow were my own.

O freedom ! if to me belong  
 Nor mighty Milton's gift divine,  
 Nor Marvell's wit and graceful song,  
 Still with a love as deep and strong  
 As theirs, I lay, like them, my best gifts on thy shrine.

### 3. Walt Whitman (1819-1892)

Whitman is essentially a loafer and his writings are the frankly direct expression of his loafings. He is the Orson of literature. Unconventionality he carries out to its logical conclusion and strikes stark naked among our academies of learning. A strange, uncouth, surprising figure, it is impossible to ignore him, however, much he may shock our susceptibilities.

Perhaps the chief defect in American verse, up to Whitman, lies in its excess of culture. The majority of the poets are men of scholarly attainments, steeped in literature rather than in life; and although some of them like Whittier and Lowell, found inspiration in the social and political development of their time, they were lacking on the whole in a large, virile grasp of life, a first hand elemental vigour that comes to those who have lived widely and deeply and whose song is the direct product of their intimate experiences. Emerson counselled a return of Nature; but it was Nature in terms of philosophic abstraction. Thoreau, it is true, literally did return to Nature, for he had a touch of the wild and elemental about him : he knew what it was to come into direct relation with Nature and counselled every man to do so as a necessary part of his education. Yet his scholarship and culture determined the form and scope of his Art. Poe is an intellectual hedonist, Bryant and Whittier cultured moralists; Holmes and Lowell were scholarly men of the world, Longfellow a scholarly sentimentalist; one and all were more or less derivative poets inasmuch as they were steeped in the ancient traditions of English Literature

and followed well-beaten paths. And then came Whitman, in aim a literary revolutionary. His songs are no mere paeans of rustic solitudes, they are songs of the crowded streets, as well as of the country roads; of men and women of every type- no less than of the fields and the streams. In fact, he seeks the elemental everywhere. His business is to bring it to the surface, to make men and women rejoice in - not shrink from —the great primal forces of life. But he is not for moralising :

“I give nothing as duties,  
What others give as duties I give as loving impulses.  
(Shall I give the heart’s action as a duty ?)”

He has no quarrel with civilisation as such. The teeming life of the town is as wonderful to him as the big solitude of the Earth. Carlyle’s pleasantries about the communistic experiments of the American Transcendentalists would have no application for him. “A return to Acorns and expecting the Golden Age to arrive”.

Here is no exclusive child of Nature :  
“I tramp a perpetual journey...  
My signs are a rainproof coat, good shoes and a staff  
cut from the woods.....  
I have no chair, no church, no philosophy”.

People talk of Whitman as if he relied entirely on the “staff cut from the woods”; they forget his “rainproof coat and good shoes”. Assuredly he has no mind to cut himself adrift from the advantages of Civilisation.

First of all, Whitman’s attitude towards Art :

It has been urged by some of Whitman’s admirers that his power as a writer does not depend upon his artistic methods or non-artistic methods and he himself protested against his Leaves being judged merely as literature. And so there has been a tendency to glorify his very inadequacies, to hold him up as a poet who has defied successfully the unwritten laws of Art.

This is to do him an ill service. If Whitman’s work be devoid of Art, then it possesses no durability.

In other words, Whitman must be judged ultimately as an artist. And on the whole he can certainly bear the test. His Art was not the conventional Art of his day, but Art is assuredly was.

This is not only Art, but great Art. So fresh in their power, so striking in their beauty, are Whitman’s utterances on Death, that they take their place in our memories beside the large utterances of Shakespeare, Milton and Shelley.

It is a mistake to think that where Whitman fails in expression it is through carelessness; that he was a great poet by flashes and that had he taken more pains he would have been greater still. We have been assured by those who knew him intimately that he took the greatest care over his work and would wait for days until he could get what he felt to be the right word.

To the student who comes fresh to the study of Whitman it is conceivable that the rude, strong, nonchalant utterances may seem like the work of an inspired but careless and impatient artist. It is not so. It is done deliberately.

“I furnish no specimens,” he says; “I shower them by exhaustless laws, fresh and modern continually, as Nature does.”

He is content to be suggestive, to stir your imagination, to awaken your sympathies. And when he fails, he fails as Wordsworth did, because he lacked the power of self-criticism, lacked the faculty of humour—that saving faculty which gives discrimination and intuitively protect the artist from confusing pathos with bathos, the grand and the grandiose. Nowhere is this more apparent than in his treatment of sex. Frankness, outspokenness on the primal facts of life are to be welcomed in literature. All the

great masters—Shakespeare, Dante, Dostoevsky, Tolstoy— have dealt openly and fearlessly with the elemental passions. There is nothing to deplore in this and Swinburne was quite right when he contended that the domestic circle is not to be for all men and writers the outer limit of their world of work. So far from regretting that Whitman claimed right to equal freedom when speaking of the primal facts of procreation as when speaking of sunrise, sunset and the primal fact of death, every clean-minded man and woman should rejoice in the poet's attitude. For he believed and gloried in the separate personalities of man and woman, claiming manhood and womanhood as the poet's province, exulting in the potentialities of a healthy sexual life. He was angry, as well he might be, with the furtive snigger which greets such matters as motherhood and fatherhood with the prurient unwholesomeness of a mind that can sigh sentimentally over the "roses and raptures of Vice" and start away shamefaced from the stark passions— stripped of all their circumlocutions. He certainly realised as few have done, the truth of that fine saying of Thoreau's, that "for him to whom sex is impure there are no flowers in Nature".

But at the same time, one cannot help feeling that Stevenson was right when he said that Whitman "loses our sympathy in the character of a poet by attracting too much attention—that of a Bull in a China shop".

His aim is right enough; it is to his method one may take objection. Not on the score of morality. Whitman's treatment of passion is not immoral; it is simply like Nature itself—unmoral. What shall we say then about his sex cycle, *Children of Adam*? Whitman, in his anxiety to speak out freely, simply, naturally, to vindicate the sanity of coarseness, the poetry of animalism, seems to me to have bungled rather badly. There are many fine passages in his *Song of the Body Electric* and *Spontaneous Me*, but much of it impresses as bad art and is consequently ineffectual in its aim. The subject demands a treatment at once strong and subtle—I do not mean finicking—and subtlety is a quality not vouchsafed to Whitman. Lacking it, he is often unconsciously comic where he should be gravely impressive. "A man's body is sacred and a woman's body is sacred." True; but the sacredness is not displayed by making out a tedious inventory of the various parts of the body. Says Whitman in effect; "The sexual life is to be gloried in, not to be treated as if it were something shameful." Again true; but is there not a danger of missing the glory by discoursing noisily on the various physiological manifestations? Sex is not the more wonderful for being appraised by the big drum.

The inherent beauty and sanctity of Sex lies surely in its superb unconsciousness; it is a matter for two human beings drawn towards one another by an indefinable, world-old attraction; scream about it, caper over it and you begin to make it ridiculous, for you make it self-conscious.

Animalism merely as a scientific fact serves naught to the poet, unless he can show also what is as undeniable as the bare fact— its poetry, its coarseness and its mystery go together. Browning has put it in a line :

"...savage creatures seek  
Their loves in wood and plain— and God renews  
His ancient rapture".

If only all had been of this quality. But interspersed with lines of great force and beauty are cumbrous irrelevances, wholly superfluous details.

It is not, then, because Whitman treats love as an animal passion that I take objection to much in his *Children of Adam*. There are poets enough and to spare, who sing of the sentimental aspects of love. We need have no quarrel with Whitman's aim as expressed by **Mr. John Burroughs** : "To put in his sex poems a rank and healthy animality and to make them as frank as the shedding of pollen by the trees, strong even to the point of offence." All we ask is for him to do so as a poet, not as a mere physiologist. And when he speaks one moment as a physiologist, next as a poet; at one time as a



lover, at another as a showman; the result is not inspiring. "He could not make it pleasing", remarks Mr. Burroughs, "a sweet morsel to be rolled under the tongue; that would have been levity and sin, as in Byron and the other poets... He would sooner be bestial than Byronic, he would sooner shock by his frankness than inflame by his suggestion." This vague linking together of "Byron and the other poets" is not easy to understand. In the first place, not one of the moderns has treated love from the same standpoint. Shelley, for instance, is transcendental, Byron elemental, Tennyson sentimental; Ressetti looks at the soul through the body, Browning regards the body through the soul. There is abundant variety in the treatment. Then, again, why Byron should be singled out especially for opprobrium I fail to see, for love is to him the fierce, elemental passion it is for Whitman. As for frankness, the episode of Haidee and Don Juan does not err on the side of reticence. Nor is it pruriently suggestive. It is a splendid piece of poetic animalism. Let us be fair to Byron. His work may in places be disfigured by an unworthy cynicism; his treatment of sexual problems be marred by shallow flippancy; but no poet had a finer appreciation of the essential poetry of animalism than he and much of his cynicism, after all, is by way of protest against the same narrow morality at which Whitman girds.

It may be objected, of course, that Whitman does not aim in his sex poems at imaginative beauty, that he aims at sanity and wholesomeness; that what he speaks — however rank — makes for healthy living. Maybe; I am not concerned to deny it. What I do deny is the implication that the wholesomeness of a fact is sufficient justification for its treatment in literature. There are a good many disagreeable things that are wholesome enough, there are many functions of the body that are entirely healthy. But one does not want them enshrined in Art.

On the other hand, to attack Whitman on the score of morality is unjustifiable; his sex poems are simply unmoral. But had he flouted his art less flagrantly in them they would have been infinitely more powerful and convincing and given the philistines less opportunity for blaspheming.

I have dwelt at this length upon Whitman's treatment of Sex largely because it illustrates his strength and weakness as a literary artist. In some of his poems — those dealing with Democracy, for instance—we have Whitman at his best. In others, certainly a small proportion, we get sheer, unilluminated doggerel. In his sex poems there are great and fine ideas, moments of inspiration, flashes of beauty, combined with much that is trivial and tiresome.

As a rule, the ordinary man is not a person whom the Poet delights to honour. He is concerned with the exceptional, the extraordinary type. Whitman's attitude, then, is of special interest.

"None has done justice to you—you have not done justice to yourself.

None but has found you imperfect; I only find no imperfection in you.

None but would subordinate you; I only am he who will never consent to subordinate you".

Whitman's egotism is the egotism of a simple, natural, sincere nature; there is no self-satisfied smirk about it, no arrogance. He is conscious of his power and is quite frank in letting everyone know his. To understand his egotism we may consider an evidence from his own writing :

"The art of Art, the glory of expression and the sunshine of the light of letters is simplicity. Nothing is better than simplicity, nothing can make up for excess or for the lack of definiteness. To carry on the heave of impulse and pierce intellectual depths and give all subjects their articulations, are powers neither common nor very uncommon. But to speak in literature with the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of trees in the woods and grass by the woodside, is the flawless triumph of Art."

A fitting attitude for a Poet of Democracy, one likely to bring him into direct contact with that broad, variegated stream of human life.

The academic traditions of American Literature were rudely shaken by Whitman. If, with the majority. We suffer from a plethora of culture, Whitman certainly redresses the balance. Not that he was a Goth in this respect; he loved the great race-utterances of the world, the Bible, Homer, the Nibelungenlied,

the elemental side of Shakespeare; and these sufficed him. The wisdom that we find in his pages is not the wisdom of a well-stored mind, not the wisdom of a profoundly reflective nature, not the wisdom of an Art-sensitive nature. It is the wisdom of a hearty and primal nature immensely receptive to the primal forces about him in Life, whether in Nature or in human society. All this, of course, he might have had and not been a force in letters save by some happy accident. Unresponsive as he was to the subtler beauties of life, he had an instinctive sense of beauty, which in a curious, unregulated and often coarse-grained way, vouchsafed to him from time to time the fine intuition of the great poet. To regard him as a mere egotistic poser, whose “barbaric yawp” has no place in literature, is as far from the truth as is the attitude of his fervent disciples, who claim him as one of the greatest poets, as well as one of the greatest moral teachers the world has seen. His work is far too unformed and chaotic, too full of absurd bathos and amazing doggerel, for us to acknowledge him as a great poet. But among the chaos are shooting stars; in the midst of the rank tangle of weeds are precious flowers— not garden blossoms, but beautiful wild ones. It is here that the supreme value of Whitman’s work lies. He is a fresh and original first-hand power that has brought into English letters a healthy and reviving influence.

Perhaps the most inspiring thing about Whitman’s attitude towards humanity is his thorough understanding of the working classes and his quick discernment of the healthy naturalism that animates them. He neither patronises them nor idealises them. He sees their faults, which are obvious enough; but he also sees, what is not so obvious, their fine independence of spirit, their eager thirst for improvement, for ampler knowledge, for larger opportunities and their latent idealism.

He was not a philosopher as Browning was; indeed, there is less of the philosopher about Whitman than about any poet of our age. His method is quite opposed to the philosophic. It is instinctive, suggestive and as full of contradictions as Nature herself. You can no more extract a philosophy from his sweeping utterances than you can from a tramp over the hills.

But, like a tramp over the hills, Whitman fits every reader who accompanies him for a stronger and more courageous outlook. It is not easy to say with Whitman as is the case with many writers : “This line quickened my imagination; that passage unravelled my perplexities”. It is the general effect of his writings that exercises such a remarkable tonic influence.

#### 4. Nathaniel Hawthorne (1804-1864)

**His work.** In Hawthorne’s writings, there are three characteristics that impress themselves upon the reader—his sense of mystery, his gift of fantasy, his intellectual detachment.

**His Sense of Mystery.** When Hawthorne declared that he was “a lover of the brown twilight,” he gave us, in that admirable, self-revealing phrase, a clue to his outlook as a literary artist. Twilight was his art medium. Some flowers are the sweetest after sunset and keep their fragrance for the coming of night. So did Hawthorne’s genius. But the twilight in which it throve was a homely one; a warm twilight with gold and sepia in it. Poe also was a lover of the twilight; but it was a grey, brooding one, full of strange unrest. Hawthorne’s twilight is a restful atmosphere. Thus his sense of mystery has an individual note about it. It has not the uncanny magic of Poe; it eschews the merely grotesque and horrible, It seeks only to reveal the unfamiliar side of familiar things; to put ordinary life in an unusual setting. That this is so is perfectly clear from the exquisite preface to *The Scarlet Letter* :

“Moonlight in familiar room”, he says, “falling so white upon the carpet and showing all its figures so distinctly, making every object so minutely visible, yet so unlike a morning or noontide visibility—is a medium the most suitable for a romance writer to get acquainted with his illusive guests. There is the little domestic scenery of the well-known apartment; the chairs, with each its separate individuality; the centre table, sustaining a work-basket, a volume or two and an extinguished lamp; the sofa, the bookcase, the picture on the wall; — all these details, so completely seen are so spiritualised by the unusual light, that they seem to lose their actual substance and become thing of intellect.

Nothing is too small or too trifling to undergo this change and acquire dignity thereby. A child's shoe, the doll seated in her little wicker carriage, the hobby-horse, — whatever, in a word, has been used or played with during the day, is now invested with a quality of strangeness and remoteness, though still almost as vividly present as by day-light. Thus, therefore, the floor of our familiar room has become a neutral territory, somewhere between the real world and fairyland, where the Actual and the Imaginary may meet and each imbue itself with the nature of the other”.

Hawthorne's world is a real enough world; for a thing seen in the twilight or the moonlight is no more unreal than that seen in the sunlight. But it is different. It gives us a fresh point of view, with a subdued and delicate charm of its own. Poe sought to heighten the *excitement* of everyday life; Hawthorne merely to heighten the *beauty*. “Some things we miss”, he said, “not because our eyes are not clear enough... but because the daylight is too blinding”.

His Puritan strain is shown unmistakably in his choice of subjects. Whether we look at his longer romances or his short stories, one thing is clear : Sin in one form or another is the constant pre-occupation. Sinful passion in *The Scarlet Letter*; hereditary evil in *The House of the Seven Gables*; the unconscious cruelty of the philanthropist in *The Blithedale Romance*; sin and human progress in *The Marble Faun*. Yet no Puritan was ever less didactic than he; and it is in his treatment of the familiar Puritan formulas that the originality of the literary artist emerges. For it is the psychological, not the ethical implications, as we might expect, that immediately concern him. He is fascinated by the mystery of the problem; the obvious moral he passes by.

*The Scarlet Letter*, for instance, is only superficially a tale of sinful passion; fundamentally it is a study in the pathology of remorse. We are not called upon to assess the responsibility of the vindictive husband, the erring clergyman or the wife false to her vows. Hawthorne asks us rather to watch the effect of remorse upon the character of the two chief actors; we find ourselves scrutinising with meticulous care the evil arising from the necessarily furtive up-bringing of the child; the corroding effects of the enforced insincerity of the man's daily life; the spiritual degradation caused by the fateful letter woven on the woman's breast. So in *The House of the Seven Gables*, the author is not concerned with the character of the original wrong-doing; but with the growing blight spread by this wrong-doing on future generations. It is not with the sour grapes eaten by the father that we are concerned but with the “children's teeth set on edge”.

We may apply the same test to all the other stories, where Hawthorne states an ethical problem and in each case shall we find that it is the mysterious alchemy of sin that attracts him. He treats his subject in fact as an artist, not as a moralist.

A sense of mystery leads its possessor often into vague visions. It is not so with Hawthorne. His best work is clear, definite and simple. Take as an illustration that beautiful little interlude, *The Story of David Swan*. It deals with a young man, who while waiting for the coach to take him to the town where he may essay his fortune, falls asleep in a copse near the highway. While he is sleeping, a man and his wife pass by and attracted by his youth, wish he was their son. They are wealthy. Why should they not adopt him ? Had he awakened just then the half-formed resolution might have been confirmed; but he does not wake and they pass on. Then comes a maiden tripping along; she is fair and sweet and made for love and she looks with favor on the sleeping youth. Again, if he had awakened just then-what might not the future have held for both of them. She looks wistfully at his upturned face and in her turn passes on. Then come men with murder in their hearts. They see the sleeping youth and covet his knapsack. But before they can actualise their ugly designs the rattle of the coach is heard on the road and the sound of the horn.

The youth leaps up from sleep and jumps on the coach, unconscious of the fact that in this brief space of time while he had been resting, wealth, love and death had each appeared in turn and in turn passed him by.

A simple little episode, told with rare delicacy and restraint—an eloquent little fancy on the possibilities of life... of the things that nearly happen; an idea that could so easily have been spoiled by a too ponderous purpose, or an over-anxious art. There is no more perfect piece in all Hawthorne's writings than this.

*His Gift of Fantasy.*—Fantasy is common to two classes of writers—those who see more dimly than ordinary people, who see “men as trees walking” and who resort, therefore, to fantastic images and embellishments to conceal their poverty of sight and those who see more clearly than the majority and who use fantasy as a pictorial appeal to impress folk with dimmer power of vision than themselves.

Hawthorne belongs to the latter. There is no greater mistake than to think of him as some readers do, as a vagrant dreamer who saw the world with half-closed eyes. He was a remarkably clear-sighted man and a proof of this may be seen in the clarity and vividness with which he could, when he chose, draw everyday characters. Take as an illustration his picture of the old apple dealer—it is an amazing little vignette of delicate, detailed observation. Defoe himself could not have bettered its realism, for Hawthorne not only sees, but sees *into*. And it is because he saw behind the externals of his characters, that we are often disinclined to credit him with the power of seeing externals at all.

If we examine a few of his fantasies we shall realise the fundamental reality that underlies them and not regard them merely as the iridescent spray of an excitable imagination.

Hawthorne's finest efforts are not the result of external stimulus at all. His gossamer fancies are spun like the spider's web out of his own self. Shorn of romantic surroundings, he achieves his highest triumphs. He was always sighing for richer mental diet, but the sparse, ascetic living suited his temperament and genius best.

“No author”, he says, can conceive of the difficulty of writing a romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity, as is happily the case with my dear native land. It will be very long, I trust, before romance-writers may find congenial and easily-handled themes either in the annals of our stalwart republic or in any characteristic and probable events of our individual lives. Romance and poetry, ivy, lichens and wall-flowers need ruins to make them grow.”

We think of his *New England Stories* and smile at the perversity of the man unable to realise not only where his own strength lay, but wherein lies the real spirit of romance. “Romance and poetry, ivy, lichens and wallflowers need ruins to make them grow”. Fie! Nathaniel Hawthorne there is no worse pathetic fallacy than this; and your own fantasies give the lie to it. You yourself have shown us that Romance is the poetry of reality; that below every commonplace lurks a mystery; and that the fantasies you love are merely imaginative attitudes without any reference to the thing looked at. Nor can anyone doubt that in his heart he loved what a critic has called the “black granite rocks and half-baked civilisation” of his own country; it is this zealous love for them that gives the note of petulance and childishness to his comments on English life. With his sensitive artistic eye he drank in our richer store of romantic material; revelled in the old hospital at Leicester; the historical memories of the countryside; yet smarting all the while, loyal American as he was, that these things were not in his own land. Then in his jealousy he girds at our John Bullism. For his diatribes on Englishmen he has been severely taken to task by English critics. But really it is not for us to cast stones at him. Our own insularity is often far more offensive, when we enter countries other than our own, lacking the excuse that Hawthorne had at his uncongenial post at the Liverpool Customs Office, where he first took stock of our countrymen. Yet he is exquisitely alive to the romantic aspects of English life, though firmly convinced that we have too much beer and roast beef in us to appreciate them. That he under-estimated our imaginative powers, need not prevent us from appreciating his.

**His Intellectual Detachment.** Behind the romantic idealism of Hawthorne, behind that acute sense of spiritual perspective that we call mystery, there is a cool, inquisitive intellect. There is no

passion in his writing, often as he deals with passion. His imagination is fertile and exquisite, but the flowers it gives birth to are no rich, vital blooms, but delicate, faintly-tinted, faintly-scented blossoms, with a palpable yet chill beauty of their own—for the cool, bracing air of New England has helped to nurture them. He has the hand of the artist, but the soul of the scientist. He probes, analyses, weighs dispassionately (when his prejudices are not engaged), keeping himself in detachment from his subject so as to more thoroughly rate its value. Take as an illustration of this, the powerful passage where he addresses the dead body of quire Pyncheon, running steadily only relentlessly through the dead Judge's appointments and idiosyncrasies so as to make us realise the littleness of the man and the irony presented by his mute, lifeless figure. It is a fine passage and the mystery and pitifulness of death are admirably suggested; yet the cold, relentless analysis of the man's short-comings (just as it is), reveals a fresh side of Hawthorne's nature.

"Half an hour, Why, Judge, it is already two hours by your own undeviatingly accurate chronometer. Glance your eye down in it and see. Ah! he will not give himself the trouble either to bend his head or elevate his hand, so as to bring the faithful time-keeper within his range of vision. Time all at once appears to have become a matter of no moment with the Judge!"

Yet, Hawthorne's emotions never radiate heat as do the emotions of some novelists. His characters pass through awful spiritual experiences; but he intellectualises the tragedy and though we are interested, even fascinated, we are rarely moved. Think what Charlotte Bronte would have made of the young girl Hilda, burdened by her dread secret or Mr. Hardy of Zenoba with her tragic affection. Hawthorne's cool, prying intellect moves across his subject; and the emotional problem is scarcely felt. We are looking at a scientific "case," not at a human problem. The *Scarlet Letter* is a wonderful book, delicate and subtle in its art, noble in its austere beauty; but surely never was a poignant passion so frigidly treated. We are in the spirit of the dissecting-room. Hawthorne will pursue some nice point in psychology or moral pathology with a kind of intellectual fury. This intellectualism comes as a surprise to many readers who imagine that the choice of emotional subject-matter necessitates an emotional treatment. But the imagination has its intellectual side as well as its sentimental side and the tendency of fantastic treatment is in itself an intellectual bent. Indeed fantasy is the intellect in holiday mood.

Yet, there is nothing hard in Hawthorne's nature; indeed the intellectual detachment serves as a protection for his fine and delicate sensibilities. There are many fine, tender touches in the characterisation of the girl Pricilla; while the splendid figure of Zenobia is portrayed with a true sense of tragedy.

Mention has been made of Hawthorne's humour, which is too often under-estimated. It is a quiet, insidious humor, the natural product of a brooding, meditative temperament, with no touch in it of animal spirits, but with a whimsical charm that lightens up many a passages in his writings and flashes agreeably from his letters.

Thus he writes to a friend about his house at Concord :

"I know nothing of the house except Thoreau's telling me that it was inhabited a generation or two ago by a man who believed he should never die. I believe, however, he is dead; at least I hope so; else he may probably reappear and dispute my title to his residence".

Here is a fine touch of self-criticism dealing with his early Custom House experience :

"It was a folly, with the materiality of this daily life pressing so intrusively upon me, to attempt to fling myself back into another age; or to insist on creating a semblance of a world out of airy matter... The wiser effort would have been, to diffuse thought and imagination through the opaque substance of to-day and thus, make it a bright transparency.. to seek resolutely the true and indestructible value that lay hidden in the petty and wearisome incidents and ordinary characters with which I was now conversant. The fault was mine. The page of life that was spread out before me was dull and commonplace, only because I had not fathomed its deeper import. A better book than I shall ever write was there.... These



perceptions came too late... I had ceased to be a writer of tolerably poor tales and essays and had become a tolerably good Surveyor of the Customs. That was all. But, nevertheless, it is anything but agreeable to be haunted by a suspicion that one's intellect is dwindling away or exhaling, without your consciousness, like ether out of a phial; so that at every glance you find a smaller and less volatile residuum".

Hawthorne is referred to frequently as a mystic. Now a mystic is, above all things, a man who is in intimate touch with spiritual realities. If Vaughan, Blake and Francis Thompson are mystics (and no one would deny this), then assuredly Hawthorne is not. He loved mystery; it touched his imagination and excited his curiosity; but he loved it as a literary artist, just as did Rossetti and to have a subtle sense of the mystery of life is not necessary to be a mystic. His inheritance of Puritan instincts, again, is used as a pigment to paint his pictures, not as a creed to regulate his outlook on life. Ethical preoccupations drift through his pages, yet he is not really a moralist; he is not concrete, practical, direct enough; he never became more than a psychological dreamer, fascinated by the complexities of the human conscience and allowing his delicate fancies to play over them. He holds, indeed, a unique place in English letters, by virtue of a subtle, elusive genius that concerns itself neither primarily with the world of everyday life, nor with the world of the spirit; but is poised midway — in a shadowy borderland—a visionary with his head amid the star-dust of romance, his feet set firm on the concrete actualities of life.

"A large number of passengers were already at the station-house awaiting the departure of the cars. By the aspect and demeanour of these persons it was easy to judge that the feelings of the community had undergone a very favourable change in reference to the celestial pilgrimage. It would have done Bunyan's heart good to see it. Instead of a lonely and ragged man, with a huge burden on his back, plodding along sorrowfully on foot while the whole city hooted after him, here were parties of the first gentry and most respectable people in the neighborhood setting forth towards the Celestial City as cheerfully as if the pilgrimage were merely a summer tour. Among the gentlemen were characters of deserved eminence—magistrates, politicians and men of wealth, by whose example religion could not but be greatly recommended to their meaner brethren. In the ladies' apartment, too, I rejoiced to distinguish some of those flowers of fashionable society who are so well fitted to adorn the most elevated circles of the Celestial City. There was much pleasant conversation about the news of the day, topics of business and politics or the lighter matters of amusement; while religion, though indubitably the main thing at heart, was thrown tastefully into the background. Even an infidel would have heard little or nothing to shock his sensibility.

"One great convenience of the new method of going on pilgrimage I must not forego to mention. Our enormous burdens, instead of being carried on our shoulders as had been the custom of old, were all snugly deposited in the baggage car and, as I was assured, would be delivered to their respective owners at the journey's end. Another thing, likewise, the benevolent reader will be delighted to understand. It may be remembered that there was an ancient feud between Prince Beelzebub and the keeper of the wicket gate and that the adherents of the former distinguished personage were accustomed to shoot deadly arrows at honest pilgrims while knocking at the door. This dispute, much to the credit as well of the illustrious potentate above mentioned as of the worthy and enlightened directors of the railroad, has been pacifically arranged on the principle of mutual compromise. The prince's subjects are now pretty numerously employed about the station-house, some in taking care of the baggage, others in collecting fuel, feeding the engines and such congenial occupations; and I can conscientiously affirm that persons more attentive to their business, more willing to accommodate, or more generally agreeable to the passengers, are not to be found on any railroad. Every good heart must surely exult at so satisfactory an arrangement of an immemorial difficulty". *etc.*

## 5. Edgar Allan Poe (1809–1849)

**His Work.** A brilliant though erratic critic, with a naturally fine literary palate and a bundle of prejudices; an ingenious versifier with flashes of greatness and a master craftsman in the romance of horror. Thus, briefly we may sum up the work of this unhappy man of genius. As a writer of fiction he belongs to the Gothic school; only he achieves with remarkable skill what Mrs. Radcliffe, Horace Walpole, Maturin and Monk Lewis did in cruder and more stumbling fashion; revels as they did in the eerie side of things; but he is a professional artist in horrors, while they were well-meaning amateurs succeeding only by fits and starts and more or less accidentally, in the art of blood-curdling. Maturin, in his Eastern Romances, approaches the closest to Poe in grim power; but a wide gulf divides *Vathek* from masterly studies like *The Pit and the Pendulum* and *the Fall of the House of Usher*.

In certain respects, Poe resembles his greater contemporary, Hawthorne. He brings to bear upon his work an analytical intellect, a prying imagination. Like Hawthorne he is attracted towards the night side of things and is fascinated by pathological problems. But here the likeness ends. Poe externalised his horrors; Hawthorne spiritualised them. Hawthorne stimulates our imagination; Poe sears it. In constructive power, Poe is superior; he has a more meticulous mind a more masculine genius. But the beauty, the delicacy, the essential sanity of Hawthorne is without his range. Even while he grips he disgusts you. There is the reek of the charnel-house in the majority of his tales and his intensely morbid pre-occupation with pain and death oppress one like a miasma. His most agreeable work lies in the direction of the puzzle story. Here his ingenuity and power of ratiocination mark him out as the pioneer of the modern detective story. He is the protagonist of Gaboriau and Du Boisgobey, Anna K. Green and Conan Doyle. Of their kind, nothing could well be better done than his *Murder in the Rue Morgue*, his *Mystery of Marie Roget*, or *The Gold Bug*. On a somewhat lower plane come his pseudo-scientific tales such as *The Descent into the Maelstrom*; but even here he open a new field in fiction which has since his time been more fully exploited by Jules Verne and Mr. H. G. Wells.

His studies in morbid psychology exhibit yet a third side of his genius; and if he is excelled here in range and delicacy by his successor, Hawthorne, yet he certainly prepared the way; and putting aside the "spiritual clamminess" which R.H. Hutton found in his tales, the hunting intensity with which he can depict a guilty conscience, or trace the growth of some terrible obsession, as in the *Tell-Tale Heart*, is horribly effective and arresting.

Poe's work, therefore, when viewed in relation to certain developments in the later fiction of the age, is of undeniable interest, even apart from its intrinsic merit. It is a pity that he wasted his genius so much in the merely gruesome; for his imagination was strong enough to disperse with those adventitious horrors. I do not find fault with him, as some do, because he elected to deal with problems of mental pathology; I blame him because he treats them too little as an artist, too much as a scientist.

As a poet, there is not a single American man of letters, who is his peer in sheer artistry. There is greater artistry in his verse than in his prose and if the imagination shown is less flexible, less adventurous, it is also less rank, less variable. Its range is narrow; but in that range its effectiveness is remarkable.

In *Israfel* and *To Helen*, he has achieved a fantastic beauty and melodic cadence, that of its kind has never been equalled in American Literature. Elsewhere in his tenuous body of verse he has shown himself a cunning master of verbal harmonics and three at least of his poems—*The Raven*, *The Bells* and *Annabel Lee*—have taken captive the popular imagination to an extraordinary extent. Nevertheless, we cannot but feel the presence, more or less, of a certain strain of affectation and pretentiousness in his verse, which, although not impairing the universal sweetness of his music, debar one from classing it with the romantic lyrics of poets like Shelley, Keats and Tennyson. The debatable border line between Art and Artifice finds Poe nearly always on the wrong side. Sometimes as in *Annabel Lee* and *The Bells*, faintly so; at others, as in *The Haunted Palace* and the over-praised *Raven*, markedly so. Of course, many readers do not feel this. To them there is something peculiarly haunting and compelling

in Poe's imaginative power; nor do they feel any jarring note. But excepting *Israfel*, which seems to me quite the most magically perfect thing that Poe ever wrote, there is no poem that is not spoiled, however, slightly, by some touch of tinsel.

There is the touch of tinsel even in *Helen*, with its elusive charm and fine phrasing. It occurs in the third line (the italics are mine) :

“Helen, thy beauty is to me  
Like those Nicean barks of yore  
That gently, o'er a *perfumed* sea,  
The weary, way-worn wanderer bore  
To his own native shore”.

Why “perfumed” ? This boudoir word strikes an artificial note and will not compensate even for such felicities as :

“The glory that was Greece  
And the grandeur that was Rome”.

Sometimes the touch of tinsel shows itself, not in a word or a phrase, but in the palpable effort on the part of the writer to intensify his effects. This is the weakness of *The Raven* : the effects are not subtle enough; the shadows are accentuated with too obvious a care to achieve the impressive. To a less extent *The City in the Sea*, with its admirable opening, suffers from over-elaboration. To compare with a fantasy that is perfect in its romantic art, let the reader turn to Tennyson's *Lady of Shalott* after reading Poe's verse and he will realise the difference.

Apart from its fitful, though genuine romantic beauty and admirable, though not perfect artistic cunning Poe's verse is singularly limited in its scope. He never touches the broad, general interests of life and thought and has nothing of the benign sanity of Longfellow, the tender humanity of Whittier or the naked force of Whitman. Yet he is an attractive and influential poet in his own way and as a proseman one of the few original forces in American letters. Had his breadth and sanity of outlook been at all commensurate with his shaping and imaginative faculty, he would have had no peer in the literature of his country.

#### The Haunted Palace

In the greenest of our valleys  
By good angels tenanted,  
Once a fair and stately palace —  
Radiant palace — reared its head.  
In the monarch Thought's dominion—  
It stood there !  
Never seraph spread a pinion  
Over fabric half so fair !  
  
Banners yellow, glorious, golden,  
On its roof did float and flow  
(This—all this—was in the olden  
Time long ago),  
And every gentle air that dallied,  
In that sweet day,  
Along the ramparts plumed and pallid,  
A winged odour went away.

Wanderers in that happy valley,  
Through two luminous windows, saw  
Spirits moving musically,  
To a lute's well-tuned law,  
Round about a throne where, sitting  
(Porphyrogene !)  
In state his glory well befitting,  
The ruler of the realm was seen.

And all with pearl and ruby glowing  
Was the fair palace door,  
Through which came flowing, flowing, flowing,  
And sparkling evermore,  
A troop of Echoes, whose sweet duty  
Was but to sing,  
In voices of surpassing beauty,  
The wit and wisdom of their king.

But evil things, in robes of sorrow,  
Assailed the monarch's high estate.  
(Ah, let us mourn !— for never morrow  
Shall dawn upon him desolate !)  
And round about his home, the glory  
That blushed and bloomed  
Is but a dim remembered story  
Of the old time entombed.

And travellers now, within that valley,  
Through the red-litten windows see  
Vast forms, that move fantastically  
To a discordant melody,  
While, like a ghastly rapid river,  
Through the pale door  
A hideous throng rush out for ever  
And laugh—but smile no more.

#### The City in the Sea

Lo ! Death hath reared himself a throne  
In a strange city lying alone  
Far down within the dim west  
Where the good and the bad and the worst and the best  
Have gone to their eternal rest.  
There shrines and palaces and towers  
(Time-eaten towers that tremble not !)  
Resemble nothing that is ours.

Around, by lifting winds forgot,  
Resignedly beneath the sky  
The melancholy waters lie.

No rays from the holy heaven come down  
On the long night-time of that town;  
But light from out the lurid sea  
Streams up the turrets silently—  
Gleams up the pinnacles far and free—  
Up domes— up spires — up kingly halls  
Up lanes— up Babylon-like walls—  
Up shadowy long -forgotten bowers  
Of sculptured ivy and stone flowers—  
Up many and many a marvellous shrine  
Whose wreathed friezes intertwine  
The viol, the violet and the vine.  
Resignedly beneath the sky  
The melancholy waters lie.  
So blend the turrets and shadows there  
That all seem pendulous in air,  
While from a proud tower in the town  
Death looks gigantically down.

There open fanes and gaping graves  
Yawn level with the luminous waves  
But not the riches there that lie  
In each idol's diamond eye—  
Not the gaily-jewelled dead  
Tempt the waters from their bed.  
For no ripples curl, alas !  
Along that wilderness of glass—  
No swellings tell that winds may be  
Upon some far-off happier sea—  
No heavings hint that winds have been  
No seas less hideously serene.

But lo, a stir is in the air !  
The wave—there is a movement there  
As if the towers and thrust aside,  
In slightly sinking, the dull tide—  
As if their tops had feebly given  
A void within the filmy heaven.  
The waves have now a redder glow—  
The hours are breathing faint and low—



And when, amid no earthly moans,  
Down, down that town shall settle hence,  
Hell rising from a thousand thrones,  
Shall do it reverence.

#### Israfil

In Heaven a spirit doth dwell  
    "Whose heart-strings are a lute";  
None sing so wildly well  
As the angel Israfil,  
    And the giddy stars (so legends tell),  
Ceasing their hymns, attend the spell  
Of his voice all mute.

Tottering above  
In her highest noon,  
The enamoured moon  
Blushes with love,  
While, to listen, the red levin  
(With the rapid Pleiades, even  
Which were seven),  
Pauses in Heaven.

And they say (the starry choir  
    And the other listening things)  
That Israfil's fire  
Is owing to that lyre  
    By which he sits and sings—  
The trembling living wire  
    Of those unusual strings.

But the skies that angel trod,  
    Where deep thoughts are a duty—  
Where Love's a grown-up God—  
    Where the Houri glances are  
Imbued with all the beauty  
    Which we worship in a star.

Therefore, thou art not wrong,  
    Israfil, who despisest

An unimpassioned song;  
To thee the laurels belong,  
    Best bard, because the wisest !  
Merrily live and long.

The ecstasies above  
 With thy burning measures suit—  
 Thy grief, thy joy, thy hate, thy love,  
 With the fervour of thy lute—  
 Well may the stars be mute !

Yes, Heaven is thine; but this  
 Is a world of sweets and sour;  
 Our flowers are merely—flowers,  
 And the shadow of thy perfect bliss  
 Is the sunshine of ours.

If I could dwell  
 Where Israfil  
 Hath dwelt and he where I,  
 He might not sing so wildly well  
 A mortal melody,  
 While a bolder note that this might swell  
 From my lyre within the sky.

**The Note of Realism in American Fiction.** The later years of the nineteenth century witness a change in the character of American fiction. Hitherto the romantic note had predominated; but just as in England realistic stories of town and country life gradually grew more and more numerous and relegated romantic adventure to the background, so in America the note of realism becomes gradually insistent. The change was ushered in by no great names as in England and few would prefer the milk-and-water sentimentalities of *The Wide, Wide World* of ELIZABETH WETHERELL and *The Lamplighter* of MARIA S. CUMMINS to the flamboyant excitement of Cooper and Melville.

## 6. Ralph Waldo Emerson (1803–1882)

**His Work.** Emerson is the articulate conscience of New England. There is something curiously impersonal about his writings. Despite the gracious, subtly distinctive personality that emerges from his chit-chat in letters and from the reports of friends, we, who have never known him in the flesh, think of him as a Voice rather than as a Man. We can picture the shy, critical, brooding Hawthorne from his tales and essays; can actualise sharply and distinctly the genial philosopher of the *Breakfast Table*, the placidly observant Thoreau. But Emerson? We gather from the table talk of friends that he was gentle, benignant, humorous and we may reasonably infer that there was a forcefulness about his presence or Carlyle would not have so warmly welcomed him.

But as we turn over the pages of his lectures and essays, we find ourselves merely listening to an oracular voice uttering words of gnomic wisdom, in clear but almost expressionless tones.

In his basic attitude towards life, he is certainly a mystic: that is obvious to the most superficial reader. But the mysticism has no warmth or ecstasy about it. It has a cold, astringent quality, very agreeable to some temperaments, but disconcerting to the fervent enthusiast. When Lowell said he had a "Greek head on right Yankee shoulders", he gave us the clue to his character. For Emerson is only half a mystic; his intellect approved this relation with the unseen world, the world of spirit; having approved it, the practical, critical American side of him came uppermost. When he bade us "hitch" our "wagon to a star", many of us saw in this adjuration merely the mystical moralist; nor realised that the monition showed quiet as fully the practical moralist. He is quite as emphatic about the wagon as

about the star. The Idealist who is always looking at the star moved Emerson to mild reproach; though he was tolerant enough with his reforming friends. "We are little wild here .....numberless projects of reform," he wrote, adding characteristically, "I am gently mad myself."

So gentle, so clam, so temperate is his method that we do not realise at once the extent of his spiritual radicalism.

**The Mystic.** Unless we grasp the mystical side of Emerson's nature, we shall be apt to lose ourselves in the steady hailstorm of pithy sayings, apparently unelated with one another. His central doctrine may be found in his *Essay on the Over Soul*. This world of ours is permeated with a spiritual being—Soul. What, then is Soul ? It is a universal spiritual tidal life that overflows into individual lives, working independently of our own efforts, when one we have allowed it ingress. It is a life that makes for righteousness. We are possessed of it. Our individualities indeed, are like islands lapped round by an infinite sea. Those who admit its influence are linked to one another by a social solidarity of spirit; and everyone may admit the influences and should do so, for our own individual strength depends on it. Every man may be his own philosopher. So let us unbar our private door and let in God.

In a fine saying he tells us, "I conceive of a man as always spoken to from behind and unable to turn his head and see the speaker. In all the millions who have heard the voice, none ever saw the face."

The purpose of life, then, in Emerson's view is to acquaint man with the character of his own powers. And he must be always open to fresh impressions and beware of the stereotyped mind. "I want to say what I feel and think with the proviso that tomorrow, perhaps, I shall contradict it all."

And this mystical attitude towards life in general, he carries into its various departments. He is a mystic in his critical valuations. No one would have more thoroughly endorsed Milton's saying that "a good book is the precious life blood of a master spirit." He valued writers for their vitalising powers. He loved those who, to use his own quaint phrase, could make his "top spin." The great man is forceful hero to Carlyle; he is an illuminating seer to Emerson. Yet each acclaimed him for his dynamic influence. "The unstable estimate of men," said Emerson, "crowd to him whose mind is filled with truth as the heaped waves of the Atlantic follow the moon."

In temperament, Emerson is akin to the Quakers. Anger and violence he passes on one side. As a thinker, he has no wish to storm the reader with philosophic artillery; merely to surround him and permeate him like an atmosphere.

His thought is not original, his texts are familiar enough, but he gives them freshness by his handling.

**The Moralist.** Yet, the practicality of the man is quite as insistent as his mysticism. He believes absolutely in the paramount importance of conduct. His mysticism is concerned not in making for spiritual exaltation, but for moral stability. With Emerson, as with Matthew Arnold, "Conduct is three-fourths of life."

"Every man takes care," says he, "that his neighbour shall not cheat him, but a time comes when he begins to care that he shall not cheat his neighbour. Then all goes well. He has changed his market cart into a chariot of the sun."

Right thinking and clean living, according to Emerson, go together. The average moralist says, "Live straight and don't waste time in searching for intellectual truth." Emerson says, "Live straight and you'll think straight." Morality to him implies health of mind and body; "Character is the habit of action from the permanent vision of truth." Here we see the link that binds the moralist to the mystic. The obedience to the universal spirit is no blind fatalism with Emerson, it is conscious effort on man's part; let him identify himself with the sublime order of things and he will do "with knowledge what the stars do by structure," fulfil the law of their being. Thus, by understanding ourselves and indentifying ourselves with the great forces of the universe we become rulers of others. Emerson takes pains to show that the

moral law of the universe is as clear as the physical law; and will affect the soul of man just as gravitation and chemical forces affect his body.

Yet, Emerson had little sympathy with dogmatic religion :

"We are all very sensible," he says, "It is forced on us every day, that churches are outgrown; that the creeds are outgrown... The Church is not large enough for the man; it cannot inspire the enthusiasm which is the parent of everything good in history... For that enthusiasm you must have something greater than yourselves and not less. But in churches every healthful and thoughtful mind finds itself in something less; it is checked, cribbed, confined."

"The Jewish *cultus* is declining : the Divine, or as some will say, the truly Human, hovers, now seen, now unseen, before us."

"Swedenborg and Behmen, both, failed by attaching themselves to the Christian symbol instead of to the moral sentiment, which carries innumerable Christianities, humanities, divinities, in its bosom. What have I to do with arks and passovers, ephahs and ephods ? ... Good for Orientals, these are nothing to me. The more learning you bring to explain them, the more glaring the impertinence. Of all absurdities, this of some foreigner proposing to take away my rhetoric and substitute his own and amuse me with pelican and stork instead of thrush and robin, palm-trees and shittim-wood instead of sassafras and hickory, seems the most useless.

"If a man claims to know and speak of God and carries you backward to the phraseology of some old mouldered nation in another country, in another world, believe him not."

Again :

"I object, of course, to the claim of miraculous dispensation— certainly not to the *doctrine* of Christianity. This claim impairs, to my mind, the soundness of him who makes it and indisposes us to his communion... It is contrary to that law of Nature which all wise men recognise; namely, never to require a larger cause than is necessary to the effect.

"The word miracle, as it is used, only indicates the ignorance of the devotee, staring with wonder to see water turned into wine and heedless of the stupendous fact of his own personality. Here he stands, a lonely thought, harmoniously organised into correspondence with the universe of mind and matter. What narrative of wonders coming down from the thousand years ought to charm his attention like this ?.... It seems as if, when the Spirit of God speaks so plainly to each soul, it were an impiety to be listening to one or another saint. Jesus was better than others, because he refused to listen to others and listened at home.

"It is so wonderful to our neurologists that a man can see without his eyes, that it does not occur to them that it is just as wonderful that he should see with them; and that is ever the difference between the wise and the unwise the latter wonders at what is unusual, the wise man wonders at the usual.

"Far be from me the impatience which cannot brook the supernatural, the vast; far be from me the lust of explaining away all which appeals to the imagination and the great presentiments which haunt us. Willingly I too say, Hail ! to the unknown awful powers which transcend the ken of the understanding.

"It is not the incredibility of the fact, but a certain want of harmony between the action and the agent.

The most satisfying point about Emerson's thought is not its optimism but its crisp practicality. What is the good of telling a man or woman whose life has been blighted by another's baseness that evil has no real existence ? What consolation is afforded by telling the victim to cancer that "all's right with the world" ? it is not Browning's optimism, but his courage and grit that inspire his readers : it is not Emerson's optimism, but his cool common-sense and sensitiveness to spiritual values, that count for those who construe his pages. His views on the problem of Evil will appeal to those in basic affinity with him. They cannot touch others. At the best his generalisation is but a cheery guess, for which he

gives no intellectual justification. But the common-sense helpfulness of such lines as these is quite obvious :

“Some of the ills you have cured,  
And the sharpest you still have survived,  
But what torments of pain you endured  
From the Evil that never arrived.”

To do him justice, it should be said that Emerson, despite the tenacity of his own convictions never attempted propagandist work. Like Newman, he disliked controversies and held that they were for the most part futile. As early as 1838 he had written :

“I do not gladly utter any deep convictions on the soul in a company where I think it will be contested. No, nor unless I think it will be welcomed. Truth has already ceased to be itself if polemically said”.

“Unless I think it will be welcomed.” The words are significant and illustrate the man’s whole attitude : its strength as well as its limitations.

Emerson’s was a high-minded and finely moulded nature. Among the moral counsellors of the age, he will always hold a distinguished place, for the spiritual delicacy of his monitions and the practical wisdom of his ethics.

### 7. Henry David Thoreau (1817–1862)

**His work.** Among American men of letters, there are more winning personalities than that of Thoreau, more versatile literary artists, but none—not even Whitman himself—more interesting. One proof of this lies in the widely varying estimate of Thoreau’s character and genius to be found in contemporary criticism. By some, he is regarded as a poor imitation of Emerson, given to posing and the Walden episode has been referred to as a theatrical flourish. Lowell and Robert Louis Stevenson, to mention two of his most formidable critics, have covered him with sarcastic ridicule and even Mr. Watts-Dunton, the avowed friend of the “Children of the open Air”, in his introduction to an edition of Walden, impugned his sincerity, leaving us with the impression that Thoreau was an uncomfortable kind of egotist. As it is the Walden episode which has been chiefly responsible for the critical diatribes, it may be well to examine this two years’ sojourn in the woods near Concord and see how far it deserves the ire that has been called down upon it.

From his earliest years, Thoreau showed a passion for the open—unmistakably sincere and wholehearted. In 1839, soon after leaving college, he made his first long jaunt in company with his brother John. This was a voyage on the Concord and Merrimac rivers.

The keen enjoyment afforded to mind and body by this and subsequent outings suggested to Thoreau the desirability of a longer and more intimate association with Nature. Walden Wood had been a familiar and favoured spot for many years and so he began the building of his tabernacle there. So far from being a sudden, sensational resolve with an eye to effect, it was the natural outcome of his passion for the open.

He had his living to earn and would go down into Concord from time to time to sell the results of his handwork. He was quite willing to see friends and any chance travellers who visited from other motives than mere inquisitiveness. On the other hand, the life he proposed for himself as a temporary experiment would afford many hours of congenial solitude, when he could study the ways of the animals that he loved and give free expression to his naturalistic enthusiasms.

Far too much has been made of the Walden episode. It has been written upon as if it had represented the totality of Thoreau’s life, instead of being merely an interesting episode. Critics have animadverted upon it, as if the time had been spent in brooding, self-pity and sentimental affections, as



if Thoreau had gone there to escape from his fellow-men. All this seems to me wide off the mark. He went to Walden not to escape from ordinary life, but to fit himself for ordinary life. The sylvan solitudes, as he knew, had their lessons for his no less than the busy haunts of men.

Yet it is a mistake to think, as some do, that he favoured a kind of Rousseau-like "return to Nature", without any regard to the conventions of civilisation.

"It is not", he states emphatically, "for a man to put himself in opposition to society, but to maintain himself in whatever attitude he finds himself through obedience to the laws of his own being, which will never be one of opposition to a just government. I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live and could not spare any more time for that one."

In one particular, however, Thoreau's attitude towards the earth and all that therein is differed from the Buddhist, inasmuch as the fear that enters into the Eastern's earth-worship was entirely purged from his mind. Mr. Page has instituted a suggestive comparison between Thoreau and St. Francis d'Assisi. Certainly the rare magnetic attraction which Thoreau seemed to have exercised over his "brute friends" was quite as remarkable as the power attributed to St. Francis and it is true to say that in both cases the sympathy for animals is constantly justified by a reference to a dim but real brotherhood. The brutes are "undeveloped men"; they await their transformation and stand on their defence; and it is very easy too see that inseparably bound up with this view there are certain elements of mysticism common to the early saint and the American "hut builder."

And yet perhaps, Mr. Page presses the analogy between the mediaeval saint and the American "pet-naturalist" too far. St. Francis had an ardent, passionate nature and whether leading a life of dissipation or tending to the poor, there is about him a royal impulsiveness, a passionate abandonment, pointing to a temperament far removed from Thoreau's.

Prodigal in his charities, riotous in his very austerities, his tenderness towards the animals seems like the overflowing of a finely sensitive and artistic nature. With Thoreau one feels in the presence of more tranquil, more self-contained spirit; his affection is the affection of kindly scientist who is intensely interested in the ways and habits of birds, beasts and fishes; one who does not give them the surplus of love.

Thoreau's intellectual indebtedness to Emerson must not be overlooked; some of his earlier work suffers somewhat from a too faithful discipleship, in the vocal imitation of the "voice oracular." Occasionally, indeed, it is hard to distinguish the disciple from his master, as when he writes :

"How can we expect a harvest of thought who have not a seedtime of character ?"

"Only he can be trusted with goods who can present a face of bronze to expectations."

But, this is only a passing phase. Thoreau is no weak replica of Emerson; and the bond between them is at bottom a real spiritual bond; a common outlook on life; the imitativeness is a pure literary trick that young inexperienced writers frequently fall into before they have found their own individual style.

This Thoreau did in his *Walden*. Beyond an imaginative affinity with the author of *Nature*, there is nothing Emersonian in the following individual and characteristic passage :

"The stillness was intense and almost conscious, as if it were a natural sabbath. The air was so elastic and crystalline that it had the same effect on the landscape that a glass has on a picture—to give it an ideal remoteness and perfection. The land ape was bathed in a mild and quiet light, while the woods and fences chequered and partitioned it with new regularity and rough and uneven fields stretched far away with lawn-like smoothness to the horizon and the clouds, finely distinct and picturesque, seemed to fit drapery to hang over fairyland."

The ascetic hardness of Thoreau is well illustrated in the "Naturalistic" sketch :

"The wonderful purity of Nature at this season is a most pleasing fact. Every decayed stump and moss-grown stone and rush of the dead leaves of autumn are concealed by a clean napkin of snow. In the bare fields and trickling woods see what virtue survives. In the coldest and bleakest places the warmest charities still maintain a foothold. A cold and searching wind drives away all contagion, and nothing can withstand it, but what has a virtue in it; and accordingly whatever we meet with in cold and bleak places as the tops of mountains, we respect for a sort of sturdy innocence, a Puritan touchness."

Thoreau, indeed, is at his best as a poetic observer of Nature. His style lacks the rich opulence of Jefferies, but it has a cool clarity and austere beauty of its own. He has been called "the Poet-Naturalist," by many; and by a few acclaimed as a Philosopher. But he is really neither the one nor the other. He had neither the intellectual equipment of the naturalist, nor the ratiocinative power of the philosopher. He had neither the scientist's faculty of correlating facts, nor the philosopher's faculty of generalising from them. He is literary Vagabond.

At the same time, I do not wish to underrate Thoreau's work as a thinker or as an observer of Nature. He was a fresh-minded and keen observer of natural phenomena. But his observations are far less valuable for scientific data (as are the naturalists) than as supplying him with agreeable material for humorous fancy, for ethical reflection or for graceful and delicate description. In like manner, while as a thinker he is vigorous and effective in his own discursive and fragmentary way, with flashes of gnomic wisdom that, if less impressive than Emerson at his best, are more relishable; yet it is ultimately his manner of speech rather than his matter of thought that arrests us the most. For his thought after all is a piquant blend of pantheism, orientalism, puritanism, paganism : an attractive enough patchwork to deck a literary vagabond, but a shade distracting in a philosopher.

Why not leave him then as the "wise, wild beast"; a curious and arresting personality, half scholar, half faun; a mystic and a realist, sarcastic moralist and idyllic naturalist. In this way we can enjoy best his vagrant moods, according to our own inclination and the mood of the moment; acclaiming him when, as the fervent moralist, he writes in lofty vein of "Life without Principle underlying it"; or delighting in his pagan humour, as when while dying, an earnest young friend asked him whether he had made his peace with the next world and Thoreau replied : "One world at a time"; or lingering with the poetic observer of Nature, with his cold, bracing imagination and love of elemental things; or finally, responding to the fierce enthusiasm of the hero-worshipper, when he writes on John Brown or Thomas Carlyle.

Thus, there is abundant diversity in Thoreau. Herein lies his charm as a man of letters. Of his verse I have said little, for though, like all wrote, it is striking and individual, he was a poetic thinker rather than a poetic artist. Yet he wrote one set of verses, which may not unfittingly serve to round off this review of the man and his work; for they abound in self-revealing touches and are among the happiest that he wrote :

"I am a parcel of vain strivings tied  
By a chance bond together,  
Dangling this way and that, their links  
Were made so loose and wide  
Methinks  
For milder weather.

A bunch of violets without their roots  
And sorrel intermixed,  
Encircled by a wisp of straw  
Once coiled about their shoots,

The law  
 By which I'm fixed.  
 Some tender buds were left upon my stem  
 In mimicry of life,  
 But ah, the children will not know  
 Till time has withered them,  
 The woe  
 With which they're rife."

"It was his peculiar doctrine that a man has a perfect right to interfere by force with the slaveholder, in order to rescue the slave. I agree with him. They who are continually shocked by slavery have some right to be shocked by the violent death of the slaveholder, but no others. Such will be more shocked by his life than by his death. I shall not be forward to think him mistaken in his method who quickest succeeds to liberate the slave. I speak for the slave when I say that I prefer the philanthropy of Captain Brown to that philanthropy which neither shoots me nor liberates me. At any rate, I do not think it is quite sane for one to spend his whole life in talking or writing about this matter, unless he is continuously inspired and I have not done so. A man may have other affairs to attend to. I do not wish to kill nor to be killed, but I can foresee circumstances in which both these things would be by me unavoidable. We preserve the so-called peace of our community by deeds of petty violence every day. Look at the policeman's billy and handcuffs ! Look at the goal ! Look at the gallows ! Look at the chaplain of the regiment ! We are hoping only to live safely on the outskirts of this provisional army. So we defend ourselves and our hen-roosts and maintain slavery. I know that the mass of my countrymen think that the only righteous use that can be made of Sharpe's rifles and revolvers is to fight duels with them when we are insulted by other nations or to hunt Indians or to shoot fugitive slaves with them or the like. I think that for once the Sharpe's rifles and the revolvers were employed in a righteous cause. The tools were in the hands of one who could use them."

"Carlyle is no mystic, either, more than Newton or Arkwright or Davy and tolerates none. Not one obscure line, or half line, did he ever write. His meaning lie plain as the daylight and he who runs may read; indeed, only he who runs can read and keep up with the meaning. It has the distinctness of a picture to the mind and he tells us only what he sees printed in largest English type upon the face of things. He utters substantial English thoughts in plainest English dialects; for, it must be confessed, he speaks more than one of these. All the shires of England and all the shires of Europe, are laid under contribution to his genius; for to be English does not mean to be exclusive and narrow and adapt one's self to the apprehension of his nearest neighbour only. And yet no writer is more thoroughly Saxon. In the translation of those fragments of Saxon poetry, we have met with the same rhythm that occurs so often in his poem on the French Revolution. And if you would know where many of those obnoxious Carlyleisms and Germanisms came from, read the best of Milton's prose, read those speeches of Cromwell which he has brought to light, or go and listen once more to your mother's tongue. So much for his German extraction."

"Indeed, for fluency and skill in the use of the English tongue, he a master unrivalled. His felicity and power of expression surpass even his special merits as historian and critic. Therein his experience has not failed him, but furnished him with such a store of winged, ay and legged words, as only a London life, perchance, could give account of. We had not understood the wealth of the language before. Nature is ransacked and all the resort and purlieus of humanity are taxed, to furnish of fittest symbol for his thought. He does not go to the dictionary, the word-book, but to the word-manufactory itself and has made endless work for the lexicographers. Yes, he has that same English for his mother-tongue that you have, but with him it is no dumb, muttering, mumbling faculty, concealing the

thoughts, but a keen, unwearied, resistless weapon. He has such command of it as neither you nor I have; and it would be well for any who have a lost horse to advertise or a town-meeting warrant or a sermon or a letter to write, to study this universal letter-writer, for he knows more than the grammar or the dictionary.”

“The style is worth attending to, as one of the most important features of then man which we at this distance can discern. It is for once quite equal to the mater. It can carry all its load and never breaks down nor staggers. His books are solid and workman like, as all that England does; and they are graceful and readable also. They tell of huge labour done, well done and all the rubbish swept away, like the bright cutlery which glitters in shop windows, while the coke and ashes, the turnings, filings, dust and borings lie far away at Birmingham, unheard of. He is a masterly clerk, scribe, reporter, writer. He can reduce to writing most things,—gestures, winks, nods, significant looks, patois, brogue, accent, pantomime and how much that had passed for silence before, does he represent by written words. The countryman who puzzled the city lawyer, requiring him to write, among other things, his call to his horses, would hardly have puzzled him; he would have found a word for it, all right and classical, that would have started his team for him. Consider the ceaseless tide of speech for ever flowing in countless cellars, garrets, parlours; that of the French, says Carlyle, ‘only ebbs towards the short hours of night’ and what a drop in the bucket is the printed word. Feeling, thought, speech, writing and, we might add, poetry, inspiration,—for so the circle is completed; how they gradually dwindle at length, passing through successive colanders into your history and classics, from the roar of the ocean, the murmur of the forest, to the squeak of a mouse; so much only parsed and spelt out and punctuated, at last. The few who can talk like a book, they only get reported commonly. But this writer reports a new ‘Lieferung’ ”.

“One wonders how so much, after all, was expressed in the old way, so much here depends upon the emphasis, tone, pronunciation, style and spirit of the reading. No writer uses so profusely all the aids to intelligibility which the printer’s art affords. You wonder how others had contrived to write so many pages without emphatic or italicised words, they are so expressive, so natural, so indispensable here, as if none had ever used the demonstrative pronouns demonstratively before. In another’s sentences the thought, though it may be immortal, is as it were embalmed and does not strike you, but here it is so freshly living; even the body of it not having passed through the ordeal of death, that it stirs in the very extremities and the smallest particles and pronouns are all alive with it. It is not simple dictionary *it*, yours or mine, but *IT*. The words did not come at the command of grammar, but of a tyrannous, inexorable meaning; not like standing soldiers, by vote of Parliament, but any able-bodied countryman pressed into the service, for ‘Sire, it is not a revolt, it is a revolution’ ”.

### 8. Oliver Wendell Holmes (1809–1894)

**His Work.** There is no more genial, more agreeable personality in American letters than Oliver Wendell Holmes; and the versatile ease with which he could turn from verse to table-talk and from table-talk to fiction, are not the least of his attractions. As essayist he has neither the distinction of Emerson, the freshness of Thoreau, nor the vigorous staying power of Lowell. Yet, at his best, as in *The Breakfast Table Series* and *Elsie Venner*, there is an ease and a play of charming fancy about his work, that gives him quite a distinctive place among American prosemen. He is an adept in the art of allusive chit-chat. No American writer can talk in print so intimately or with such discursive wisdom as he. He has mastered the art of buttonholing; and his easy-jacket, carpet-slipper style admirably suits the play of humour and fancy which he brings to bear upon all manner of subjects. The very title of his famous series of chatters is significant of the man : *The Breakfast Table Series*.

He is an Autocrat, Poet and a Professor of the Breakfast Table. Not a time many of us would select for philosophy and dialectics, however, airily and playfully conducted. We recall sympathetically “Elia’s”

eloquent plea for lying a-bed mornings and digesting our dreams and say "Amen" to his comment that "Jokes came in with candlelight" His strenuous, healthy and sanguine temperament bids us start the day well, with a clear head and a bright heart. And that is why, despite superficial resemblances between his chit-chat and that of Lamb, there is a basic difference of temperament between them.

If not a deep thinker, he is invariably a clear and vigorous one and carries the epigrammatic power of Emerson and Thoreau with a more light-hearted air. Occasionally he can be as serious and as suggestive as the Concord Oracle himself, for instance when he observes :

"Sin has many tools, but a lie is the handle which fits them all."

Or :

"Faith always implies the disbelief of a lesser fact in favour of greater".

But more often he is content to be blithe and flippant, as in

"We never tell our secrets to people who jump for them".

"Memory is a net, one finds it full of fish when he takes it from the book, but a dozen miles of water have run through it without sticking".

(Of the Red Indian)

"A few instincts of legs flourishing a tomahawk".

But the graceful flippancies of Holmes are the most palatable when turned into verse. There his literary deftness, his underlying tenderness, his worldly sagacity, blend with the happiest results.

#### The Old Man Dreams

O for one hour of youthful joy !

Give back my twentieth spring !

I'd rather laugh a bright-haired boy

Than reign a grey-beard king !

Off with the wrinkled spoils of age !

Away with learning's crown !

Tear out life's wisdom-written page,

And dash its trophies down !

One moment let my life-blood stream

From boyhood's fount of flame!

Give me one giddy, reeling dream

Of life all love and fame !

— My listening angel heard the prayer,

And calmly smiling, said,

"If I but touch thy silvered hair,

Thy hasty wish hath sped.

"But is there nothing in thy track

To bid thee fondly stay,

While the swift seasons hurry back

To find the wished-for day ?"



—Ah, truest soul of womankind !  
 Without thee, what were life !  
 One bliss I cannot leave behind :  
 I'll take —my —precious —wife !

—The angel took a sapphire pen  
 And wrote in rainbow dew,  
 “The man would be a boy again,  
 And be a husband too !”

—“And is there nothing yet unsaid  
 Before the change appears ?  
 Remember, all their gifts have fled  
 With those dissolving years.”

Why, yes; for memory would recall  
 My fond paternal joys;  
 I could not bear to leave them all :  
 I'll take—my—girl—and —boys !

The smiling angel dropped his pen,—  
 “Why, this will never do;  
 The man would be a boy again,  
 And be a father too !”

And so I laughed,—my laughter woke  
 The household with its noise,—  
 And wrote my dream, when morning broke,  
 To please the grey-haired boys.

#### The Last Blossom

Though young no more, we still would dream  
 Of beauty's dear deluding wiles;  
 The leagues of life to greybeards seem  
 Shorter than boyhood's lingering miles.

Who knows a woman's wild caprice ?  
 It played with Goethe's silvered hair,  
 And many a Holy Father's “niece”  
 Has softly smoothed the papal chair.

When sixty bids us sigh in vain  
 To melt the heart of sweet sixteen,  
 We think upon those ladies twain  
 Who loved so well the tough old Dean.

We see the Patriarch's wintry face,  
 The maid of Egypt's dusky glow,  
 And dream that Youth and Age embrace,  
 As April violets fill with snow.

Tranced in her lord's Olympian smile  
 His lotus-loving Memphian lies,—  
 The musky daughter of the Nile  
 With plaited hair and almond eyes.

Might we but share one wild caress  
 Ere life's autumnal blossoms fall,  
 And Earth's brown, clinging lips impress  
 The long cold kiss that waits us all !

My bosom heaves, remembering yet  
 The morning of that blissful day  
 When Rose, the flower of spring, I met,  
 And gave my raptured soul away.

Flung from her eyes of purest blue,  
 A lasso, with its leaping chain  
 Light as a loop of larkspurs, flew  
 O'er sense and spirit, heart and brain.

Thou com'st to cheer my waning age,  
 Sweet vision, waited for so long !  
 Dove that would seek the poet's cage  
 Lured by the magic breath of song !

She blushes ! Ah, reluctant maid,  
 Love's *drapeau rouge* the truth has told;  
 O'er girlhood's yielding barricade  
 Floats the great Leveller's crimson fold !

Come to my arms !—Love heeds not years,  
 No frost the bud of passion knows—  
 Ha ! what is this my frenzy hears ?  
 A voice behind me uttered, —Rose !

Sweet was her smile,—but not for me;  
 Alas, when woman looks too kind,  
 Just turn your foolish head and see,—  
 Some youth is walking close behind !

In his higher flights, Holmes is less satisfactory; that ingenuity of his, so telling in the lighter verse—such piece as *The Deacon's Masterpiece* or *The One-Hoss Shay*—gives a touch of artificiality to poems like *The Chambered Nautilus*; the graceful sentiment which touches with sufficient tenderness

*The Last Leaf*, grows too riotous in a lyric like *Under the Violets*. These things are assuredly not without charm, but they are insufficiently strong and simple for great poetry. One has only to compare Hood's treatment of young girl's death with Holmes to appreciate the difference.

Holmes never mastered the art that conceals art : and thus he is at his best when he reminds us of our own *Praed*, where a delicate artificiality is a charm and not a blemish.

The most poetic thing Holmes ever wrote is his novel, *Elsie Venner* : the scientific problems raised in that remarkable book have a stimulating effect on the writer's imagination, that is nowhere else manifest. More of the twilight atmosphere of Hawthorn would no doubt have heightened the tragic romance of the *Snake Woman*—it is a little too clear- out and definite; but there are passages in the book that reach a very high level of imaginative beauty.

On the whole, Holmes is at his best when he appears before us —to use a phrase Thackeray applied to himself—as the “week-day preacher.” Bred in an intellectual atmosphere, there is nothing academic about his thought. His fresh adventurous mind scorns the narrow groove. He might have demurred to Bernard Shaw's contention that the medical profession is an organised conspiracy to defraud the laity (though we can imagine him chuckling at its daring impudence ), but he was strongly in favour of the idea underlying Shaw's sally —

“You can't keep gas in a bladder and you can't keep knowledge tight in a profession—special knowledge will leak out and general knowledge leak in.”

His general outlook may be gauged by his statement, that

“The great thing is not so much where we stand as in what direction we are moving.” —“To reach the port of heaven we must sail sometimes with the wind; sometimes against it”.

We may regard Holmes in literature as we regard the shrewd family physician in daily life. For serious crises we call in the expert, as at such times the family physician may prove unequal to the emergency. But in the ordinary run of life, all we need is sound counsel on hygienics and, perhaps, an occasional alternative mixture to keep us fit. There we find the value of Holmes. He knows our little infirmities well and can adapt himself to our moods and fancies. He knows that what does all of us good at times, is a picnic of ideas and none can prepare that meal more adroitly and more palatably than the “Autocrat.”

## 9. James Russel Lowell (1819-1891)

**His work.** Lowell is essentially American as a poet and cosmopolitan as a prose writer. For this reason, his verse is less appreciated across the water than is the prose and in popularity he is certainly less appealing than Longfellow, Poe, Whitman or even Holmes. There is, of course, a respectable body of his verse not concerned with patriotic motives and local inspirations; but this, with one or two rare exceptions, is the least distinguished point on his inimitable *Biglow papers*. For the rest, his most considerable productions in verse are, it will be seen, American in their inspiration—to wit, the wise and witty *Fable for Critics*—on American poets and poetry; the stirring *Commemoration Ode* and other memorial poems, especially the ode *Under the Old Elm*—celebrating the one hundredth anniversary of Washington's command of the Revolutionary army. A passionate love of country animates Lowell's best verse. When the matters with which he deals are of more universal interest—the stock-pot of poetic art—he is less fresh, less original, but his poetry is always virile and intelligent and his later work especially finished and impressive in its Art.

Turning from his verse to his prose, his criticism may first be noticed. As a versatile scholar with a gift of happy, lucid exposition and a mingling of shrewd humour and artistic feeling, he has no peer in American letters. In his purely literary criticism he is more catholic, more sane, than poe. It is when we place his critical work beside the great English critics that Lowell's shortcomings are most clearly seen. As pieces of writing, as expressions of the author's interesting personality, they rarely fail to give

us pleasure; but there is a lack of perspective about some, as, for instance, the *Milton* and critical irrelevancies about many, as, for instance, the Wordsworth, which detract from their value.

As an illustration of What I mean, take this passage from the *Essay on Wordsworth*, which contains so much good and admirable matter.

“The play” (e.g., *The Borderers*) “has fine passages but is as unreal as *Jane Eyre*.” What is *Jane Eyre* doing here? How is it possible to elucidate the qualities *The Borderers* by a slighting reference to Charlotte Brontë’s famous novel? *Jane Eyre* may be unreal in parts where the author strays out of her own experiences of life; but the unreality of these passages is quite different from the unreality of *The Borders*. Charlotte Brontë’s unreality has in it a fundamental ignorance of the particular phase of life she is describing with such eager earnestness. Wordsworth’s unreality lies in his deliberate avoidance of concrete actuality of any kind. Further, to refer to *Jane Eyre* a unreal is bad criticism. Taken as a whole, the book is alive and memorable by virtue of this very quality. The touches of unreality are overwhelmed by the vital reality of the book as a whole. Lowell’s dictum, then, is challengeable, first because its allusion to *Jane Eyre* is fundamentally wrong. In the second place, because, even had the passage been so framed as to apply in a limited way to *Jane Eyre*, the criticism is inapposite, for the unreality of the one is a different thing from the unreality of the other. So far as *Jane Eyre* is unreal, it is unreal because of its over-accentuation; *The Borderers* because of its under-accentuation.

Neither is Lowell quite a fair critic of the Transcendental movement; he sees clearly and well enough the weaknesses and absurdities of that movement, but he badly undervalues one of its most original spokesmen—Thoreau. Lowell is, on the whole, a good taster of books, with a nice appreciation of what is fine in literature, but he is neither profound, original, nor thorough in his critical treatment. Yet his critical essays are certainly interesting and suggestive; they exhibit a strong and agreeable personality and display a versatile culture; structurally awkward and lop-sided, irritating in their hasty generalisations, they none the less stimulate because of the happy flashes of wisdom with which they abound. And he is really the most happy, the most delightful, when he is least literary and is not concerned with critical literary problems.

Looking finally at his entire output, both in prose and verse, it seems to me that his powers are fairly evenly distributed. An admirable letter-writer, a fresh and vigorous publicist, a suggestive literary critic, a cultured and virile poet; in short, perhaps the best all-round man in American letters.

### **A Good Word For Winter**

If one would know what snow is, I should advise him not to hunt up what the poets have said about it, but to look at the sweet miracle itself.

The preludings of winter are as beautiful as those of spring. On a grey December day, when, as the farmers say, it is too cold to snow, his numbed fingers will let fall doubtfully a few star-shaped flakes, the snowdrops and anemones that harbingers his more assured reign. Now and now only, may be seen, heaped on the horizon’s eastern edge, those “blue clouds” from forth which Shakespeare says that Mars “doth pluck the masoned turret.” Sometimes also, when the sun is low, you will see single cloud trailing a flurry of snow along the southern hills in a wavering fringe of purple. And when at last the real snowstorm comes, it leaves the earth with a virginal look on it that no other of the seasons can rival, compared with which, indeed, they seem soiled and vulgar.

And what is there in nature so beautiful as the next morning after such confusion of the elements? Night has no silence like this of busy day. All the batteries of noise are spiked. We see the movement of life as a deaf man sees it, a mere wrath of the clamorous existence that inflicts on our ears when the ground is bare. The earth is clothed in innocence as a garment. Every wound of the landscape is healed; whatever was stiff has been sweetly rounded as the breasts of Aphrodite; what was unsightly has been covered gently with a soft splendour, as if, Cowley would have said, Nature had cleverly left

fall her handkerchief to hide it. If the virgin (*Notre Dame de la Neige*) were to come back, here is an earth that would not bruise her foot nor stain it. It is

“The fanned snow  
That’s bolted by the northern blasts twice o’er,”—  
“Soffiata e stretta dai venti schiavi  
(Winnowed and packed by the Sclavonian winds),” —

Packed so hard sometimes on hill-slopes that it will bear your weight. What grace is in all the curves, as if every one of them had been swept by that inspired thumb of Phidias journeyman...

The snow that falls damp comes commonly in larger flakes from windless skies and is the prettiest of all to watch from under cover. This is the kind Homer had in mind; and Dante, who had never read him, compares the *dilatate falde*, the flaring flakes, of his fiery rain, to those of snow among the mountains without wind. This sort of snowfall has no fight in it and does not challenge you to a wrestle like that which drives well from the northward, with all moisture thoroughly winnowed out of it by the frosty wind. Burns, who was more out of doors than most poets and whose bare-foot Muse got the colour in her cheeks by vigorous exercise in all weathers, was thinking of this drier deluge when he speaks of the “whirling drift” and tells how—

“Chanticleer  
Shook off the pouthery snaw.”

But the damper and more deliberate falls have a choice knack at draping the trees; and about eaves of stone walls—wherever, indeed, the evaporation is rapid and it finds a chance to cling—it will build itself out in curves of wonderful beauty. I have seen one of these dumb waves, thus caught in the act of breaking, curl four feet beyond the edge of my roof and hang there for days, as if Nature were too well pleased with her work to let it crumble from its exquisite pause. After such a storm, if you are lucky enough to have even a sluggish ditch for a neighbour, be sure to pay it a visit. You will find its banks corniced with what seems to be precipitated light and the dark current down motion as it is, you never saw water that seemed alive before. It has brightness like that of the eyes of some smaller animals, which gives assurance of life, but of a life foreign and unintelligible.

## OTHER NON-BRITISH LITERATURES

Meanwhile, during the time when Whatman was sounding a new note in literature, a number of lesser writers were continuing the elder tradition of verse. Among these, may be mentioned – NATHANIEL PARKER WILLIS (1806-1867) a facile writer whose sentimental verse, now almost forgotten, was once as popular as the verse of Tom Moore; CHARLES FENNO HOFFMAN (1806-1884), less popular and singularly unequal, but a sweet singer at his best; and Dr. THOMAS WILLIAM PARSON of Boston (1819-1892), who belongs to the considerable school of scholarly verse-writers; he was strongly affected by the Dante Revival and no poem that he wrote is happier in its dignity and grace than the *Line on a Bust of Dante*.

Two figures of greater literary importance are BAYARD TAYLOR (1825-1878) and SIDNEY LANIER (1842-1881). Taylor was an illustrious traveller, who lived abroad for two years, seeing a good deal of the democratic life both of Germany and Italy. His first success was made in travel-letters and he always excelled in these, but he was an effective ballad-writer; his *poem of the Orient* (1834) being among his best. His life was one of tragic and varied interest; he essayed much, but perhaps he will best be remembered for his fine translation of Goethe’s *Faust* (unfinished) and his delightful *Travel Chat*.

Lanier— a musician, soldier, poet and critic— fought for the South in the American War, and emerged from his harrowing experiences, broken in health. His skill as a musician is exhibited in his verse, notably *The Marshes of Glynn*, *Sunrise* and *Corn*. He died of consumption in North Carolina,



after a vain search for climes to restore his health. A less considerable figure in American letters than Taylor, he is, if not a more accomplished, yet a more original poet.

Among the ballads evoked by the Civil War, there is none better than the familiar *Maryland, My Maryland*, by JAMES RIDER RANDALI.

It is not practicable to discuss here the later development of American verse. All that needs to be said is that democratic ideals have entered more and more intimately into the poetry of the age and although no poets of commanding power haversian, Yet such names as THOMAS BAILEY ALDRICH (1836-1896) and RICHARD WATSON GILDER (1844-1909) are sufficient indication of the sound technical accomplishment and imaginative fervour to be found among a large number of latter-day poets.

A Canadian verse-writer of originality and power appears in WILLIAM BLISS CARMAN (1861). His first work, *Low Tide on Grand Pre*, was published in 1893 and at once made its mark. He is especially happy as a song-writer, *Behind the Arras, Ballads of Lost Haven*.

**R. K. Narayan (1906-2001).** R.K. Narayan obtained his bachelor's degree from Mysore University and devoted almost whole of his life as a writer. He started by writing short stories which appeared in 'The Hindu'; and he also worked as a Mysore Correspondent of 'Justice', a newspaper from Madras.

Narayan is the true master of humour, irony, realism, romance and artistry. His stories are set in South India, where, like Thomas Hardy's Wessex, he created a famous town of Malgudi. Some critics, however, hold that he lacks true pathos, genuine depth of feeling, realistic description of poverty and misery—the elements which make a novelist really great.

Narayan accepts the social system prevailing in the country and portrays it realistically without making an attempt to castigate the ills of the society. He deals with the middle class which he knows very intimately, as also the plight of the underdog. It is sad that he makes no attempt to present India in an exotic light for the sake of foreign readers.

**Novels.** Swami and Friends (1935), Bachelor of Art (1973), The Dark Room (1938), The English Teacher (1945) The Guide (1958), The Painter of Signs (1976).

**Story Collections.** Malgudi Days, Dodu and Other Stories, Cyclone and Other Stories, Gods, Demons and Others (1964).

**Autobiography.** My Days (1974), My Dateless Diary (1960).

**Ramayana.** It is an English version of the Tamil epic by Kamban.

**The Emerald Route (1978).** It is a travelogue wherein his younger brother R.K. Laxman, the famous cartoonist, has given the sketches.

**Arun Kolatkar (1932-2004).** He was a poet from Maharashtra. His first book of English poetry, *Jejuri*, is a collection of 31 poems. This book won commonwealth writer's prize in 1977. His Marathi verse collection 'Bhijki Wahi' won a Sahitya Akademi Award in 2005.

**Manohar Malgaonkar (1913-2010).** He has portrayed the heroism of Indian independence, as well as the good qualities of the old Indian aristocracy in his novels some of his works are, 'Distant Drums', 'The Princess', 'A Bend in the Ganges', 'The Devil's Wind', 'Dead and Living Cities'.

**Anita Desai (born in 1937).** She had been short listed three times for the booker prize. She received the Sahitya Akademi Award in 1978 for her novel 'Fire on the mountain'. She won the British Guardian prize for 'The village by the sea'.

**Mulk Raj Anand (1905-2004).** He was an Indian writer, who with his works, depicted the poorer castes in traditional Indian society. His first main novel *Untouchable* was published in 1935, it exposed the day to day life of the helpers members of India's untouchable caste. Some of his novels are 'Untouchable' (1935), 'Coolie' (1936), *Two leaves and Bud'* (1937).

**Aurobindo Ghosh (1872-1950).** He was an Indian nationalist, freedom fighter, philosopher and poet. His main literary works are 'The Life Divine', 'Synthesis of Yoga', 'Savitri : an epic poem'. Sri Aurobindo was one of the first Indians to create a literary corpus in English. Most of his works include translation of India scriptures and also on the yoga system and philosophy which he had introduced.

**Henry Louis Vivian Derozio (1809-1931).** He was an Indian poet and a radical thinker. He was one of the first Indian educators to disseminate Western learning and science among the young men of Bengal. Some of his main works are, 'Song of the Hinduestanee Mistrel', 'Chorus of Brahmin', 'To the Pupils'.

**Nirad C. Chaudhuri (1897-1999).** He was a Bengali English writer. He was awarded the Sahitya Akademi Award in 1975 for his biography on Max Muller called 'Scholar Extraordinary', by the Sahitya Akademi. He was honoured with the title of 'Commander of Order of the British Empire' by Queen Elizabeth in 1992. He became the first and only Indian to be selected for Duff Cooper Memorial Award, for his work 'The Continent of Circe', in 1965.

His masterpiece 'The Autobiography of an unknown Indian' was published in 1951. His prose was highly influenced by Sanskrit and the older version of Bengali language. His other works include: 'A Passage to England', 'To live or not to live', 'The Hand, Great Anarch', 'The East is East and West is West'.

**Toru Dutt (1856-1877).** She was an Indian poet who wrote in English. She left behind an impressive collection of prose and poetry. Her two novels, 'The unfinished Bianca', or 'the young Spanish maiden', written in English and 'Le Journal Le Mademoiselle d'Rivers', written in French, were based outside India, with non-Indian protagonists.



## MULTIPLE CHOICE QUESTIONS

1. Who wrote the famous American play *The Iceman Cometh* ?
  - (A) John Osborne
  - (B) Eugene O'Neill
  - (C) Earnest Hemingway
  - (D) Walt Whitman
2. Bob Smith is the central figure in which of the following plays of O'Neill ?
  - (A) *The Iceman Cometh*
  - (B) *The Farewell to Arms*
  - (C) *The Hairy Ape*
  - (D) *None of the above*
3. How does Yank, the central character in *The Hairy Ape* differ from Aristotelean tragic heroes ?
  - (A) He doesn't meet a sad end despite his flaws
  - (B) He meets a sad end without having any tragic flaw
  - (C) There is a sudden reversal of fate at the end which is different from Aristotelean tragedy.
  - (D) None of the above
4. Who wrote the *Leaves of Grass*, one of the classics of world poetry ?
  - (A) Walt Whitman
  - (B) Robert Frost
  - (C) T.S. Eliot
  - (D) Emily Dickinson
5. In which of his poems given below do we witness Whitman's uninhibited treatment of sex ?
  - (A) *Children of Adam*
  - (B) *Spontaneous Me*
  - (C) *A Woman Waits for Me*
  - (D) *All of the above*
6. Who wrote *I Felt a Funeral in My Brain* ?
  - (A) Walt Whitman
  - (B) Eugene O'Neill
  - (C) Emily Dickinson
  - (D) Robert Frost
7. Which of the following poems is written by Robert Frost ?
  - (A) *Calamus*
  - (B) *Blueberries*
  - (C) *A Light Exists in Spring*
  - (D) *Modern Age Man*
8. Which of the following is an elegy on the death of Abraham Lincoln ?
  - (A) *O Captain! My Captain*
  - (B) *I Hear America Singing*
  - (C) *Because I Could Not Stop for Death*
  - (D) *Stopping by Woods*
9. The *Old Man and The Sea* recounts the 84 days' adventure of
  - (A) Matadors
  - (B) Santiago
  - (C) the author
  - (D) Philip
10. Steinbeck's novel *Grapes of Wrath* is the story of
  - (A) Quentin family
  - (B) The Negro community
  - (C) Joad family
  - (D) Colonialism in Africa
11. *Roderick Hudson* is written by
  - (A) James Joyce
  - (B) Henry James
  - (C) Tobias Smollett
  - (D) Henry Fielding

12. Who is the author of *Caleb William and St. Leon* ?  
(A) Hanah More  
(B) Mrs. Inchbald  
(C) Horace Walpole  
(D) William Godwin
13. "Lives of greatmen all remind us  
We can make our life sublime  
And departing leave behind us  
Footprints on the sands of time."  
Who wrote these lines ?  
(A) Lord Tennyson  
(B) H.W. Longfellow  
(C) Walt Whitman  
(D) Robert Browning
14. *The Scarlet Letter* is written by  
(A) Mark Twain  
(B) Charles Dickens  
(C) Virginia Woolf  
(D) Nathaniel Hawthorne
15. Who of the following is known as the pioneer of the modern detective stories ?  
(A) Edgar Allan Poe  
(B) Sir Arthur Conan Doyle  
(C) Agatha Christie  
(D) Anna K. Green
16. The *Autobiography of an Unknown Indian* is written by  
(A) V.S. Naipaul  
(B) Nirad C. Chaudhary  
(C) S. Radhakrishnan  
(D) Manohar Malgonkar
17. *Age of Innocence* is  
(A) a book of verse by William Blake  
(B) a novel by Edith Wharton  
(C) a play by Eugene O'Neil  
(D) an absurd drama by Edward Albee
18. Mr. Zero is the main character in  
(A) Elmer Rice's *Adding Machine*  
(B) Samuel Beckett's *Waiting for Godot*  
(C) Edward Albee's *The Sandbox*  
(D) Robert Penn Warren's *All The King's Men*
19. Isaac Asimov invented the Three Laws of Robotics in his stories which are given below. Identify the first law.  
(A) A robot must obey the orders given by human beings  
(B) A robot may not injure a human being, or, through inaction, allow a human being to come to harm.  
(C) A robot must protect its own existence
20. *Tender is The Night* is written by  
(A) William Faulkner  
(B) F.Scott Fitzgerald  
(C) Ernest Hemingway  
(D) Walt Whitman
21. *Sister Carrie* is  
(A) the name of a nun  
(B) the heroine of Edith Wharton's novelette summer  
(C) a novel by Dresier T.  
(D) a play by O'Neill
22. Who received the Commonwealth Writers Prize, 1994 ?  
(A) Amit Chaudhary – *A Strange and Sublime Address*  
(B) Sashi Tharoor - *Show Business*  
(C) Upamanyu Chatterjee - *English August*  
(D) Vikram Seth – *A Suitable Boy*
23. Isabel Archer is the romantic heroine of  
(A) *The Portrait of a Lady* – Henry James  
(B) *Herzog* – Saul Bellow  
(C) *Catch-22* – Joseph Heller  
(D) *Roderick Hudson* – Henry James
24. *Tales of the Grotesque and Arabesque* is a collection of stories by  
(A) O' Henry  
(B) Anton Tchekov  
(C) Edgar Allan Poe  
(D) Sylvia Plath
25. Which one is Sylvia Plath's novel ?  
(A) *Ariel*

- (B) *The Colossus*  
 (C) *The Bell Jar*  
 (D) *Catch-22*
26. What is the name of Walt Whitman's poem celebrating the completion of the Suez Canal and the Transcontinental Railroad ?  
 (A) *A Passage to India*  
 (B) *Passage to India*  
 (C) *Train to Pakistan*  
 (D) *Indian Wonderland*
27. *Grapes of Wrath* is written by  
 (A) John Steinbeck  
 (B) F.Scott. Fitzgerald  
 (C) Gertrude Stein  
 (D) Nathaniel Hawthorne
28. An Indian-born Canadian poet and novelist received one of the following awards in 1993. Identify the award.  
 (A) Poet of Peace  
 (B) Encore Prize  
 (C) Kothavale Award  
 (D) Asan Prize
29. Joan Brady, a former ballet dancer received one of the following prizes for her book *Theory of War*. She is the first woman to get this prize. Name the prize.  
 (A) Asan Prize  
 (B) Whitebread Book of the Year  
 (C) National Book Award, USA  
 (D) Encore Prize
30. Name the Indian-English writer who got the Austrian State Prize for European Literature in 1993.  
 (A) Vikram Seth  
 (B) Amitav Ghose  
 (C) Salman Rushdie  
 (D) Nirad C. Chaudhary
31. Who wrote under the pen-name Saki ?  
 (A) H.H. Munro  
 (B) N.E. McNeile  
 (C) William Forster  
 (D) K.A. Abbas
32. V.S. Naipaul's *The Mimic Man* is about  
 (A) an exiled Roman king  
 (B) an exiled Caribbean politician  
 (C) an Indian living in Trinidad  
 (D) an expatriate
33. *The Naked and the Dead* is written by  
 (A) Ernest Hemingway  
 (B) Norman Mailer  
 (C) Arthur Miller  
 (D) P.G. Wodehouse
34. *Finnegans Wake* is  
 (A) a poem by Robert Browning  
 (B) a prose work by Jonathan Swift  
 (C) a novel by Henry James  
 (D) a prose work by James Joyce
35. Who translated *Omar Khayyam* into English?  
 (A) Edward Fitzgerald  
 (B) Scott Fitzgerald  
 (C) Edgar Fawcett  
 (D) Ford Madox Ford
36. Name the mathematician and philosopher who was awarded the Nobel Prize for Literature in 1950  
 (A) Bertrand Russell  
 (B) Aldous Huxley  
 (C) William James  
 (D) James Joyce
37. Which one of the following is a verse novel?  
 (A) *Golden Gate*  
 (B) *The Great Indian Novel*  
 (C) *Music for Mohini*  
 (D) *Ulysses*
38. Kenaburo Oe of Japan received the Nobel Prize for literature 1994 for creating an imaginary world where life and myth condense to give a picture of the human situation. What kind of a world does he imagine ?  
 (A) Utopian – ideal like Sir Thomas More's *Utopia*  
 (B) Arcadian – an earthly paradise as in Sir Philip Sidney's *Arcadia*

- (C) Totally disconcerting picture of human predicament  
(D) Selfish as described by Hobbes in *Leviathan*
39. *Who's Afraid of Virginia Wolf ?* is a  
(A) novel by Melville  
(B) play by Edward Albee  
(C) critical study on Virginia Woolf's novels  
(D) a poem by Toru Dutt
40. Who wrote under the pseudonym Mark Twain?  
(A) Washington Irving  
(B) Samuel Langhorne Clemens  
(C) Walt Whitman  
(D) Arthur Conan Doyle
41. *The Prophet* is written by  
(A) Salman Rushdie  
(B) Franz Kafka  
(C) Khalil Gibran  
(D) Abul Fazal
42. Albert Camus was a French existentialist. Given below is the list of his novels. Identify the novels not written by him.  
(A) *The Trial*  
(B) *The Plague*  
(C) *The Outsider*  
(D) None of the above
43. "I think I could turn and love with animals." These are the opening lines of a poem. Who is the poet ?  
(A) Walt Whitman  
(B) Robert Frost  
(C) William Wordsworth  
(D) Ted Hughes
44. The author of *Portrait of India* is  
(A) V.S. Naipaul  
(B) N.C. Chaudhary  
(C) Ved Mehta  
(D) E.M. Forster
45. Who wrote *My True Faces, Azadi, Into Another Dawn, The Crown* and *The Loincloth*?  
(A) Sudhir Ghose  
(B) Khushwant Singh  
(C) Manohar Malgaonkar  
(D) Chaman Nahal
46. Which of the following is not Anita Desai's work ?  
(A) *In Custody*  
(B) *Vices in The City*  
(C) *A Silence of Desire*  
(D) *Clear Light of Day*
47. Edwin Markham once saw Millet's painting of a bowed, broken toiler. Making the French painting a symbol for the workers, he wrote a poem. Identify it.  
(A) 'Song of the Shirt'  
(B) 'Two Tramps in Mud Time'  
(C) 'The Man With the Hoe'
48. Only one of the following is not a collection of short stories. Identify it.  
(A) *The Policeman And the Rose*  
(B) *Into Another Dawn*  
(C) *Games at Twilight*  
(D) *Bombay Beware*
49. Which of the following is V.S. Naipaul's comic novel of colonial politics ?  
(A) *A House for Mr. Biswas*  
(B) *The Mystic Masseur*  
(C) *The Mimic Men*  
(D) *In a Free State*
50. *Too Long in the West* is written by  
(A) V.S. Naipaul  
(B) Kamala Markandaya  
(C) Nirad C. Chaudhary  
(D) Balachandra Rajan
51. V.S. Naipaul's the *Mystic Masseur* received a prestigious prize. Name it.  
(A) Booker's  
(B) Commonwealth  
(C) Pulitzer  
(D) Rhys Memorial
52. Where is R.K. Narayan's imaginary town Malgudi located ?



- (A) In the territory of the Nizam of Hyderabad  
 (B) In Madras Presidency  
 (C) In Cochin  
 (D) In Mysore State
53. When *A Beginning*, his first book of verse appeared, the poet was just 19. He received the Hawthornden prize the next year and became the youngest poet to get it. Name him.  
 (A) Keki N. Daruwala  
 (B) Dom Moraes  
 (C) Frank Moraes  
 (D) A.K. Ramanujan
54. Who wrote *Tughlaq*, a successful stage play?  
 (A) Girish Karnad  
 (B) Badal Sirkar  
 (C) Mohan Rakesh  
 (D) Vijay Tendulkar
55. In one of his novels Manohar Malgaonkar writes the story from the point of view of a Pakistani captain placed in Bangla Desh (then East Pakistan). Name it.  
 (A) *Distant Drums*  
 (B) *Cactus Country*  
 (C) *Combat of Shadow*  
 (D) *A Bend in the Ganges*
56. Who is the author of *Raj* ?  
 (A) Geeta Mehta  
 (B) Rama Mehta  
 (C) Shobha De  
 (D) Nargis Dalal
57. Dominique Lapierre wrote an appealing account of the sordid squalor of an Indian city. Identify the city.  
 (A) Calcutta (B) Bombay  
 (C) Udaipur (D) Delhi
58. Who is the author of following poems :  
 "The Gift of India", "Bangle-seller",  
 "The Anthem of Love", "Palanquin Bearers" ?  
 (A) Kamala Das  
 (B) Sarojini Naidu  
 (C) Toru Dutt  
 (D) Nissim Ezekiel
59. Who wrote the hard-hitting poem "Sita Speak" indicating the society for the injustice meted out to women down the ages ?  
 (A) Bina Agarwal  
 (B) Kamala Das  
 (C) P. Lal  
 (D) Sarojini Naidu
60. In which of the following poems of Ezekiel do we get a moving picture of a mother's suffering ?  
 (A) 'The Couple'  
 (B) 'Night of the Scorpion'  
 (C) 'The Visitor'  
 (D) 'Philosophy'
61. Who is the author of *Two Virgins* ?  
 (A) Kamala Markandaya  
 (B) Kamala Das  
 (C) Anita Desai  
 (D) Shastri Deshpande
62. Name the Indo-English novelist who wrote *A Suitable Boy*.  
 (A) Vikram Seth  
 (B) Amitav Ghose  
 (C) Upamanyu Chatterjee  
 (D) Anita Desai
63. Two Indian writers living abroad created furore – one was Vikram Seth who got an unprecedented amount as an advance for his novel, the other who came under 'fatwa', for one of his controversial novels, issued by Muslim countries, was  
 (A) Amitav Ghose  
 (B) Bharati Mukherjee  
 (C) Anita Desai  
 (D) Salman Rushdie
64. Name Salman Rushdie's latest Novel.  
 (A) *The Moor's Last Sigh*  
 (B) *Fury*  
 (C) *The Ground Beneath Her Feet*  
 (D) *Satanic Verses*
65. Of the following novels one does not portray the Gandhian Age and the impact of Gandhi. Which one ?

- (A) K.A. Abbas's *Inquilab*  
 (B) Venu Chitale's *In Transit*  
 (C) R.K. Narayan's *The Dark Room*  
 (D) K. Nagarajan's *Chronicles of Kedaram*
66. Who is the author of the following books : *The Foreigner, The Apprentice, The Last Labyrinth, The City and the River* ?  
 (A) Ruth P. Jhabvala  
 (B) Amitav Ghose  
 (C) Dom Moraes  
 (D) Arun Joshi
67. Whose collections of poems are these : *A Time to Change, Sixty Poems, The Third, The Unfinished Man* ?  
 (A) P. Lal  
 (B) Nissim Ezekiel  
 (C) Kamala Das  
 (D) Bina Aggarwal
68. Listed below are the works of Bhabani Bhattacharya of which only one is his collection of short stories. Identify it.  
 (A) *So Many Hungers*  
 (B) *A Dream in Hawaii*  
 (C) *Sea Hawk*  
 (D) *Shadow from Ladakh*
69. *Baumgartner's Bombay* is a novel about a German Jew who remains an outsider all his life, in his country because he is a Jew and in India, where he is a *firangi*. Who wrote this moving novel ?  
 (A) Vikram Seth  
 (B) Anita Desai  
 (C) Nayantara Sehgal  
 (D) Ruth P. Jhabvala
70. In which novel does R.K. Narayan focus on family planning ?  
 (A) *The Guide*  
 (B) *Mr. Sampath*  
 (C) *Bachelor of Arts*  
 (D) *The Painter of Signs*
71. In *The Guide* we come across a dancer. What is her name ?  
 (A) Daisy (B) Bharati  
 (C) Rosie (D) Savitri
72. Who wrote these lines :  
 "Woman is the earth, air, ether, sound;  
 woman is the microcosm of the mind....." ?  
 (A) Raja Rao  
 (B) R.K. Narayan  
 (C) Kamala Markandaya  
 (D) Kamala Das
73. Arthur Symons wrote about this person, "All the life of the tiny figure seemed to concentrate itself in the eyes: they turned towards beauty as the sunflower turns towards the sun." Who is the person referred to ?  
 (A) Toru Dutt  
 (B) Aru Dutt  
 (C) Sarojini Naidu  
 (D) Rabindra Nath Tagore
74. H.A.L. Fisher wrote about this person, ".... this child of the green valley of the Ganges has by sheer force of native genius earned for herself the right to be enrolled in the great fellowship of English poets." Who is the poet ?  
 (A) Sarojini Naidu  
 (B) Toru Dutt  
 (C) Michael Madhusudan  
 (D) Manmohan Ghose
75. An Indo-English poet once remarked that his disciplines (*i.e.*, linguistics and anthropology) and his education give him his "Outer" form, whereas his Indian origin, first thirty years in India and knowledge of Kannada and Tamil give him his "inner" form. Who said this ?  
 (A) A.K. Ramanujan  
 (B) Kamala Das  
 (C) Gieve Patel  
 (D) Raja Gopal Parthasarathy
76. Who wrote *Jejuri* the Commonwealth Poetry Prize winner work ?  
 (A) Shiv K. Kumar (B) Arun Kolatkar  
 (C) Keki N. Daruwala  
 (D) Jayant Mahapatra

77. In which of Anita Desai's novel an insane wife kills her husband ?  
 (A) *Voices in The City*  
 (B) *In Custody*  
 (C) *Cry, The Peacock*  
 (D) *Baumgartner's Bombay*
78. In which novel does the hero sing the refrain:  
 "This is the machine age, sons  
 This is the machine age  
 We are the men who will master it" ?  
 (A) *The Big Heart*  
 (B) *The Sword and The Sickle*  
 (C) *Two Leaves and a Bud*  
 (D) *The Road*
79. Who was the first recipient of the Sahitya Academi Award for English literature ?  
 (A) Mulk Raj Anand  
 (B) Nayantara Sehgal  
 (C) R.K. Narayan  
 (D) Raja Rao
80. Following novels except one, describe the condition of Westners living in India. Mark the one which does not.  
 (A) *Heat and Dust*  
 (B) *The Princess*  
 (C) *Coffer Dam*  
 (D) *A Passage to India*
81. Which of the following novels focuses on the question of rape ?  
 (A) *The Bending Vine*  
 (B) *Voices in The City*  
 (C) *Some Inner Fury*  
 (D) *A Time to Be Happy*
82. Who is the author of the following novels : *A Bend in The Ganges, The Princes, Distant Drums, Devil's Wind, A Combat of Shadows* ?  
 (A) Mulk Raj Anand  
 (B) Bhabani Bhattacharya  
 (C) Manohar Malgaonkar  
 (D) Salman Rushdie
83. Who wrote "Our Casuarina Tree" a splendid Keatsian poem ?  
 (A) Toru Dutt  
 (B) Romesh Chander Dutt  
 (C) Swami Vivekanand  
 (D) Sri Aurobindo
84. To whom do we assign following works – *The Lake of Palms, A History of Civilization of Ancient India, The Slave-Girl of Agra* ?  
 (A) Manmohan Ghose  
 (B) Romesh Chander Dutt  
 (C) Bankim Chandra Chatterjee  
 (D) Sharat Chandra
85. Which one of the following is a collection of Anita Desai's short stories ?  
 (A) *Voices in the City*  
 (B) *Games at Twilight*  
 (C) *Village by the Sea*  
 (D) *Cry, the Peacock*
86. Browning's *The Ring and the Book* is a long poem having about 21,000 lines, but Aurobindo's *Savitri* is longer. How many lines does the epic contain ?  
 (A) 24,000                      (B) 21,500  
 (C) 30,000                      (D) 22,000
87. Toru Dutt, Romesh Chander Dutt and Aurobindo, all wrote on one common theme taken out from the *Mahabharata*. Identify the story which the tree found irresistible.  
 (A) Karna and Kunti  
 (B) Nal-Damyanti  
 (C) Savitri  
 (D) Gandhari
88. Who of the following was highly influenced by French Romanticism, French language and literature ?  
 (A) Romesh Chander Dutt  
 (B) Michael Madhusudan Dutt  
 (C) Toru Dutt  
 (D) Govind Dutt
89. About an Indian poet writing in English, a critic, George Sampson says that a reader

- of his poems, "Would readily take them as the work of an English poet trained in the classical tradition." An Indian critic feels that his poetry has no imagery or sentiment that can be termed as Indian. Who was this poet?
- (A) Michael Madhusudan Dutt  
(B) Romesh Chander Dutt  
(C) Aurobindo Ghose  
(D) Manmohan Ghose
90. *The Fakir of Jhungheera* was written by one of the first Indo-Anglian poets. The poem is often hailed as a "Competent narrative verse with Byronic echoes." Identify the writer.
- (A) Toru Dutt  
(B) Henry Derozio  
(C) Michael Madhusudan Dutt  
(D) Hasan Ali
91. He was the first Indian poet to have published a regular volume of English verse. He also edited an English Weekly *The Hindu Intelligence*. Name him.
- (A) Michael Madhusudan Dutt  
(B) Mohan Lal  
(C) Romesh Chander Dutt  
(D) Kashiprasad Ghose
92. Paying a tribute to a Bengali poet who wrote in English also, Sri Aurobindo said, "The God himself took up thy pen and wrote." Who was he ?
- (A) Michael Madhusudan Dutt  
(B) Henry Derozio  
(C) Romesh Chander Dutt  
(D) Kashiprasad Ghose
93. One of the following works is written by Michael Madhusudan Dutt. Identify which one ?
- (A) *The Shair and Other Poems*  
(B) *The Captive Ladie*  
(C) *Bianca*  
(D) *Lays of Ancient India*
94. Name the poet of "Kali, the Mother."
- (A) Swami Vivekanand  
(B) Subramaniam Bharathi  
(C) Swami Ramakrishna Paramhans  
(D) Sri Aurobindo
95. He is a Sahitya Akademi Award Winner and he loves to write for children. Who is he ?
- (A) R. K. Narayan  
(B) Manohar Malgaonkar  
(C) Ruskin Bond  
(D) Upamanyu Chatterjee
96. Whose autobiography is entitled *My Father's Son* ?
- (A) Dom Moraes  
(B) Frank O' Connor  
(C) Nirad Chaudhury  
(D) V.S. Naipaul
97. Mulk Raj Anand, about one of his female characters says, "Gauri is my tribute to Indian womanhood." In which novel does Gauri appear ?
- (A) *The Road*  
(B) *The Old Woman and The Cow*  
(C) *Untouchable*  
(D) *The Sword and The Sickle*
98. Read the following passage and identify the novel and its author : "Lago, I am as meek as Moses, but I have just heard that you have been mishandled by that Bhatta Govinda. Whip me, ye devils! Roast me in sulphur ! Gall, worse than gall ! A rascally Yea-for-smooth knave ! Three Judases, each one thrice worse than Judas ! Falstaff speaking. I am as subject to heat as butter."
- (A) *In Custody* by Anita Desai  
(B) *Midnight's Children* by Salman Rushdie  
(C) *All About H. Hatter* by G.V. Desani  
(D) *Vermillion Boat* by Sudhir Ghosh
99. Name the author who has been described by a critic as an "outsider inside."
- (A) Anita Desai  
(B) Salman Rushdie  
(C) Nirad C. Chaudhary  
(D) Ruth Jhabvala

100. Following novels, except one, describe the condition of Indians settled abroad. Mark the one which does not.  
 (A) *The Nowhere Man*  
 (B) *Bye-Bye, Blackbird*  
 (C) *The Serpent And The Rope*  
 (D) *The Guide*
101. *The Angel of Misfortune* is a poem of about 5000 lines, written by Nagesh Vishwanath Pai. Whose story is narrated in this book ?  
 (A) Saturn, the Dark Angel  
 (B) King Arthur of the Holy Grail  
 (C) King Vikramaditya  
 (D) Kamadeva
102. Name the author of *The Gardener, The Fugitive, Chitra, Sacrifice, The Post Office*.  
 (A) Rabindra Nath Tagore  
 (B) Bankim Chandra  
 (C) Aurobindo Ghose  
 (D) Romesh Chander Dutt
103. Name the two prizes, one in literature and another in History, awarded to young Aurobindo while studying in England.  
 (A) Pulitzer Prizes in Literature and Bedford Prize in History  
 (B) Bookers in Literature and Butterworth in History  
 (C) Butterworth in Literature and Bedford in History
104. Name Sarojini Naidu's last collection of poems.  
 (A) *The Broken Wing*  
 (B) *The Golden Threshold*  
 (C) *The Bird of Time*  
 (D) *The Temple*
105. What is the full title of Aurobindo's *Savitri* ?  
 (A) *Savitri – An Epic*  
 (B) *Savitri*  
 (C) *Savitri – A Legend and a Symbol*  
 (D) *Savitri – A Poem in Three Parts*
106. Who wrote *Murugan, The Tiller and Kandan, the Patriot, Jatadharan and The Next Rung*?  
 (A) K.S. Venkataramani  
 (B) Shanker Ram  
 (C) Humayun Kabir  
 (D) K. Subba Rao
107. *The Devil's Wind* depicts the events of our First War of Independence (1857 mutiny). Who is the author of this novel ?  
 (A) Shanker Ram  
 (B) Manohar Malgaonkar  
 (C) R.K. Narayan  
 (D) Sasthi Brata
108. Which novel highlights the Bengal famine ?  
 (A) *So Many Hungers*  
 (B) *A Handful of Rice*  
 (C) *A Time to be Happy*  
 (D) *Athawar House*
109. Who wrote *Ilion* ?  
 (A) Virgil  
 (B) Aurobindo  
 (C) Homer  
 (D) Rabindra Nath Tagore
110. Who is the author of *Love of Dust* ?  
 (A) Ruth P. Jhabvala  
 (B) Humayun Kabir  
 (C) Shanker Ram  
 (D) K.S. Venkataramani
- In Questions from Q. 111 to Q. 115 match List I with the List II and choose the correct answer using the codes given below.**
- 111. List I**  
 (a) Aurobindo Ghose  
 (b) Rabindra Nath Tagore  
 (c) Gujarat and Gujaratis  
 (d) Toru Dutt
- List II**  
 1. *Red Oleanders*  
 2. *Savitri*  
 3. *Le Journal de Mademoisellers d'Arvers*  
 4. *Behramji Malabari*

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	4	1	2	3
(B)	1	3	4	2
(C)	1	4	2	3
(D)	2	1	3	4

**112. List I**

- (a) *Mahatma*  
 (b) *Mahatma Gandhi*  
 (c) *Gandhiji*  
 (d) *Out of Dust*

**List II**

1. D.F. Karaka  
 2. Hiren Mukherjee  
 3. P.A. Wadia  
 4. D.G. Tendulkar

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	4	3	2	1
(B)	4	1	3	2
(C)	1	4	3	2
(D)	3	2	1	4

**113. List I**

- (a) *The Well of the People*, Bharati Sarabhai  
 (b) *The House at Adampur*, Anand Lall  
 (c) *Savitri*, Aurobindo  
 (d) *Reminiscences*, Tagore

**List II**

1. Prose (Autobiography)  
 2. Poetry (Epic)  
 3. Fiction (Novel)  
 4. Drama (Play)

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	1	2	3	4
(B)	4	3	2	1
(C)	3	4	1	2
(D)	2	1	4	3

**114. List I**

- (a) *The Golden Gate*  
 (b) *The Golden Honey Comb*  
 (c) *Herzog*  
 (d) *Tiger's Daughter*

**List II**

1. Bharati Mukherjee  
 2. Saul Bellow  
 3. Vikram Seth  
 4. Kamala Markandaya

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	1	4
(B)	1	4	3	2
(C)	3	4	2	1
(D)	4	2	1	3

**115. List I**

- (a) *Catch-22*  
 (b) *War is Kind*  
 (c) *Raj*  
 (d) *The Plague*

**List II**

1. Albert Camus  
 2. Joseph Heller  
 3. Stephen Crane  
 4. Geeta Mehta

**Codes:**

	<b>a</b>	<b>b</b>	<b>c</b>	<b>d</b>
(A)	2	3	4	1
(B)	3	4	1	2
(C)	4	1	2	3
(D)	1	2	3	4



 ANSWERS

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- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (B)   | 2. (C)   | 3. (B)   | 4. (A)   | 5. (D)   | 6. (C)   | 7. (B)   | 8. (A)   | 9. (B)   | 10. (C)  |
| 11. (B)  | 12. (D)  | 13. (B)  | 14. (D)  | 15. (A)  | 16. (B)  | 17. (B)  | 18. (A)  | 19. (B)  | 20. (B)  |
| 21. (C)  | 22. (D)  | 23. (A)  | 24. (C)  | 25. (C)  | 26. (A)  | 27. (A)  | 28. (B)  | 29. (B)  | 30. (C)  |
| 31. (A)  | 32. (B)  | 33. (B)  | 34. (D)  | 35. (A)  | 36. (A)  | 37. (A)  | 38. (C)  | 39. (B)  | 40. (B)  |
| 41. (C)  | 42. (A)  | 43. (A)  | 44. (C)  | 45. (D)  | 46. (C)  | 47. (A)  | 48. (B)  | 49. (B)  | 50. (C)  |
| 51. (D)  | 52. (B)  | 53. (B)  | 54. (A)  | 55. (B)  | 56. (A)  | 57. (A)  | 58. (B)  | 59. (A)  | 60. (B)  |
| 61. (A)  | 62. (A)  | 63. (D)  | 64. (B)  | 65. (C)  | 66. (D)  | 67. (B)  | 68. (C)  | 69. (B)  | 70. (D)  |
| 71. (C)  | 72. (A)  | 73. (C)  | 74. (B)  | 75. (A)  | 76. (B)  | 77. (C)  | 78. (A)  | 79. (C)  | 80. (B)  |
| 81. (A)  | 82. (C)  | 83. (A)  | 84. (B)  | 85. (A)  | 86. (A)  | 87. (C)  | 88. (C)  | 89. (D)  | 90. (B)  |
| 91. (D)  | 92. (A)  | 93. (B)  | 94. (A)  | 95. (C)  | 96. (B)  | 97. (B)  | 98. (C)  | 99. (D)  | 100. (D) |
| 101. (C) | 102. (A) | 103. (A) | 104. (A) | 105. (C) | 106. (A) | 107. (B) | 108. (A) | 109. (B) | 110. (C) |
| 111. (D) | 112. (A) | 113. (B) | 114. (C) | 115. (A) |          |          |          |          |          |
-

## LITERARY THEORY AND CRITICISM

### 9.1 REQUIREMENTS OF A GOOD POETRY

1. **Recurrent rhythms.** Although the rhythm of a poem may vary from the mechanical beat of its meter, there is always a recurring beat that unifies the poem and makes it one. This rhythm is in harmony with the thought. Sadness and contemplation, for example, demand a slower beat.

Break, break, break,

On thy cold gray stones, O sea !

Happiness and swiftness of the other hand demand rapid movement.

The road was a ribbon of moonlight over the purple moor,

And the highwayman came riding —

2. **Imaginative use of language.** Prose is used basically to communicate ideas and facts, as Poetry stirs our feelings and imaginations. It shows us such relationships, that we had never dreamed that they existed. It puts into words, that which we have often felt, but have never before expressed.

I never saw a moor,

I never saw the sea;

Yet know I how the heather looks,

And what a wave must be.

I never spoke with God,

Nor visited in Heaven;

Yet certain am I of the spot

As if the chart were given.

3. **Poetic machinery.** A poet takes full advantage of the less subtle aspects of poetry such as rhymes, figures of speech and stanzaic patterns to emphasize his imagery, pinpoint the emotional reactions sought and increase the pleasure of the reader.
4. **Condensed utterance.** A poet will express his thoughts in minimum of words. He requires concentration on the part of the reader, a willingness to re-read and re-read, until the full import of the words is realised. He makes each word carry a much heavier load of meaning than can be expected of the same word in prose. He expects a word or phrase to evoke a vivid mental image or specific emotional reaction.

After the reader has read the best in poetry, he feels that he has grown mentally and emotionally. He feels that he has met the poet and understood him.

## 9.2 DEFICIENCIES IN POETRY

1. Instead of the rhythms subtly harmonizing with the thought pattern, the meter in these poems drowns all the other things out and the regular beat of the lines comes through without variation.  
And now I see the end of all I sought  
Oh why, Oh why should it have come to nought !
2. A poem should contain sentiment, true feeling, but when the poet pulls at our heart strings and brings forth sorrow or sympathy beyond that called for by the situation, the poem suffers – as does the reader.  
Stay awhile and shed two dozen tears  
For this poor thief o'ercome with fears  
That any one of number of ills  
Could rob him so quickly of his skills.
3. A poem should help to make the reader a better person through leading him to a more sensitive understanding of men and ideals. The moment the poet, however, delivers a lethal blow and then makes certain that the reader understands by drawing the obvious moral, the poet has killed the suggestiveness that must be part of a poem for it to be good.  
Therefore dear reader now you know  
A truth that has ever been so—  
The hopes of those that practice sin  
Must ever be found among the might have been.
4. A poet can convey much through the pictures he evokes in the minds of the reader. These images, however, must harmonise with the thought, the mood, the sentiment. Unless the poet is deliberately planning to evoke laughter, he can easily cause a reader to smile instead of feel sad by bringing the forth wrong type of imagery.  
Like poor fish turning brown in the frying pan  
Jerry allowed the sun to turn his pallor to tan.
5. Instead of the lines singing, as in great poetry or even following a too regular beat, as in limericks or verse, too often the lines in poor poetry will lose all meter and sound like prose.  
Therefore dear reader I know what I say  
Allan fought much too hard on that Monday
6. Even in his use of words to be rhymed, the poet must be fully aware of the lift that his lines must give the reader's spirit. If he uses too many obvious rhymes, the reader soon feels that the thought is just as obvious. He must learn to use these very sparingly—  
love — above moon - June day —say might — right
7. The essence of poetry is its economy of words. If the poet uses too many words to express an idea, if he repeats himself needlessly or if he adds words to fill out a line, he is not writing at the highest levels.

## 9.3 FIGURES OF SPEECH

The figures of speech are those forms of expression that are different from the ordinary modes in order to emphasise or make the meaning more effective. In the hands of a skilled craftsman, these devices can enhance the value of the written material. When misused these devices can destroy the worth of the material. The following are the figures of speech, most frequently used in poetry.

1. **The simile.** A directly expressed comparison. It usually contains the words *like* or *as*. The successful simile can evoke an ever-expanding vivid image in the mind of the reader. An

- effective simile must have an element of surprise in it; it must be appropriate; it should realise the emotional reaction anticipated by the poet—  
as idle as “a painted ship upon a painted ocean  
Similes, however, may be misused.  
Trite (commonplace ) Simile : red as arose innocent as a child.  
Exaggerated Simile : as powerful as ten men.  
Inappropriate Simile : as silently as a ghoul, my love glided into my heart.  
Her hair dropped round her pallid cheeks, like seaweed on a clam.
2. **The metaphor.** A comparison which is implied rather than stated. It does not contain the words *like* or *as*.  
Trite metaphor : pearly teeth, icy stare, clammy hands.  
Exaggerated Metaphor : one who is the *right hand of justice*.  
Appropriate Metaphor : The Lord is my shepherd. A spring of love gushes from his heart.  
Mixed Metaphor : The bitter taste of her remarks acted as a fuse that set off my anger.  
This is a big step forward in our jet-propelled push forward.  
He will take a backseat in our eyes if he remains forever self-centered.  
You will have to learn to steer a steady course as the sands of time fly by.
  3. **Personification.** The figure of speech in which we give human qualities to inhuman things or objects.  
The wind sings a varied song.  
This intensifier must be used with caution by the poet. Too often, it can lead to sentimentalism rather than heightened reality.  
Inappropriate Personification : Nature cried in torrents when I failed the test.
  4. **Hyperbole.** Intentional exaggeration. In the hands of a skilled humorist, this can be a most powerful device. Used occasionally, it can involve the reader very quickly in the author’s ideas.  
My thoughts threaten to shake down the goodness that is left in the world and leave all to evil and ruin.
  5. **Apostrophe.** The figure of speech in which the absent are addressed as though they were present, the living, as well as the dead, objects, as well as human beings. Again, this can be a device highly charged with emotion.  
Blow, blow thou winter wind  
Thou art not so unkind  
As man’s ingratitude  
This device can be so easily abused, leading to overcharged words that do not arouse the reader’s imagination.  
Come forth, all former graduates of Lafayette High...  
Kindness, fill her heart with goodness, not fear.
  6. **Inversion.** The figure of speech in which words are presented out of their natural or expected order.  
Of arms and a man I sing  
This device is frowned upon by most of the modern serious poets. However, it is a crutch that is much overused by the beginner and those who are striving for effects that are beyond the words and thoughts that they are using.
  7. **Onomatopocia.** Formation of words to represent natural sounds. A most effective device in appealing to the sense of sound.

*Shrill bugles*                      *buzzing* of the bees  
*Whirring wings*

As with the other figures of speech, this device can be effective or most inappropriate.

Inappropriate : The buzzing of the babies in their cribs.

8. **Alliteration.** Repetition of initial consonant sounds, rhyming of initial consonants.

furrow                      followed                      free

Alliteration gives a sense of continuity. It is one of the oldest devices in the language and one that is most effective if it is not overused.

- 9 **Assonance.** Repetition of vowel sounds, the pairing of the same vowel sounds without regard for consonants.

and *screen*                      from *seeing* and *leave* in sight

This is a device used to give tonal values to lines. It is difficult to introduce and not easily sensed by the reader.

#### 9.4 OTHER DEVICES OF POETRY

1. **Rhyme.** The word reserved for rhymes occurring at the end of lines.

To the seas and and the *streams*  
 In their noonday *dreams*

Masculine Rhyme : The rhyme ends with accented syllables.

She tried and tried in *vain*

To bring that ease from *pain* ...

Feminine Rhyme : A rhyme in two syllables, the first of which as accented.

sweater—letter

Rhymes add music to the lines and are a source of pleasure for the reader if the poet does not resort to misuse. The major fault is found in hackneyed rhymes, ones that have been much over-used—

bright —light flower—hour gold —old

2. **Poetic language.** The fashion has long since come and gone, but many writers don't seem to be aware of this change in styles. They still insist on using old-fashioned words that were once considered elegant and poetic. Some such words are—

ope for open    oft for often    yclept (called)

Sometimes in the Literature Test one of the choices offered for the missing line of poetry can be eliminated because it relies on these words whereas the other three choices use more modern, direct words.

#### 9.5 THE RHYTHMS OF POETRY

The basis of poetic rhythm is in the repetition of accented syllables. These syllables are followed by unaccented ones in an ordered fashion to create the tempo of the lines. For the sake of identification, a line of poetry has been arbitrarily said to consist of a number of feet.

1. **The iambus.** The iambic foot contains an unaccented first syllable and an accented second syllable.

de táil

con fér

2. **The trochee** : The trochaic foot contains an accented first syllable and an unaccented second syllable.  
spéll ing                      màs ter
3. **The dactyl**. The dactylic foot begins with an accented syllable, which is followed by two unaccented syllables.  
family                              tech ni cal
4. **The anapest**. The anapestic foot begins with two unaccented syllables, which are followed by the accented syllable.  
un re formed                      non be liéf

## 9.6 THE LINES OF POETRY

Poetry lines are named according to the number of feet they contain. The most common ones are as follows :

- Dimeter**                      A line of two feet  
Raise her | gently |
- Trimeter**                      A line of three feet  
On high | our flag | is flown |
- Tetrameter**                      A line of four feet  
of all | the men | I e'er | have known |
- Pentameter**                      A line of five feet  
When I | consi | der how | my light | is spent |
- Hexameter**                      A line of six feet  
When I | have felt | the weight | of days | and years | pushing |

The lines of poetry are usually named after the type of foot that is found most frequently in it. Therefore, we speak of an iambic pentameter or a trochaic trimeter. The most common line in the English language is the iambic pentameter. The dactylic hexameter, while much used in Latin and French, has proved too long for English.

You should be able to identify lines in this fashion, since very often, in a Literature Test, you are asked to choose a missing line of poetry and one or more of those suggested may be defective, lacking a foot or using a different type of foot.

## 9.7 STANZA SETTING

1. **Free Verse**. The rhythm is determined by the subject matter. The lines do not follow a regular meter, but vary from thought to thought. Rhyme is usually not used.  
Pile the bodies high at Austerlitz and Waterloo.  
Shovel them under and let me work—  
I am the grass; I cover all.  
Walt Whitman and Carl Sandburg have helped to establish this as a staple in the repertory of the modern poet. Free verse is a modern form and therefore the images and the language used by the poet tend to be modern.
2. **Blank Verse**. Each line contains ten syllables. The predominant meter is iambic. The lines are unrhymed. Blank verse is written in unrhymed iambic pentameter. This has been most popular among the best and the poorest technicians. If each line is a complete thought, then it is *end stop*. If the ideas flow from one line to the next, then it is *enjambéd*. The pause within the line is called the *caesura*.



- Here we may reign secure and in my choice  
When I was young and thought I knew all truths
3. **Heroic Couplet.** Two lines of rhymed iambic pentameter.  
Know then thy self, presume not God to scan;  
The proper study of mankind is man.
  4. **Quatrain.** Any four-line stanza. The best known of the quatrains is in the old English ballads. The most frequent ballad quatrain consisted of alternating iambic tetrameter and iambic trimeter lines rhyming *xaya* : that is, the second and fourth lines only would usually rhyme.  
The king sits in Dumferling town,  
Drinking the blood-red wine ;  
“Oh where will I get a good sailor,  
To sail this ship of mine”.
  5. **Sonnet.** A 14 line stanza usually in iambic pentameter. The Italian sonnet has a thought division. The first eight lines, the octave, will present an idea or state a thesis; the last six lines, the sestet, will apply the idea or give the example that proves the truth in the thesis. The Italian sonnet is also called Petrarchan or the Miltonic after the Italian master who originated the form and the great English writer who used it as the vehicle for some of his greatest poetic realizations. The Shakespearean sonnet consists of three quatrains and a concluding summarising couplet.

## 9.8 STYLE IN LITERATURE

Style is the way in which we write. It is, however, a great deal more than freedom from obvious faults, such as prolixity and obscurity. “Style is the body to which thought is the soul and through which it expresses itself”.

*Of the soul the body form doth take;  
For soul is form and doth the body make.*

**The Elements of Style.** A good style is an essential part of a good story, A good style is one that is suitable for its purpose. There are two main elements of style - (1) Choice of ideas, and (2) Expression ideas, though, in the best styles, the two are inseparably interwoven.

**Choice of Ideas.** The writer’s aim is to impart information. For him, there is scarcely any choice : the facts are there and he has merely to state them. But as soon as he wishes to interest or amuse, persuade or sadden, a writer has to select his facts. He may merely state general principles; he may illustrate general principles by particular cases. Not that detail is always desirable; Macaulay has pointed out that Milton, instead of giving exact details, uses “dim intimations”, So that Heaven and Hell, angels and devils are for us remoter and sublime, shrouded in mystery.

He, above the rest  
In shape and gesture proudly eminent,  
Stood like a tower. His form had yet not lost.  
All her original brightness, nor appeared  
Less than Archangel ruined and the excess  
Of glory obscured.

Thus, he does not give us a clear picture of Satan; but, we can see this in Keat’s *Autumn*—  
Sometimes whoever seeks abroad may find,  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap’d furrow sound asleep,  
Drowsed with the fume of poppies.

Keats has the power of visualisation; he makes us see Autumn because he himself sees her more clearly than if she were actually a living person before him. "This power of visualisation varies immensely in individuals; some of us have a bright mental image of our uncle or the cook as soon as we have their names, others can with difficulty recall whether their noses turn up or down. But none of us can hope to equal Chaucer and Dickens, whose "slightest sketches have startling aliveness".

### The Expression of Ideals

The charm of all writing is a nice mingling of the familiar and the unfamiliar. Good style is mainly a matter of perfect use of contrast and similarity, new and the old.

In the sphere of expression, repetition - either of idea or of phrase - is perhaps the simplest. The great poets can get from it an exquisite music and a wonderful suggestiveness. Take Tennyson's *Break, break, break*.

Break, break, break,  
 On thy cold gray stones, O sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me.  
 O well for the fisherman's boy,  
 That he shouts with his sister at play!  
 O well for the sailor lad  
 That he sings in his boat on the bay!  
 And the stately ships go on  
 To their haven under the hill;  
 But O for the touch of a vanish'd hand,  
 And the sound of a voice that still!

### The Spenserian Style

The Spenserian style is the style of a lover of beautiful sights and sounds, rather than that of a thinker of profound thoughts. Take the following stanza from the *Faerie Queen*-

The sight of whom, though now decayed and mard,  
 And eke but hardly seene by candle-light,  
 Yet, like a Diamond of rich regard,  
 In doubtful shadow of the darksome night,  
 With starrie beames about her shining bright,  
 These merchants fixed eyes did so amaze,  
 That what through wonder and what through delight,  
 A while on her they greedily did gaze,  
 And did her greatly like and did her greatly praise.

Thus we find that in this style, there is the easy, unhasting, untiring pace—a pace largely due to the metre. It has a great contrast with the heroic-couple of Pope, a form where at the end of every two lines we seem to have reached the end of the poem !

### The Elizabethan Sonneteers' Style

The Elizabethan sonneteers adopt the style of the conventional amouree. Some of them go so far as to borrow both sentiments and phrasing from foreign poets; nearly all of them address similar calmly preferred appeals to similar inexorable mistresses, "The lady's eyes are always stars, her cheeks always roses, her lips always cherries".

### Conceited Style

A figure of speech or 'conceit' is twisted and turned and squeezed till the last drop of sense is extracted. Thomas Campion's "There is garden in her face" is a case in point. Conceits were not, of course, confined to love-poems: they are found almost ever where in Elizabethan verse; Shakespeare's *Richard II* and his early plays are full of them.

### The Metaphysical Style

It is said that the metaphysical style began with Donne and the ordinary metaphors and similes had become common places; they were to a man with an imagination, what plain, unfigurative speech is to us. When he felt truly poetical, his mind 'jumped off' from the ordinary analogies and comparisons to something more remote. At his best, a metaphysical poet is sublimely daring.

The weakness of a metaphysical poet was when his imagination failed to work, he used his ingenuity instead. There is extravagance in language which lacks the charm of the earlier Elizabethan excesses, because it is less spontaneous.

### Euphuistic Style

Euphuism has been derived from Lyly's work. We get Euphuism with its elaborate cross-alliteration, its play on words, its antitheses, its endless comparisons drawn from "unnatural natural history".

"Though Aeneas were too *fickle* to Dido, yet Troylus was too faithful to Cresside; though others seem counterfeit in their deeds, yet, Lucilla, persuade yourself, that Euphues will be always current in his dealings".

### Arcadian Style

The term 'Arcadian' is from Sidney. Arcadianism lies in its laboured elegance, in its compound words, in its comparisons of the natural to the artificial and in its idyllic pastoralism—

"There were...meadows enamelled with all sorts of eye-pleasing flowers; thickets which, being lined with most pleasant shade, were witnessed so to by the cheerful disposition of many well-turned birds; each pasture stored with sheep, feeding with sober security, while the pretty lambs with bleating oratory craved the dam's comfort".

### The Epigrammatic Style

The epigrammatic style was taken up and modified by the writers of *Characters* (1614 and later). They gave it a more familiar tone and increased the number and audacity of the conceit, until they came to write what may almost be called metaphysical prose.

"A gallant is one that was born and shapt for his c'oathes; and if *Adam* had not faine, had liv'd to no purpose .....

*A Cooke* : The Kitchen is his Hell and hee the Divell in it, where his meate and he frye together.

### Architectural Prose Style

The prose that owed a great deal to Bacon in vocabulary and in sentence structure, but more to Latin, is the architectural prose. In this style, the writer used his words to build great arches and pinnacles of sound' Milton's was of this order; so was Browne's. "But Browne had in addition much of the subtlety of thought, the old imagination of the best metaphysical poets".

"Afflictions induce callosities; miseries are slippery or fall like snow upon us, which notwithstanding is no unhappy stupidity. To be ignorant of evils to come and forgetful of evils past, is a merciful provision in nature, whereby we digest the mixture of our few and evil days and, our delivered senses

not relapsing into cutting remembrance, our sorrows are not kept raw by the edge of repetitions... man is a noble animal, splendid in ashes and pompous in the grave, solemnizing natiivities and deaths with equal lustre, nor omitting ceremonies of bravery in the infamy of his nature”.

### **The Gentlemanly Style**

Dryden’s prose is the gentlemanly style of prose, full of a cultured common sense and an easy mastery of the language.

“But enough of this; there is such a variety of game springing up before me, that I am distracted in my choice and know not which to follow. ‘Tis sufficient to say according to the proverb, that *here is God’s plenty*. We have our forefathers and great-grand-dames all before us as they were in Chucer’s days”.

### **Johnsonian Style**

Doctor Johnson was a sturdy classicist. He had read widely among the Elizabethans and Jacobeans and *Browre* was one his favourite writers. His style was apt to be mechanically balanced and rather heavy, but it was nervous, manly and forcible, rhetorical in the best sense.

Hollingworth suggests about the prose-style of Burke, Gibbon, Scott, Macaulay and Lamb as follows :-

Dr. Johnson was not, of course, the sole early representative of the *re-action*- *Burke* brought back some of the old wild audacity of imagination; *Gibbon*, who owed not a little to Johnson, brought a certain gorgeousness of diction and rhythm and more than the old fullness of thought and learning — but Johnson was by far the most influential. He remained the Dictator in letters, at least as far as Academies for young Ladies were concerned, till well on into the next century; even *Scott* not infrequently falls into the veriest Johnsonese and *Macaulay* owes most of his characteristic virtues as well as most of his characteristic faults to the Doctor.

By the time *Scott* died, English prose had almost achieved the infinite variety of the Elizabethan period. There was the whimsical style of *Lamb*, which owed something to many writers—especially to *Browne*— but yet remained intensely original, allusive, humorous, pathetic, full of quaint imaginings and irrelevant relevancies, a style to which something is owed by almost every subsequent writer of such essays as are primarily works of art.

### **De Quincey’s Prose-poetry Style**

De Quincey’s prose-poetry style aimed deliberately at introducing into prose, the imagination and the magniloquence at that time generally associated only with verse. His style is the parent of *Ruskin*’s purple patch and some sort of relation to *Pater*’s and *Wilde*’s and *Galsworthy*’s aesthetic styles. Mark the following extract from De Quincey’s work—

“Vain prayer ! Empty adjuration ! Profitless rebellion against the laws which season all things for the inexorable grave! Yet not the less we rebel again and again; and though wisdom counsels resignation, yet our human passions, still cleaving to their object, force us into endless rebellion”.

### **Grotesque Style of Carlyle**

In contrast to the simple style of *Landor*, *Carlyle*’s style is grotesque, disjointed, vivid, full of queer compounds and queer words, odd inversions and odder omissions of the less important parts of speech. His style is perhaps overloud, over-emphatic, but thoroughly alive

“Johnson’s youth was poor, isolated, hopeless, very miserable ... The largest soul that was in all England; and provision made for it of four pence-half penny a day ? Rude, stubborn, self help here; a whole world of squalor, rudeness, confused misery and want, yet of nobleness and manfulness withal.

### Dicken's Prose Style

To some extent, akin to Carlyle's style, Dickens has the mastery of grotesque and the force, but there is nothing of the merely eccentric in his prose. He believes in detailed description. "Whereas Carlyle's influence on style has been almost wholly bad—even Meredith learnt as many faults as virtues from him—Dickens has formed a good model for hundreds of beginners and has taught much to many, such as Chesterton, who are not beginners.

### The New Cryptic Style

The new cryptic style has an application to thought and speech of new realism. Side by side with it, the realism of description continues which borrows some of its neighbour's economy of words. Mark the following extracts, one from Meredith and the other from Sinclair Lewis.

1. She begged a day's delay; which would enable her, she said, to join them in dining at the Blachington's and seeing dear Lakelands again. "I was invited, you know". She spoke in childish style and under her eyes she beheld her father and mother exchange looks.
2. Under the rolling clouds of prairie a moving mass of steel. An irritable clink and rattle beneath a prolonged roar. The sharp scent of oranges cutting the soggy smell of unbathed people and ancient baggage.

Towns are planless as scattering of paste board boxes on an attic floor. The stretch of faded gold stubble, broken clumps of willows encircling white housed and red barns.

## 9.9 CRITICISM

Criticism is the branch of study concerned with defining, classifying, expounding and evaluating works of literature. Theoretical criticism undertakes to establish, on the basis of general principles, a coherent set of terms, distinctions and categories to be applied to the consideration and interpretation of works of literature, as well as the "criteria" (the standards or norms) by which these works and their writers are to be evaluated. The earliest great work of theoretical criticism was Aristotle's *Poetics*; recent influential books in English are I.A. Richards's *Principles of Literary Criticism* (1924) and Northrop Frye's *Anatomy of Criticism* (1957). *Practical criticism* or "applied criticism", concerns itself with the discussion of particular works and writers; in an applied critique, the theoretical principles controlling the analysis and evaluation are left implicit or brought in only as the occasion demands. Among the major works of applied criticism in England are the literary essays of Dryden, Dr. Johnson's *Lives of the Poets*, Coleridge's chapters on the poetry of Wordsworth in *Biographia Literaria* and his lectures on Shakespeare, Matthew Arnold's *Essays in Criticism* and T.S. Eliot's *Selected Essays*.

### Practical Criticism

Practical criticism is sometimes distinguished into impressionistic and judicial criticism :

- I. **Impressionistic criticism.** It attempts to represent in words the felt qualities of a particular work and to express the attitudes and feelingful responses ( the "impression") which the work directly evokes from the critic as an individual. As Hazlitt put it in his essay, "On Genius and Common sense": "You decide from feeling and not from reason; that is, from the impression of a number of things on the mind ...though you may not be able to analyse or account for it in the several particulars". And Walter Pater later said that in criticism "the first step toward seeing one's object as it really is, is to know one's own impression as it really is, to discriminate it, to realise it distinctly" (Preface to *Studies in the History of the Renaissance*). At its extreme this mode of criticism becomes, in Anatole France's phrase, "the adventures of a sensitive soul among masterpieces".

- II. **Judicial criticism.** On the other hand, judicial criticism attempts not merely to communicate, but to analyse and explain the effects of a work in terms of its subject, organisation and techniques and to base the critic's individual judgements on general standards of literary excellence. Rarely are the two modes of criticism sharply distinct in practice, but good examples of primarily impressionistic commentary can be found in Longinus (see the characterisation of the *Odyssey* in his essay *On the Sublime*), Hazlitt, Pater (the locus classicus of impressionism is his description of Leonardo's *Mona Lisa* in *The Renaissance*) and in the critical essays of E.M Forster and Virginia Woolf.

### Type of Criticism

- I. **Mimetic criticism.** It views the literary work as an imitation or reflection or representation of the world and human life and the primary criterion applied to a work is that of the "truth" of its representation to the objects it represents; or should represent. This mode of criticism, which first appeared in Plato and (in a qualified way ) in Aristotle, is characteristic of modern theories of literary realism.
- II. **Pragmatic criticism.** It views the literary work as something which is constructed in order to achieve certain effects on the audience (effects such as aesthetic pleasure, instruction or special feelings) and it tends to judge the value of the work according to its success in achieving that aim. This approach, which dominated literary discussion from Roman times through the eighteenth century, has been revived in recent *rhetorical criticism*, which emphasises the artistic strategies by which an author engages and influences the responses of his readers to the matters represented in a literary work.
- III. **Expressive criticism.** It regards the literary work primarily in relation to the author himself. It defines poetry as an expression or overflow or utterance of feelings or as the product of the poet's imagination operating on his perceptions, thoughts and feelings; it tends to judge the work by its sincerity or genuineness or adequacy to the poet's individual vision or state of mind; and it often looks in the work for evidences of the particular temperament and experiences of the author who, consciously or unconsciously, has revealed himself in it. Such views were developed mainly by Romantic critics and remain widely current in our own time.
- IV. **Objective criticism.** It approaches the literary work as something which stands free from poet, audience and the envioning world. It describes the literary product as a self-sufficient object or integer or as a world-in-itself, which is to be analysed and judged by "intrinsic" criteria such as complexity, coherence, equilibrium, integrity and the interrelations of its component elements. This is the characteristic approach of a number of important critics since the 1920s, including the *new critics* and the *Chicago school* of criticism.
- (5) **Textual criticism.** A basic literary enterprise, which the ordinary reader takes for granted, is textual criticism; its aim is to establish as closely as possible what an author actually wrote, by assaying and correcting the sources of error and confusion in various printings of a work.
- (6) **Other varieties of criticism.** It is also common to distinguish types of criticism which bring to bear upon literature various special areas of knowledge and theory, in the attempt to explain the influences which determined the particular characteristics of a literary work. Accordingly, we have "historical criticism", "biographical criticism", "sociological criticism" (an important subspecies is "Marxist criticism"), "psychological criticism" (a subspecies is "Freudian criticism") and *archetypal* or myth criticism.





## MULTIPLE CHOICE QUESTIONS

1. The earliest piece of extended literary criticism which survives from classical antiquity is an agon or debate in the *Frogs* of
  - (A) Homer
  - (B) Plato
  - (C) Aristophanes
  - (D) Euripides
2. Who is the special literary target of Aristophanes in *Frogs* ?
  - (A) Homer
  - (B) Plato
  - (C) Euripides
  - (D) Aeschylus
3. In Plato's *Ion* as in *Frogs* of Aristophanes, literary criticism takes the form of a dramatic
  - (A) monologue
  - (B) dialogue
  - (C) debate by a group of philosophers
  - (D) None of the above
4. Which English poet translated the *Ion* and was deeply impressed by it ?
  - (A) Shelley
  - (B) Byron
  - (C) Sydney
  - (D) Pope
5. In which of the following works of Plato, a useful kind of "right opinion" is conceded to all poetic persons ?
  - (A) *Ion*
  - (B) *Republic*
  - (C) *Phaedrus*
  - (D) *Meno*
6. What should be the ideal age of the poet according to Plato in *Laws* ?
  - (A) Less than thirty
  - (B) More than thirty
  - (C) Less than fifty
  - (D) More than fifty
7. Plato's brilliant use of allegorical imagery like that of the soul as the charioteer and the higher and the lower passions as his pair of horses in
  - (A) *The Republic*
  - (B) *Phaedrus*
  - (C) *Ion*
  - (D) *Meno*
8. Which are the two major categories into which Plato divided 'Art' ?
  - (A) Acquisitive and Productive
  - (B) Divine and Human
  - (C) Real and Imaginary
  - (D) Of likenesses and of semblances
9. Into which category of 'Art' did Plato put reflections, dreams and shadows ?
  - (A) Human
  - (B) Divine
  - (C) Acquisitive
  - (D) None of the above
10. A rhapsode as mentioned by Plato was a sort of
  - (A) actor
  - (B) college teacher of literature
  - (C) a combination of the above two
  - (D) a singer and actor
11. Which of the following is not one of the works of Aristotle ?
  - (A) *Metaphysics*
  - (B) *Ethics*
  - (C) *Poetics*
  - (D) *Symposium*
12. Which work of Aristotle has been called "achromatic" by Aristotelians, i.e., to be interpreted only with the help of other and larger works ?
  - (A) *Metaphysics*
  - (B) *Ethics*
  - (C) *Poetics*
  - (D) *Symposium*

13. In which of his works Aristotle has distinguished between faults which affect a poem as such and those which do not ?  
(A) *Politics*  
(B) *Poetics*  
(C) *Metaphysics*  
(D) *Rhetoric*
14. In *Poetics*, Aristotle argued that poetry is more philosophic and more serious than  
(A) Metaphysics  
(B) Biology  
(C) Visual Art  
(D) History
15. According to Aristotle  
(A) Art finishes the job that nature leaves undone  
(B) Art counteracts nature  
(C) Art imitates the crude aspects of nature  
(D) None of the above
16. Regarding which of the following Aristotle said in *Poetics* that in "having passed through many phases, reached its natural form, and there it stopped" ?  
(A) Poetry  
(B) Philosophy  
(C) Tragedy  
(D) Comedy
17. In *Poetics*, Aristotle writes, "In a simpler and restrictive sense the action of a tragedy is not longer than"  
(A) twelve hours  
(B) eighteen hours  
(C) one day  
(D) thirty-six hours
18. Which of the following terms, as used by Aristotle, means a sudden turn ?  
(A) *Peripeteia*  
(B) *Anagnorisis*  
(C) *Nemesis*  
(D) *Megethos*
19. What is meant by *anagnorisis* in Aristotelian Vocabulary ?  
(A) Ignorance  
(B) Recognition  
(C) Magnitude  
(D) Change of fortune
20. Which of the following in Aristotelian vocabulary means the plot ?  
(A) *Megethos*  
(B) *Mythos*  
(C) *Ethos*  
(D) *Phobou*
21. Which of the following is not a part of *Hamartia* ?  
(A) Error and punishment  
(B) Fate  
(C) Human Will  
(D) Tragic consequence
22. Which of the following types of *Anagnorisis* is most effective according to Aristotle?  
(A) The scar discovered in the bath by Odysseous  
(B) When Orestes makes himself known to Iphigenia  
(C) The messenger in Oedipus  
(D) All of the above
23. According to Aristotle the comedy consists of some defect or ugliness which is  
(A) painful  
(B) not painful  
(C) necessary  
(D) unnecessary
24. Whose *Characters* is a further development of Aristotelian division of the tragedy and the comedy ?  
(A) Socrates  
(B) Theophrastus  
(C) Aristophanes  
(D) None of the above
25. According to Aristotle, 'Imagination', 'Symbol' and 'Paradox' are the characteristics of  
(A) Tragedy  
(B) Comedy  
(C) Poetry  
(D) Art

26. According to Aristotle, 'Reason', 'Concept' and 'Contrast' are the characteristics of  
 (A) Tragedy  
 (B) Comedy  
 (C) Poetry  
 (D) Art
27. Aristotle's *Rhetoric* opens with the statement: Rhetoric is a counterpart of  
 (A) Ethic  
 (B) Dialectic  
 (C) Didactic  
 (D) Reality
28. In *Poetics* and *the Rhetoric* as well off-quoted statement is that the greatest poetic gift is to be master of the  
 (A) Onomtopoeia  
 (B) Metaphor  
 (C) Simile  
 (D) Paradox
29. Who wrote in his *De Oratore* that if an orator is distinguished from a philosopher, the philosopher would be inferior?  
 (A) Aristotle  
 (B) Quintilian  
 (C) Cicero  
 (D) Augustine
30. Which of the following, a slick piece of writing by Horace, was dubbed *Ars Poetica* by Quintilian in the next century?  
 (A) *Epodes*  
 (B) *Satires*  
 (C) *Epistola and Pisones*  
 (D) *Epistles*
31. Which of the following is not one of the explicit instructions for literary genres given by Horace in *Ars Poetica*?  
 (A) Give three acts, no more, no less  
 (B) No scene off the stage, good or ugly  
 (C) Only three speakers at a time  
 (D) Hexameter verse for war poems
32. Which emotion should be expressed in iambs according to *Ars Poetica*?  
 (A) Pleasure  
 (B) Fear  
 (C) Sorrow  
 (D) Anger
33. The power of forming great conceptions, inspired and vehement passion, formation of figures, noble diction, and dignified and elevated composition are the five sources of "elevation" according to  
 (A) Aristotle  
 (B) Horace  
 (C) Longinus  
 (D) Plotinus
34. Who in his youthful summation of Hellenistic doctrine, the *De Inventione*, prescribed five parts of speech?  
 (A) Horace  
 (B) Aristotle  
 (C) Demetrius  
 (D) Cicero
35. Who, in the earlier of his two essays, written on beauty, *Ennead*, strongly inclined to depreciate physical beauty?  
 (A) Quintilian  
 (B) Cicero  
 (C) Plotinus  
 (D) None of the above
36. The 13th century vernacular poem which has been called the earliest literary criticism is  
 (A) *Teiresias*  
 (B) *Ennead*  
 (C) *The Owl and the Nightingale*  
 (D) *Ulixes*
37. Who wrote a Latin essay about 1300 A.D. defending vernacular poetry, the *De Vulgari Eloquentia*?  
 (A) Dante  
 (B) Demetrius  
 (C) Quintilian  
 (D) Cicero
38. Who attacked the rhyme in his *Observations in the Art of English Poesie*?

- (A) Puttenham  
(B) Campion  
(C) Daniel  
(D) Dyer
39. Who answered Campion's attack on rhyme in *A Defence of Rhyme* in 1603 ?  
(A) Sidney  
(B) Daniel  
(C) Webbe  
(D) Dryden
40. Who is the author of *An Essay on Unnatural Flights in Poetry* (1701)  
(A) Boileau  
(B) Tasso  
(C) Pope  
(D) Granville
41. Who wrote in his *Proficiency and Advancement of Learning* that poetry "doth raise and erect the Minde, by submitting the shows of things to the desires of the mind." ?  
(A) Sidney  
(B) Jonson  
(C) Dr. Johnson  
(D) Bacon
42. In which of his works Jonson wrote that poetry requires not only "goodness of natural wit", but "exercise", "imitation", "study" and "art" ?  
(A) *Timber*  
(B) *Discourses*  
(C) *Examens*  
(D) None of the above
43. Dryden's dialogue, published in 1668 that is considered the most important for his general literary theory, was entitled  
(A) *An Essay of Dramatic Poesy*  
(B) *Defence of an Essay of Dramatic Poesy*  
(C) *Essay of Heroic Plays*  
(D) *Aurangzebe*
44. Who is a representation of Dryden himself in *An Essay of Dramatic Poesy* ?  
(A) Crites  
(B) Eugenius  
(C) Neander  
(D) Lisideius
45. Crites in *An Essay of Dramatic Poesy* is the fictional person representing Dryden's brother-in-law  
(A) Sir Robert Howard  
(B) Dr. Samuel Johnson  
(C) John Donne  
(D) Ben Jonson
46. The first attempt at critical resistance to heroic insensibility of Dryden and others was made by Buckingham and his friends in  
(A) *The Tragedy of Tragedies*  
(B) *The Rehearsal*  
(C) *The Conquest of Granada*  
(D) *None of the above*
47. According to Dryden, comedy begets  
(A) divine pleasure  
(B) irresistible pleasure  
(C) malicious pleasure  
(D) critical pleasure
48. Dryden's theory of satire appeared in the long essay entitled *The Origin and Progress of Satire* (1693) prefixed to his translation of  
(A) Horace  
(B) Juvenal  
(C) Persius  
(D) Both (B) and (C)
49. Dryden distinguished between three types of translation: metaphrase, paraphrase and imitation. Which of the following means turning an author word by word, and line by line, from one language to another ?  
(A) Paraphrase  
(B) Metaphrase  
(C) Imitation  
(D) None of the above
50. Which of the following, according to Dryden, is translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are never so strictly followed as his sense ?

- (A) Paraphrase  
 (B) Metaphase  
 (C) Imitation  
 (D) None of the above
51. In which of his works Dryden wrote, "... the definition of Wit.... is only this : that it is a propriety of thoughts and words; or, in other terms, thoughts and words elegantly adapted to the subject" ?  
 (A) *An Essay of Dramatic Poesy*  
 (B) *Defence of An Essay of Dramatic Poesy*  
 (C) *Apology for Heroic Poetry*  
 (D) *Defence of the Epilogue*
52. Who wrote in *Leviathan* that "In a good poem, whether it be *Epique* or *Dramatique* ... both judgement and fancy are required" ?  
 (A) Locke (B) Hobbes  
 (C) Pope (D) Bacon
53. Locke referred to wit in his *Essay concerning Human Understanding*, as a faculty of seeing  
 (A) differences  
 (B) resemblances  
 (C) both differences and resemblances  
 (D) beyond differences and resemblances
54. Whose view on wit was supported by Addison in one of his spectator essays, No. 62 ?  
 (A) Dryden's  
 (B) Hobbes's  
 (C) Locke's  
 (D) All of the above
55. Which work of Pope, written squarely on the tradition of the Horatian *Ars Poetica*, is considered his most ambitious critical work?  
 (A) *Essay on Criticism*  
 (B) *Peri Bathous*  
 (C) *Essay on Man*  
 (D) None of the above
56. Who, in an *Essay on Pope's Odyssey*, invoked the statement by Quintilian as a classical sanction for the same thing ?  
 (A) Joseph Warton  
 (B) Spence  
 (C) Lord Kames  
 (D) George Campbell
57. Which of the following critical works is not by Dr. Johnson ?  
 (A) *Rasselas*  
 (B) *Preface to Shakespeare*  
 (C) *Life of Cowley*  
 (D) None of the above
58. What was the view of Dr. Johnson on Shakespeare ?  
 (A) A ruthless, urban and sublime poet  
 (B) A pathetic, tender and domestic poet  
 (C) A rhapsodic, violent and exuberant poet  
 (D) None of the above
59. Which kind of poetry was simply "unsatisfactory" according to Johnson ?  
 (A) Didactic  
 (B) Sentimental  
 (C) Secular  
 (D) Devotional
60. Sublimity, according to Johnson, was not within the reach of metaphysical poets, for great thoughts are always  
 (A) divine  
 (B) particular  
 (C) general  
 (D) serious
61. Johnson didn't like Milton's *Samson Agonistes* on the Aristotelian grounds, because  
 (A) it had a beginning and a middle but no end  
 (B) it had a middle and an end but no beginning  
 (C) it had a beginning and an end but no middle  
 (D) None of the above
62. What did Dr. Johnson think about "general opinion" or "common voice" ?  
 (A) That it was usually wrong  
 (B) That it was usually right

- (C) That it was always at the border that separates right from wrong  
(D) None of the above
63. What was Dr. Johnson's opinion on language of poetry ?  
(A) It should be the language of the learned  
(B) It should be an universal language  
(C) It should be a sublime poetic language  
(D) None of the above
64. Johnson had nine conditions for generality of an idea. Which of the following is not one of them ?  
(A) An idea is general in a more special way if it is viable for a great many persons.  
(B) An idea is general when it is applicable to several individuals.  
(C) An idea is general if it refers to objects which generally exist, *i.e.*, which are statistically common.  
(D) An idea is general if it was not conceived by Aristotle at the substantive level.
65. "If I am not deceived, a play is supposed to be the work of the poet, imitating or representing the conversation of several persons." Who has been quoted here ?  
(A) Thomas Browne  
(B) John Dryden  
(C) Samuel Johnson  
(D) Philip Sidney
66. "The task of an author is, either to teach what is not known, or to recommend known truths by his manner of adorning them." Who has been quoted here ?  
(A) John Dryden  
(B) George Granville  
(C) Dr. Samuel Johnson  
(D) D.B. Shelley
67. Who among the following opined that "a poet should take particular care to guard himself against idiomatic ways of speaking" ?  
(A) Richard Steele  
(B) Joseph Addison  
(C) Francis Bacon  
(D) Samuel Johnson
68. Who used the term "diction" in the high Augustan era as an apology for Latinism, in the preface to *Sylvae* ?  
(A) Pope  
(B) Johnson  
(C) Dryden  
(D) Addison
69. Who among the following was apparently the first to use the term "Poetic diction" in his *Advancement and Reformation of Modern Poetry* ?  
(A) Dennis  
(B) Granville  
(C) Pope  
(D) Dryden
70. In which of his works Wordsworth gave the famous statement. "All good poetry is spontaneous overflow of powerful feelings" ?  
(A) *Advertisement*  
(B) *Preface to Lyrical Ballads*  
(C) *The Prelude*  
(D) None of the above
71. Who opined that "it is exactly as wasteful for a poet to do what has been done already, as for a biologist to rediscover Mendel's discoveries" ?  
(A) Addison  
(B) T.S. Eliot  
(C) W.B. Yeats  
(D) W.H. Auden
72. A.W. Schlegel devoted the first of his *Vienna lectures on Dramatic Art and Literature* to rebuking neoclassic exclusiveness and pleading for a universality of  
(A) true poetry  
(B) true poetic language  
(C) true criticism  
(D) true art
73. Who in a late polemical statement aimed against the French romantics said, "I call the classic *healthy*, the romantic *sickly*" ?  
(A) Rousseau  
(B) Bodelair



- (C) Goethe  
(D) Schlegel
74. Who opined that imagination “draws all things to one .... it makes things animate or inanimate, beings with their attributes, subjects with their accessories, take one colour and serve to one effect” ?  
(A) William Taylor  
(B) Coleridge  
(C) Wordsworth  
(D) Charles Lamb
75. The primary imagination differed from the secondary imagination, as per Coleridge’s distinction,  
(A) only in the degree  
(B) in the method of its operation  
(C) in the kind of its agency  
(D) Both (A) and (B)
76. Which of the following was defined by Coleridge as “a mode of Memory emancipated from the order of time and space” ?  
(A) Fancy  
(B) Primary imagination  
(C) Secondary imagination  
(D) All of the above
77. Who said that “No man was ever yet a great poet, without being at the same time a profound philosopher” ?  
(A) Wordsworth  
(B) Coleridge  
(C) Arnold  
(D) T.S. Eliot
78. Who among the following wrote, “The appropriate business of poetry, ... and her duty, is to treat of things not as they are, but as they appear” ?  
(A) Coleridge  
(B) Wordsworth  
(C) Shelley  
(D) Keats
79. Who wrote in his *Salon de* (1767), “Poetry always contains a pinch of untruth” ?  
(A) Diderot  
(B) Fontenelle  
(C) Macaulay  
(D) Maurice Morgann
80. Whose philosophic career can be traced from French naturalism and necessitarianism, through a Platonic or ontologic idealism to the psychologic or epistemologic idealism in the *Poems* of 1822 ?  
(A) Byron  
(B) Shelley  
(C) Keats  
(D) None of the above
81. Who said that poetry is feigning “notable images of virtues, vices or what else, with..... delightful teaching” ?  
(A) Sidney  
(B) Coleridge  
(C) Shelley  
(D) Arnold
82. Who among the following said, “I hold that a long poem does not exist. I maintain that the phrase, ‘a long poem’ is simply a flat contradiction in terms” ?  
(A) Victor Huges  
(B) W.H. Auden  
(C) Edgar Allan Poe  
(D) Geoffrey Tillotson
83. “For a literary masterpiece two powers must concur, the power of the man, and the power of the moment, and the man is not enough without the moment.” Who has been quoted in these lines ?  
(A) Bacon  
(B) Johnson  
(C) Coleridge  
(D) Arnold
84. Who, according to Arnold, was an imperfect disciple of Shakespeare, for he had an excess of natural magic, not enough moral profundity, while Shakespeare had both qualities to the full ?  
(A) Wordsworth  
(B) Keats

- (C) Tennyson  
(D) All of the above
85. What was the lacuna in Chaucer's poetry according to Arnold ?  
(A) Truth  
(B) Fluidity of movement  
(C) High seriousness  
(D) Heroic subject matter
86. Who are the two great "classics of our prose" according to Arnold ?  
(A) Bacon and Johnson  
(B) Addison and Lamb  
(C) Pope and Johnson  
(D) Dryden and Pope
87. Which of the following ideas was supported by Tolstoy ?  
(A) Art for art's sake  
(B) Art as a monitor and propagandist for the social process  
(C) Art as a record of reality in space and time  
(D) None of the above
88. "Most false ideas about the beautiful arise from the false idea of morality current during the 18th century". Which French critic has been quoted above ?  
(A) Kant (B) Schlegel  
(C) Schelling (D) Baudelaire
89. "We hate poetry that has a palpable design upon us". Who has been quoted here ?  
(A) Keats (B) Shakespeare  
(C) Gautier (D) Kant
90. Who held that "Form is everything. It is the secret of life" ?  
(A) Eliot (B) Wilde  
(C) Shaw (D) Auden
91. Who wrote in the preface to his *Renaissance Studies*, "What is more important..... is not that the critic should possess a correct abstract definition of beauty for the intellect, but a certain kind of temperament, the power of being deeply moved by the presence of beautiful objects" ?  
(A) Keats (B) Wilde  
(C) de la Mare (D) Pater
92. Who argued in his brilliant essay on *The Birth of Tragedy* that tragedy is profoundly musical ?  
(A) Nietzsche (B) Kant  
(C) Diderot (D) Schopenhauer
93. The main line of succession of the French symbolist movement, it is generally agreed, runs from  
(A) Baudelaire to Valery and then to Mallarme  
(B) Mallarme to Baudelaire and then to Valery  
(C) Baudelaire to Mallarme and then to Valery  
(D) Valery to Baudelaire and then to Mallarme
94. What did W.B. Yeats refer to as the "greatest of all powers whether they are used consciously by the masters of magic, or half unconsciously by their successors, the poet, the musician and the artist" ?  
(A) Metaphors (B) Alliteration  
(C) Rhyme (D) Symbols
95. Who argued in *The Sense of Beauty* (1896), that the beauty that we attribute to objects is merely the objectification of our own emotions ?  
(A) Max Eastman  
(B) George Santayana  
(C) I.A. Richards  
(D) T.S. Eliot
96. What did I.A. Richards mean by synaesthesia?  
(A) The peculiar organization of our impulses in a manner that harmonizes them  
(B) The highest point of aesthetic pleasure  
(C) The simultaneous consciousness of beauty in so many things  
(D) None of the above
97. Who are the authors of the critical work *The Meaning of Meaning* ?  
(A) I.A. Richards and W.B. Stanford

- (B) W.B. Stanford and Edgar Alan Poe  
 (C) Edgar Alan Poe and C.K. Ogden  
 (D) C.K. Ogden and I.A. Richards
98. Who wrote the famous critical work, *Seven Types of Ambiguity* ?  
 (A) Robert Graves (B) I.A. Richards  
 (C) Empson (D) Ogden
99. I.A. Richards is not associated with  
 (A) *Principles of Literary Criticism*  
 (B) *The Meaning of Meaning*  
 (C) *The Symbolist Movement in Literature*  
 (D) *The Philosophy of Rhetoric*
100. Eliot made it plain in his essay entitled "*The Perfect Critic*" that he did not consider that the proper alternative to moralization was  
 (A) Symbolism  
 (B) Impressionism  
 (C) Expressionism  
 (D) Imagism
101. In which of his critical works Eliot wrote that "the poet has, not a personality to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways" ?  
 (A) *The Sacred Wood*  
 (B) *The Metaphysical Poets*  
 (C) *Speculations*  
 (D) *Tradition and the Individual Talent*
102. Who had said that the Metaphysical Poets "yoked by violence together" the most heterogeneous ideas" ?  
 (A) Eliot (B) Richards  
 (C) Johnson (D) Bacon
103. Who found in the bold and often strenuous figurative language of the metaphysical poets the necessary fears for achieving "a direct sensuous apprehension of thought, or a recreation of thought into feeling" ?  
 (A) Coleridge (B) Arnold  
 (C) Eliot (D) Richards
104. In his doctrine of the "objective correlative" Eliot follows the theory and practice of the  
 (A) Classicists (B) Romanticists  
 (C) Symbolists (D) Naturalists
105. Who attacked T.S. Eliot saying that *The Waste Land* betrays in its "Limp" rhythms his own "spiritual limpness" ?  
 (A) Ransom (B) Empson  
 (C) Tate (D) Winters
106. Which of the following is true regarding Eliot's opinion on poetry ?  
 (A) Poetry is an extension of the poet's personality  
 (B) Poetry has a life of its own independent of poet's personality  
 (C) The line between the poet's life and the life of his poetry is thin and hazy  
 (D) Poetry is the antithesis of the poet's personality
107. Who declared in his *The Art of Fiction* that "A novel is in its broadest definition a personal, a direct impression of life" ?  
 (A) E.M. Forster  
 (B) Henry James  
 (C) Ford Madox Ford  
 (D) Joseph Conrad
108. In, *Poetry and Drama* Eliot opined that  
 (A) All poetry has natural drama  
 (B) Poetry and drama must be kept separate  
 (C) Drama in verse is the ideal  
 (D) Drama in verse is rarely exciting
109. The poet is only the *efficient* cause of the poem, but the poem, having form, has a formal cause that is to be sought. On examination, Northop Frye finds this formal cause to be  
 (A) the myth  
 (B) the archetype  
 (C) the universal emotion  
 (D) none of the above
110. Who held that poetry and myth arise out of the same human needs represent the same kind of symbolic structure and succeed in investing experience with the same kind of awe and magical wonder ?

- (A) Northop Frye (B) Fergusson  
(C) Mrs. Langer (D) Richard Chase

In the following questions, from Q. 111 to to Q. 120. Match List I with List II and choose the correct answer using the codes given below them.

- 111. List I**  
a. *Poetics*  
b. *Symposium*  
c. *Peri Hupsous*  
d. *Enneads*
- List II**  
1. Plotinus  
2. Longinus  
3. Plato  
4. Aristotle

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 2 | 3 | 1 | 4 |
| (B) | 4 | 2 | 3 | 1 |
| (C) | 4 | 3 | 2 | 1 |
| (D) | 3 | 2 | 1 | 4 |

- 112. List I**  
a. *Mimesis*  
b. *Pistis*  
c. *Cikasia*  
d. *Cide*
- List II**  
1. *Faith*  
2. *Imitation*  
3. *Sensory Imaging*  
4. *Idea*

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 2 | 1 | 3 | 4 |
| (C) | 3 | 2 | 1 | 4 |
| (D) | 4 | 3 | 2 | 1 |

- 113. List I**  
a. *Nemesis*  
b. *Metabosis*  
c. *Lusis*  
d. *Desis*
- List II**  
1. Complication  
2. Denouement  
3. Fate  
4. Change of fate

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 3 | 1 | 2 | 4 |
| (C) | 3 | 4 | 2 | 1 |
| (D) | 4 | 3 | 1 | 2 |

- 114. List I**  
a. End  
b. Beginning  
c. Middle
- List II**  
1. *Teleute*  
2. *Arche*  
3. *Meson*

**Codes:**

- |     | a | b | c |
|-----|---|---|---|
| (A) | 3 | 2 | 1 |
| (B) | 1 | 2 | 3 |
| (C) | 2 | 3 | 1 |
| (D) | 2 | 1 | 3 |

- 115. List I**  
a. *Catylus*  
b. *De Oratore*  
c. *Homeric Problems*  
d. *Epistle to Augustus*
- List II**  
1. Zeno  
2. Cicero  
3. Plato  
4. Horace

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 3 | 2 | 1 | 4 |
| (B) | 2 | 1 | 4 | 3 |
| (C) | 4 | 2 | 1 | 3 |
| (D) | 3 | 2 | 4 | 1 |

- 116. List I**  
a. *Convivio*  
b. *Confessions*  
c. *Discorsi*  
d. *Art Poetique*
- List II**  
1. Boileau  
2. Tasso  
3. Dante  
4. St. Augustine

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 1 | 2 | 3 | 4 |
| (B) | 4 | 3 | 2 | 1 |
| (C) | 3 | 4 | 2 | 1 |
| (D) | 2 | 1 | 3 | 4 |

- 117. List I**  
a. *Defense of Poesie*  
b. *A Defence of Rhyme*  
c. *Discourse of Poesie*  
d. *Observations in the Art of English Poesie*

**List II**

1. Webbe  
2. Sidney  
3. Daniel  
4. Campion

**Codes:**

- |     | a | b | c | d |
|-----|---|---|---|---|
| (A) | 2 | 3 | 1 | 4 |
| (B) | 2 | 1 | 4 | 3 |
| (C) | 3 | 2 | 1 | 4 |
| (D) | 1 | 4 | 3 | 2 |

**118. List I**

- a. *On the Composition of Romances*
- b. *Discourses on the Heroic Poem*
- c. *Compendium of Tragicomic Poetry*
- d. *Poetics*

**List II**

1. Cinthio
2. Guarini
3. Scalinger
4. Tasso

**Codes:**

	a	b	c	d
(A)	3	4	2	1
(B)	4	2	1	3
(C)	2	1	3	4
(D)	1	4	2	3

**119. List I**

- a. Association of ideas
- b. Objective Correlative
- c. Synaesthetics
- d. Primary imagination

**List II**

1. T.S. Eliot
2. I.A. Richards
3. Coleridge
4. John Locke

**Codes:**

	a	b	c	d
(A)	3	2	1	4
(B)	4	1	2	3
(C)	4	3	1	2
(D)	3	4	2	1

**120. List I**

- a. *Hamburg Dramaturgy*
- b. *Conservations*
- c. *Philosophy of Fine Art*
- d. *Critique of Judgement*

**List II**

1. Kant
2. Goethe
3. Lessing
4. Hegel

**Codes:**

	a	b	c	d
(A)	1	4	2	3
(B)	3	2	1	4
(C)	2	1	4	3
(D)	3	2	4	1


**ANSWERS**

1.(C)	2.(C)	3.(B)	4.(A)	5.(D)	6.(C)	7.(B)	8.(A)	9.(B)	10.(C)
11.(D)	12.(C)	13.(B)	14.(D)	15.(A)	16.(C)	17.(C)	18.(A)	19.(B)	20.(B)
21.(C)	22.(D)	23.(B)	24.(B)	25.(A)	26.(B)	27.(B)	28.(B)	29.(C)	30.(C)
31.(B)	32.(C)	33.(C)	34.(D)	35.(C)	36.(C)	37.(A)	38.(B)	39.(B)	40.(D)
41.(D)	42.(A)	43.(A)	44.(C)	45.(A)	46.(B)	47.(C)	48.(D)	49.(B)	50.(A)
51.(C)	52.(B)	53.(B)	54.(C)	55.(A)	56.(B)	57.(D)	58.(C)	59.(D)	60.(C)
61.(C)	62.(B)	63.(B)	64.(D)	65.(B)	66.(C)	67.(B)	68.(C)	69.(A)	70.(B)
71.(B)	72.(C)	73.(C)	74.(D)	75.(D)	76.(A)	77.(B)	78.(B)	79.(A)	80.(B)
81.(A)	82.(C)	83.(D)	84.(B)	85.(C)	86.(D)	87.(B)	88.(D)	89.(A)	90.(B)
91.(D)	92.(A)	93.(C)	94.(D)	95.(B)	96.(A)	97.(D)	98.(C)	99.(C)	100.(B)
101.(D)	102.(C)	103.(C)	104.(C)	105.(D)	106.(B)	107.(B)	108.(C)	109.(B)	110.(D)
111.(C)	112.(B)	113.(C)	114.(B)	115.(A)	116.(C)	117.(A)	118.(D)	119.(B)	120.(D)

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## RHETORIC AND PROSODY

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### 10.1 RHETORIC AND RHETORICAL CRITICISM

#### (1) Development of Rhetoric

In his *Poetics* Aristotle defined poetry as a mode of *imitation*—a fictional representation of human beings thinking, feeling, acting and interacting—and focused his discussion on such elements as plot, character, thought and diction within the work itself. In his *Rhetoric* Aristotle defined rhetorical discourse as the art of discovering all the available means persuasion in any given case and focused his discussion on the various ways in which the orator deploys devices for achieving intellectual and emotional effects on an audience that are needed to persuade them to accede to his point of view. Later classical rhetoricians concurred with this definition of rhetoric as the art of persuading an audience and (still following Aristotle's lead) analysed the text of a rhetorical discourse into "invention" (the finding of arguments or proofs) "disposition" (the arrangement of such matters) and "style" (the choice of words figures and rhythms that will most effectively express this material). They also discriminated three main categories of oratory, each of which uses characteristic devices to achieve its distinctive effects :

- (i) **Deliberative**—to persuade an audience (such as a legislative assembly) to approve or disapprove of a matter of public policy and to act accordingly.
- (ii) **Forensic**—to achieve (for example, in a judicial trial) condemnation or approval of a man's actions.
- (iii) **Epideictic**—"display rhetoric" used on ceremonial occasions to amplify the praise (or sometimes, the blameworthiness) of a person or group of persons.

Horace, in his versified *Art of Poetry*, declared that the aim of a poet is either to instruct or to delight a reader, or preferably to do both. Such *pragmatic criticism*, which breaks down Aristotle's distinction between poetry and rhetoric, in one or another form dominated literary theory from late classical time through eighteenth century; discussions of poetry absorbed and expanded upon the terms of traditional rhetoric and a poem was regarded mainly as a deployment of artistic means for achieving effects upon the reader or audience. The triumph in the early nineteenth century of *expressive* theories of literature (which conceive a work primarily as the expression of the feelings, temperament, and mental powers of the author himself), followed by the dominance, beginning in the 1920s, of *objective* theories of literature (which maintain that a work must be considered as an object in itself, independently of the mental qualities of the author and the response of a reader) served to diminish and sometimes to eliminate, rhetorical considerations in literary criticism. (See *Criticism*.)

Since the late 1950s, however, there has been strong revival of interest in literature as a public act involving communication between author and reader and this has led to the development of a *rhetorical criticism* which, without departing from a primary focus on the work as such, undertakes to



analyse those elements within a poem or a prose narrative which are there primarily for the reader's sake. As Wayne Booth has said in the Preface to his influential book *The Rhetoric of Fiction* (1961), his subject is "the rhetorical resources available to the writer of epic, novel or short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader". A number of recent critics of prose fiction and of narrative and nonnarrative poems have devoted special attention to an author's use of variety of means—especially the authorial presence or *voice* that he projects—in order to inform, to achieve imaginative consent and to engage the interests and guide the emotional responses of the reader to whom, whether deliberately or not, his literary work is inevitably addressed.

## (2) Rhetorical Figures

It is convenient to list under this heading, some common figures of speech which depart from standard or "literal", language mainly by the arrangement of their words to achieve special effects and not, like metaphors and other *tropes*, by a radical change of meaning in the words themselves.

- (I) **Apostrophe.** An *apostrophe* is directly addressed either to an absent person or to an abstract or inanimate entity. Keats begins his "Ode on a Grecian Urn" by apostrophising the urn: "Thou still unravished bride quietness"; and in his fine poem, "Recollections of Love", Coleridge turns suddenly from thoughts of his beloved to apostrophise the River Greta :

But when those meek eyes first did seem  
To tell me, Love within you wrought  
O Greta, dear domestic stream!

Has not, since then, Love's prompture deep,  
Has not Love's whisper evermore  
Been ceaseless, as thy gentle roar?  
Sole voice, when other voice sleep,  
Dear under-song in clamor 's hour.

- (II) **Invocation.** If such an address is to a god or muse to assist the poet in his composition, it is called an *invocation*; so Milton invokes divine guidance at the opening of *Paradise Lost* :

And chiefly Thou, O Spirit, that dost prefer  
Before all temples th' upright heart and pure,  
Instruct me.....

- (III) **Rhetorical Question.** A *rhetorical question* is a question asked, not to evoke an actual reply, but to achieve an emphasis stronger than a direct statement. The figure is most used in persuasive discourse and tends to impart an oratorical tone to a speech. When "fierce Thalestris" in Pope's *The Rape of the Lock* asks Belinda,

Gods! shall the ravisher display your hair,  
While the fops envy and the ladies stare?

she does not stay for an answer, which is obviously "No!" (By far the most common rhetorical question is one that won't take "Yes" for an answer.) Shelley's "Ode to the West Wind" closes with the most famous rhetorical question in English :

O, Wind,

If Winter comes, can Spring be far behind?

- (IV) **Chiasmus.** *Chiasmus* is a sequence of two phrases or clauses which are parallel in syntax, but with a reversal in the order of the words. So, in this line from 'Pope', the verb first precedes, then follows the adverbial phrase :

*Works without show and without pomp presides*

The effect is sometimes reinforced by alliteration and other similarities in sound, as in Pope's summary of common fate of coquettes in marriage :

A *fop* their passion, but their prize a *sot*.

In Yeats's "An Irish Airman Foresees His Death", the chiasmus consists in a reversal of the position of the same phrase :

The years to come seemed *waste of breath*,

A *waste of breath* the years behind.

- (V) **Zeugma.** *Zeugma* in Greek means "yoking"; in the most common present usage, it is applied to expressions in which a single word stands in the same grammatical relation to two or more other words, but with some alteration its meaning from one instance to the next. Here are various instances of zeugma in Pope :

Or *stain* her honour or her new brocade.

*Obliged* by hunger and request of friends.

To rest, the cushion and soft Dean *invite*.

To achieve the maximum of concentrated verbal effects within the tight limits of the *closed couplet*, Pope exploited all these language patterns with supreme virtuosity. He is the English master of the rhetorical figures, as Shakespeare is of the metaphorical figures.

## 10.2 PROSODY

Signifies the systematic study of versification, that is, of the principles and practice of *meter*, *rhyme* and *stanza*. Sometimes the term "prosody" is extended to include also the study of sound effects such as *alliteration*, *assonance*, *euphony* and *onomatopoeia*.

### (1) Meter

In all sustained spoken English we feel a *rhythm*, in the sense of a recognisable though variable pattern in the beat of the stresses in the stream of sound, if this rhythm is structured into a recurrence of regular—that is, approximately equal—units, we call it *meter*. Compositions written in meter are known as *verse*.

- (A) **Determining the Meter.** The meter of a line of verse is determined by the pattern of stronger and weaker stresses in its component syllables. (What the ear detects as a strong stress is not an absolute quantity, but is relative to the degree of stress in the adjacent syllables; the degree of perceived stress is determined primarily by the relative loudness of the pronunciation of the syllable and to a lesser extent, by its relative pitch and duration.

There are three factors that determine where the stresses (in the sense of the relatively stronger stresses or "accents") will fall in line of verse :

- (1) Most important is the "word accent" in polysyllabic words; in the noun "accent" itself, for example, the stress falls on the first syllable.
- (2) There are also many monosyllabic words in the language and on which of these—in a sentence or a phrase — the stress will fall depends on the grammatical function of the word (we normally put stronger stress on nouns, verbs and adjectives, for example, than on articles or prepositions) and also on the "rhetorical accent" or the emphasis we give a word because we want to enhance its importance in a particular utterance.
- (3) Another determinant of stress is the "metrical accent" which is an expected pulsation, in accordance with the stress pattern which was established earlier in the metrical line or passage.

- (B) **Wrenched Accent.** If metrical accent enforces an alteration of the normal word accent, we get a *wrenched accent*. Wrenching may be the result of a lack of metrical skill; it was, however, conventional in the *folk ballad* (For example, “fair ladie”, “far cowntree”) and is sometimes deliberately used, as in Byron’s *Don Juan* and in the verses of Ogden Nash, for comic effects.
- (C) **Degree of Stress.** It is possible to distinguish various degrees of relative stress in English speech, but the most common and generally useful fashion of analysing and classifying the standard English meters is to distinguish only two categories of stress in syllables—weak stress and strong stress—and to group the syllables into metric feet according to the patterning of these two stresses. A *foot* is the combination of a strong stress and the associated weak stress or stresses which make up the recurrent metric unit of a line. The relatively stronger-stressed syllable is called, for short, “Stressed”; the relatively weaker-stressed syllables are called “light” or a “slack” or simply “unstressed.”
- (D) **Four Standard Feet.** The four standard feet distinguished in English are :
- (i) **Iambic** (the noun is “iamb”) : a light followed by a stressed syllable.  
The cur few tolls the knell of parting day.  
Gray, “Elegy in a Country Churchyard”
- (ii) **Anapestic** (the noun is “anapest”) : two light syllables followed by a stressed syllable.  
The Assyrian came down like a wolf on the fold.  
(Byron, “The Destruction of Sennacherib”)
- (iii) **Trochaic** (the noun is “trochee”) : a stressed followed by a light syllable.  
There they are, my fifty men and women.  
(Browning, “One Word More”)  
Most trochaic lines lack the final syllable—in the technical term, such lines are *catalectic*. So in Blake’s “The Tiger” :
- Tiger! tiger! burning bright  
In the forest of the night.
- (iv) **Dactylic** (the noun is “dactyl”) : a stressed syllable followed by two light syllables.  
Eve, with her basket, was  
Deep in the bells and grass.  
(Ralph Hodgson, “Eve”)
- Iambs and anapests, since the strong stress is at the end, constitute a “rising meter”; trochees and dactyls, with the strong stress at the beginning, constitute a “falling meter”. Iambs and trochees, with two syllables, are called “duple meter”; anapests and dactyls, with three syllables, are called “triple meter”. It should be noted that the iamb is by far the commonest English foot.
- (E) **Feet as Occasional Variant** :—Two other feet, often distinguished, occur only as occasional variants from standard feet :
- (i) **Spondaic** (the noun “spondee”) : two successive syllables with approximately equal strong stresses, as in the first two feet of this line :  
Good strong thick stuffy in cense smoke.  
(Browning, “The Bishop Orders His Tomb”)
- (ii) **Pyrrhic** (the noun is also “pyrrhic”) : two successive syllables with approximately equal light stresses, as in the second and fourth feet in this line :

My way is to be gin with the be gin ning  
(Byron, *Don Juan*)

Some traditional metrists do not admit the existence of a true pyrrhic, on the grounds that the prevailing metrical accent—in this instance, iambic—always imposes a slightly stronger stress on one of the two syllables.

- (F) **Naming of a Metric Line.** A metric line is named according to the number of feet composing it :

**monometer** : one foot  
**dimeter** : two feet  
**trimeter** : three feet  
**tetrameter** : four feet  
**pentameter** : five feet  
**hexameter** : six feet (an *Alexandrine* is a line of six iambic feet)  
**heptameter** : seven feet (a *fourteener* is a line of seven iambic feet ; it tends to break into a unit of four feet followed by a unit of three feet)  
**octameter** : eight feet

- (G) **Method of Describing the Meter.** To describe the meter of a line we name – (a) the predominant foot, and (b) the number of feet it contains. In the illustrations above, for example, the line from Gray’s “Elegy” is “iambic pentameter,” and the line from Byron’s “The Destruction of Sennacherib” is “anapestic tetrameter.”

- (H) **Scansion.** To scan a passage of verse is to go through it line by line, analysing the component feet and also indicating where any major pauses fall within a line. Here is a *scansion*, signified by conventional symbols, of the first five lines from Keats’s *Endymion* : the passage was chosen because it exemplifies a flexible and variable rather than a highly regular metrical pattern.

- (i) A thing of beau ty is a joy for ever:  
(ii) Its love li ness in creas es; // it will nev er  
(iii) Pass in to noth ing ness, // but still will keep  
(iv) A bow er qui et for us // and a sleep  
(v) Full of sweet dreams and helth and qui et breath ing.

The prevailing meter is clearly iambic and the lines are iambic pentameter. As in all fluent verse, however, there are “variations” upon the basic iambic foot :

- (vi) The closing feet of lines 1, 2 and 5 end with an extra light syllable and are said to have a *feminine ending*. Line 3 and 4, in which the closing feet, since they are standard iambs, end with a stressed syllable, are said to have masculine endings.  
(vii) In lines 3 and 5, the opening iambic feet have been “inverted” to from trochees. (These initial positions are the most common place for such inversions in iambic verse).  
(viii) I have marked the second foot in line 2 and the third foot of line 3 and line 4, as pyrrhics (two light stresses). This is a procedure with which competent readers often disagree : some will feel enough of a metric beat in all these feet to mark them as iambs; others will mark still other feet (for example, the third foot of line 1) as pyrrhics also. And some metric analysts prefer to use symbols measuring two degrees of strong stress and will indicate a difference in the feet, as follows :

Its love li ness in creas es.

Notice, however, that these are differences in nuance rather than in essentials : the readers agree that the prevailing pulse of Keats's versification is iambic throughout.

- (I) **Metric Movement of Keats's Passage.** Two other elements are important in the metric movement of Keats's passage :
- (i) **End - Stopped and Run on Lines.** In lines 1 and 5, the pause in the reading—which occurs naturally at the end of syntactic phrase or clause—coincides with the end of the line; such lines are called end-stopped. Lines 2 through 4, on the hand, are called *run-on lines* (or in French term, they exhibit *enjambement*—“a striding over”), because the pressure of the incompleting syntactic unit toward closure carries on over the end of the verse-line
  - (ii) **Caesura.** When a strong phrasal pause falls within a line, as in lines 2, 3 and 4, it is called a *caesura*, indicated in the quoted passage by the conventional symbol //. The management of these internal pauses is important for giving variety and for providing rhetorical emphases in the long pentameter line.
- (J) **Function of Scansion.** To understand the function of such scansion, we must realise that it is an abstract scheme which deliberately omits notation of many physical attributes of the actual reading of a poem that contribute to its movement and total impression. It does not specify, for example, whether the component words in a metric line are short words or long words or whether the strong stresses fall on short vowels or long vowels; nor does it give any indication of the “intonation” or voice melody- the overall rise and fall of the pitch and loudness of the voice - which we use to bring out the meaning and rhetorical effect of these poetic lines. We deliberately omit such details in order to lay bare the essential metric skeleton; that is, the fall of the stronger stresses in the syllabic sequence. Moreover, an actual reading of a poem, if it is a skillful reading, will not accord mechanically with the scansion. That is, there is a difference between the scansion, as an abstract metrical paradigm or norm and the oral “performance” of a poem; and in fact, no two readers will perform the same lines in precisely the same way. But the metric norm indicated by the scansion is sensed as an implicit understructure of pulses and the interplay of an expressive performance, sometimes with and sometimes against this underlying structural pattern, helps to give tension and vitality to our experience of a poem.
- (K) **Kinds of Meters.** We should note, finally, that various kinds of English versification differ from the syllable-and stress type already described :
- (i) **Strong stress meters.** In this native English meter, only the strong stresses count in the scanning and the number of intervening light syllables is indeterminate and variable. There are usually four stressed syllables in a line. This was the meter of Old English poetry and of many Middle English poems, until Chaucer popularised the syllable and stress meter. In the opening passage, for example, of *Piers Plowman* (latter fourteenth century) the four strong stresses (always divided by a medial caesura ) are often reinforced by alliteration (see *alliterative meter*); the light syllables, which vary in number, are recessive and do not assert their individual presence :
 

In a somer seson, // whan soft was the sonne,  
 I shope me in shroudes, // as I a shepe were,  
 In habits like an heremite, // unholy of workes,  
 Went wyde in this world, // wonders to here.

 This type of meter still survives in traditional children's rhymes and was revived as an artful literary meter by Coleridge in *Christabel*, in which each line has four strong stresses and the number of syllables in a line may vary from four to twelve.

What G. M. Hopkins called his *sprung rhythm* is a variant of strong-stress meter : each foot, as he describes it, begins with a stressed syllable, which may stand alone or else be associated with from one to three (occasionally even more) light syllables. Two six-stress lines from Hopkins' "The Wreck of the *Deutschland*" indicate the variety of the rhythms in this meter and also exemplify its most striking feature : the great weight of the strong stresses, and the frequent juxtaposition of strong stresses at any point in the line. The stresses in the second line were marked in a manuscript by Hopkins himself; they indicate that in complex instances, his metric decisions may be rather arbitrary :

The sour scythe cringe and the blear share come.

Our hearts charity's hearth's fire, our thoughts' chivalry's throng's Lord.

A number of modern metrists, such as T. S. Eliot and Ezra Pound, skillfully interweave both strong-stress and syllable-and-stress meters in some of their versification.

- (ii) **Quantitative meters.** These, in English, are written in imitation of Greek and Latin versification, in which the metrical pattern is not determined by the stress, but by the "quantity (duration of pronunciation) of a syllable and the foot consists of a combination of "long" and "short" syllables. Sidney, Spenser and other Elizabethan poets experimented with this meter in English, as did Coleridge, Tennyson, Longfellow and Robert Bridges later on. The strong accentual character of English, however, as well as the indeterminateness of the syllabic duration, makes it impossible to sustain a purely quantitative meter in that language.

In *free verse*, the component lines have no (or at least only occasional) units of recurrent stress - patterns.

## (2) Rhyme

In English versification, the standard rhyme consists in the identity, in rhyming words, of the last stressed vowel and of all the speech sounds following that vowel : *late-fate; follow -swallow*.

- (a) **End and Internal Rhymes.** *End rhymes*, by far the most frequent type, occur at the end of a verse-line. *Internal rhymes* occur within a verse-line, as in Swinburne's

Sister, my sister, O *fleet sweet swallow*.

A stanza from Coleridge's *The Ancient Mariner* illustrates the patterned use both of internal rhymes (within line 1 and 3) and of an end rhyme (lines 2 and 4) :

In mist or *cloud*, on mast or *shroud*,

It perched for vespers *nine*,

Whiles all the *night*, through fog- smoke *white*,

Glimmered the white moon-*shine*.

The numbered lines in the following stanza of Wordsworth's "The Solitary Reaper" are followed by a column which, in conventional fashion, marks the sequence of the terminal rhyme elements by a sequence of the letters of the alphabet :

- |   |          |
|---|----------|
| (i) Whate'er her theme, the maiden sang           | <i>a</i> |
| (ii) As if her song could have no <i>ending</i> ; | <i>b</i> |
| (iii) I saw her singing at her <i>work</i> ,      | <i>c</i> |
| (iv) And o'er the sickle <i>bending</i> —         | <i>b</i> |
| (v) I listened, motionless and <i>still</i> ;     | <i>d</i> |
| (vi) And as I mounted up the <i>hill</i> ,        | <i>d</i> |





contribute to the meaning of the words. When Pope satirized two contemporary pedants in the lines,

Yet ne'er one sprig of laurel graced these ribalds,  
From slashing Bentley down to piddling Tibalds,

the rhyme, as W. K. Wimsatt has said, demonstrates "what it means to have a name like" that, with its implication that the scholar is as graceless as his appellation. And in one of its important functions, rhyme ties individual lines into the pattern of a *stanza*.

### (3) Stanza

A stanza (Italian for "stopping place") is a grouping of the verse-lines in a poem. Usually the stanza of any given poem is marked. By a recurrent rhyme scheme, stanzas are also uniform in the number and lengths of the component lines. Some unrhymed poems, however, are divided into stanzaic units (for example, Collins' "Ode to Evening"), and some rhymed poems are composed of variable stanzas (for example, the *irregular ode*).

Of the great variety of English stanza forms, many have no special names and must be described by specifying the number of lines, the type and number of *feet* in each line and the pattern of the *rhyme*. Some stanzas, however, have been used so frequently that they have been given the convenience of a name, as follows :

- (a) **Couplet.** A *couplet* is a pair of rhymed lines. The *octosyllabic couplet* has lines of eight syllables, usually consisting of four iambic feet. So in Marvell's "To His Coy Mistress" :

The grave's a fine and private place,  
But none, I think, do there embrace.

Iambic pentameter couplets are called *heroic couplets* (discussed in a separate entry).

- (b) **Triplet.** The *tercet*, or *triplet*, is a stanza of three lines with a single rhyme. The lines may be the same length (as in Robert Herrick's "Upon Julia's Clothes", written in tercets of iambic tetrameter), or else of varying lengths. In Richard Crashaw's "Wishes to His Supposed Mistress", the lines of each tercet are successively in iambic dimeter, trimeter, and tetrameter :

Who e'er she be  
That not impossible she  
That shall command my heart and me.

- (c) **Terza Rima.** *Terza rima* is composed of tercets which are interlinked, in that, each is joined to the one following by a common rhyme: *a b a, b c b, c d c* and so on. Dante composed his *Divine Comedy* in terza rima; but although Sir Thomas Wyatt introduced the form early in the sixteenth century, it has not been a common meter in English, in which rhymes are much harder to find than in Italian. Shelley, however, used it brilliantly "Ode to the West Wind," and it occurs also in the poetry of Milton, Browning, and T.S. Eliot.

- (d) **The Quatrain.** The *quatrain* or four line stanza is the most common in English versification, and is employed with various meters and rhyme schemes. The *ballad stanza* (in alternating four and three foot lines) is one common quatrain and the *heroic quatrain*, in iambic pentameter rhyming *a b a b*, is the stanza of Gray's "Elegy Written in a Country Churchyard."

- (e) **Rhyme Royal.** *Rhyme royal* was introduced by Chaucer in *Troilus and Criseyde* and other narrative poems; it is believed to take its name, however, from its later use in the verses of King James-I of Scotland. It is a seven line, iambic pentameter stanza, rhyming *a b a b b c c*.

- (f) **Ottava rima.** *Ottava rima*, as the Italian name indicates, has eight lines; it rhymes *c b a b a b c c*. Like terza rima and the sonnet, it was brought from Italian into English by Sir Thomas Wyatt. Although employed by a number of earlier poets, it is peculiarly the stanza which helped Byron discover what he was born to write, the satiric poem *Don Juan* :

Juan was taught from out the best edition,  
 Expurgated by learned men, who place,  
 Judiciously, from out the schoolboy's vision,  
 The grosser parts; but, fearful to deface  
 Too much their modest bard by this omission,  
 And pitying sore his mutilated case,  
 They only add them all in an appendix,  
 Which saves, in fact, the trouble of an index.

- (G) **Spenserian Stanza.** *Spenserian stanza* is a still longer form devised by Edmund Spenser for *The Faerie Queene* – nine lines, the first eight iambic pentameter and the last iambic hexameter (an *Alexandrine*), rhyming *a b a b c b c c*. Enchanted by Spenser's gracious movement and music, many poets have attempted the form in spite of its difficulties. Its greatest successes have been in poems which, like *The Faerie Queene*, move in a leisurely way, with ample time for unrolling the richly textured stanzas: James Thomson's "The Castle of Indolence", Keats's "The Eve of St. Agnes", Shelley's "Adonais" and the narrative section of Tennyson's "The Lotus Eaters".
- (H) **French Stanza Forms.** There are also various elaborate stanza forms imported from France, such as the *rondeau*, the *villanelle* and the *triolet*, containing intricate repetitions of rhymes and lines, which have been used mainly, but not exclusively, for *light verse*. Their revival by W. H. Auden, William Empson and other poets is a sign of renewed interest in high metrical artifice. Dylan Thomas' "Do not go gentle into that good night" is a *villanelle*; that is, it consists of five tercets and quatrain, all on two rhymes and with systematic later repetitions of lines 1 and 3 of the first tercet.



## MULTIPLE CHOICE QUESTIONS

1. An extended narrative which carries a second meaning along with its surface story would be called
  - (A) Symbol
  - (B) Allegory
  - (C) Exposition
  - (D) Conceit
2. Which one of the following terms is applied to a character type or plot pattern or description which recurs frequently in literature and is thought to evoke profound emotional responses in the reader by evoking an image already existing in his unconscious mind?
  - (A) Myth
  - (B) Oedipus complex
  - (C) Archetype
  - (D) Anagnorisis
3. Baroque means
  - (A) Hilarious and sarcastic literature
  - (B) Luxurious and extravagant literature
  - (C) Dull and unenthusiastic literature
  - (D) Serious and pedantic literature
4. *Belles lettres* means
  - (A) beautiful letter writing
  - (B) beautiful handwriting
  - (C) lighter writings in prose
  - (D) chief works or masterpieces
5. Bathos means
  - (A) intentional, ludicrous descent from the exalted to the commonplace
  - (B) unintentional, ludicrous descent from the exalted to the commonplace
  - (C) Both (A) and (B)
  - (D) Sudden rise to an exalted style from the commonplace
6. In case of metaphysical poetry, the term is used to designate an ingenious and fanciful notion or conception, usually expressed through analogy, and pointing to a striking parallel between two seemingly dissimilar things. Identify the term from among the following
  - (A) Conceit
  - (B) Wit
  - (C) Cliche
  - (D) Axiom
7. What is meant by *denouement* in drama?
  - (A) The final unravelling of the plot
  - (B) The anticlimax
  - (C) The expected consequence or end
  - (D) None of the above
8. What do you mean by *deus ex machina*?
  - (A) The contrived plot and its gradual opening
  - (B) The main theme or subject in the story
  - (C) The sudden and unexpected turn in fortune
  - (D) The supernatural agency in an epic poem
9. What is a caesura in poetry?
  - (A) A pause in a line of verse dictated by the metres
  - (B) A pause in a line of verse not dictated by the metres but by the natural rhythm of the language
  - (C) A pause after every stanza inbuilt into the rhythm of the language and matter
  - (D) Any pause in poetry
10. Dithyramb is an emotional choral hymn in honour of
  - (A) Apollo
  - (B) Saturn
  - (C) Dionysius
  - (D) None of the above
11. Who was the pioneer of the idea of deconstruction that holds that "no work of

- literature whatsoever has been able to express exactly what it wanted to say" ?
- (A) Northop Frye  
(B) Daniel Deronda  
(C) T.S. Eliot  
(D) Jacques Derrida
12. What is an eclogue ?
- (A) A poem expressing lament or sorrow  
(B) A short pastoral poem in which shepherds converse with one another  
(C) A short lyric describing an incident of deep sorrow like death  
(D) None of the above
13. Epistle is a
- (A) letter in verse  
(B) story in verse  
(C) play in verse  
(D) essay in verse
14. The chief four types of composition are : argumentation, description, narration and
- (A) expression  
(B) summation  
(C) exposition  
(D) extension
15. The school of poetry which flourished under the leadership of Ezra Pound in the second decade of the twentieth century is
- (A) symbolism  
(B) imagism  
(C) expressionism  
(D) impressionism
16. What is the device called by which a writer expresses almost the opposite meaning to what he ostensibly speaks ?
- (A) Paradox  
(B) Conceit  
(C) Irony  
(D) Understatement
17. Malapropism, which means ridiculous misuse of words, is derived from Mrs. Malaprop in Sheridan's novel,
- (A) *Life of Romulus*  
(B) *Roderick Random*  
(C) *Book of Nonsense*  
(D) *The Rivals*
18. Lampoon is a crude, defamatory satire usually attacking a/an
- (A) race  
(B) country  
(C) religion  
(D) individual
19. A miracle play is one in which
- (A) improbable and sensational characters are shown  
(B) supernatural theme and characters are displayed  
(C) sacred subjects are represented  
(D) medieval set up and theme are dealt with
20. What is a monody ?
- (A) A poem of mourning, spoken by one person only  
(B) A poem regarding praise of one individual by another  
(C) A poem about oneself, one's own thoughts and ideas  
(D) A poem written with a singular metrical pattern
21. Limerick is a special, often ribald, species of light verse, first popularized by
- (A) Fitzgerald  
(B) Edward Lear  
(C) John Donne  
(D) Pope
22. What is the term used by Emile Zola and other French writers to distinguish their methods from the realism of Balzac and Flaubert ?
- (A) Naturism  
(B) Naturalism  
(C) Surrealism  
(D) Humanism
23. Who coined the term "dissociation of sensibility" ?
- (A) I.A. Richards

- (B) Matthew Arnold  
(C) S.T. Coleridge  
(D) T.S. Eliot
24. To get the complete meaning of a poem ontological criticism puts emphasis on  
(A) The texture  
(B) The structure  
(C) The narrator  
(D) Both (A) and (B)
25. Panegyric is a formal written or oral composition  
(A) deriding a person  
(B) lauding a person  
(C) lamenting the death of a person  
(D) celebrating the marriage of a person
26. Which of the following is a nuptial song, praying for the joy and prosperity of the bride and the bridegroom ?  
(A) Elegy  
(B) Epistle  
(C) Epithalamion  
(D) Eclogue
27. Irving Babbit, Paul Elmer More and Norman Foerter started a reactionary movement against the excess of Romantic individualism and realistic naturalism of the 1920s. What was the movement called ?  
(A) New Humanism  
(B) Neo-Platonism  
(C) Neologism  
(D) New Realism
28. What is the device called by which non-human and non-living nature is credited with human emotions ?  
(A) Parody  
(B) Pathetic fallacy  
(C) Objective correlation  
(D) Unification of sensibility
29. Purple passage means  
(A) a sudden heightening of style, which makes a section of work stand out among the rest  
(B) a sudden fall in style which reverses the tone of all the foregone passages  
(C) a passage written in grand and heightened style and treating a ridiculous theme for comic effect  
(D) a passage expressing a delicate and amorous theme or emotion creating an emotional effect on the reader
30. What is the term used to mean a sudden change of fortune in a play or story ?  
(A) Hamartia  
(B) Anagnorisis  
(C) Peripeteia  
(D) Nemesis
31. Which of the following means a song, usually of love sung by night under a lady's window ?  
(A) Threnody  
(B) Bathos  
(C) Doggerel  
(D) Serenade
32. "You will leave at once by the town drain." The transposition of initial sounds such as this is called  
(A) Malapropism  
(B) Spoonerism  
(C) Solecism  
(D) Sarcasm
33. The movement in art and literature emphasizing the expression of the imagination as realized in dreams and presented without conscious control, which developed in France under the leadership of Andre Breton, is  
(A) Symbolism  
(B) Imagism  
(C) Surrealism  
(D) Mysticism
34. "Kill the boys and the luggage" — this statement, in which "kill" is incorrectly related to the second object is a  
(A) solecism  
(B) spoonerism  
(C) pun  
(D) zeugma



35. The feet of two syllables in which the unstressed syllable precedes the stressed one is called  
 (A) trochaic  
 (B) dactylic  
 (C) anapaestic  
 (D) iambic
36. In the trochaic  
 (A) two stressed syllables follow one unstressed syllable  
 (B) two unstressed syllables follow one stressed syllable  
 (C) a stressed syllable is followed by an unstressed syllable  
 (D) an unstressed syllable follows two stressed syllables
37. What is the feet of three syllables called in which two unstressed syllables precede the stressed one ?  
 (A) Anapaestic  
 (B) Dactylic  
 (C) Amphibrachic  
 (D) Trochaic
38. The pattern of two unaccented syllables following the accented one is called  
 (A) Anapaestic  
 (B) Dactylic  
 (C) Amphibrachic  
 (D) Trochaic
39. In the amphibrachic  
 (A) the accented syllable comes between the two unaccented  
 (B) the unaccented syllable comes between the two accented  
 (C) two accented syllables are followed by two unaccented syllables  
 (D) two unaccented syllables are followed by two accented syllables
40. Spondaic foot contains two  
 (A) stressed syllables  
 (B) unstressed syllables  
 (C) stressed or unstressed syllables  
 (D) different syllables
41. What is the rhyming pattern of Pope's *Essay on Man* ?  
 (A) *aa* (B) *abab*  
 (C) *ab* (D) *ababc*
42. What is the rhyming pattern of the quatrain used by Keats in *La Belle Dame Sans Merci*?  
 (A) *aabb* (B) *abab*  
 (C) *abcb* (D) *abac*
43. Identify the Spenserian stanza from the rhyming patterns given below :  
 (A) *abcabacbc*  
 (B) *ababbcbcc*  
 (C) *abccbabac*  
 (D) *abcaabbcc*
44. Byron in his *Beppo* and Keats in *Isabella* used an eight lined stanza with the rhyming scheme of *abababcc* which is called the  
 (A) Spenserian stanza  
 (B) Italian stanza  
 (C) Petrarchan stanza  
 (D) Chaucerean stanza
45. The 'heroic' couplet is written in  
 (A) trochaic tetrameter  
 (B) spondaic hexameter  
 (C) iambic tetrameter  
 (D) iambic pentameter
46. What is the meter in Longfellow's *Evangeline*, Kingsley's *Andromeda* and Clough's *Bothic of Tober-na-Vuolich* ?  
 (A) iambic pentameter  
 (B) Trochaic tetrameter  
 (C) Dactylic hexameter  
 (D) Spondaic hexameter
47. Wilde's novel *The Picture of Dorian Gray* and his play *Salome* are representative literary products of the  
 (A) Renaissance of wonder  
 (B) Decadent movement  
 (C) Impressionist school  
 (D) Edwardian period
48. Which of the following is alternatively known as the Age of Sensibility ?

- (A) The Age of Pope  
(B) The Age of Milton  
(C) The Age of Johnson  
(D) The Age of Wordsworth
49. "Affective fallacy" was first defined as the error of evaluating a poem by its effects in an essay published in 1946 by  
(A) W.K. Wimsatt, Jr.  
(B) Monroe C. Beardsley  
(C) A.C. Bradley  
(D) Both (A) and (B)
50. In Dryden's *Absalom and Achitophel* King David represents Charles II, Absalom represents his natural son the Duke of Monmouth and the biblical plot allegorizes a political crisis in contemporary England. This is an example of  
(A) Symbolism  
(B) Allegory  
(C) Chronicle play  
(D) Melodrama
51. Which of the following is a short narrative presented so as to stress the implicit but detailed analogy between its component parts and a lesson or moral that the narrator is trying to bring home to the readers ?  
(A) Parable  
(B) Fable  
(C) Exemplum  
(D) Allegory
52. An extremely popular device in the Middle Ages was a story told as a particular instance of the general text of a sermon. What is it called ?  
(A) Fable  
(B) Parable  
(C) Exemplum  
(D) Ballad
53. "Thou still unravished bride of quietness  
Thou foster child of silence and slow time"  
The repetition of the 'r' sound in the above lines is an instance of  
(A) alliteration  
(B) consonance  
(C) assonance  
(D) None of the above
54. W.H. Auden's "O where are you going?" said reader to rider" makes prominent use of  
(A) alliteration  
(B) consonance  
(C) assonance  
(D) None of the above
55. Alliteration is the repetition of speech sounds in a sequence of nearby words, usually applied to  
(A) consonants only  
(B) vowels only  
(C) both consonants and vowels  
(D) unstressed syllables
56. Allusion in a work of literature is a brief, explicit or indirect reference to  
(A) a person  
(B) a place or event  
(C) another literary work  
(D) any of the above
57. What is meant by *portmanteau*, a term introduced by Humpty Dumpty in Lewis Carroll's *Through the Looking Glass* ?  
(A) A word opposite in meaning to its sound  
(B) A word used in its original meaning  
(C) A word coined by fusing together two or more words  
(D) A word with very complex meaning
58. Alexander Pope's description of Atticus in his *Epistle to Dr. Arbuthnot*, "Willing to wound, yet afraid to strike" is an example of  
(A) irony  
(B) antithesis  
(C) paradox  
(D) ambiguity
59. The deliberate use of words and expressions that have become obsolete in common speech is called  
(A) archaism  
(B) archetype

- (C) allusion  
(D) anachronism
60. Who among the following was the first to employ in literary criticism the theory of archetype ?  
(A) Richard Chase  
(B) Maud Bodkin  
(C) Northrop Frye  
(D) G. Wilson Knight
61. The most common stanza form in popular ballads is a *quatrain* in alternate four and three-stress iambic lines, in which only the  
(A) first and third lines rhyme  
(B) first and fourth lines rhyme  
(C) second and fourth lines rhyme  
(D) third and fourth lines rhyme
62. What is meant by a bowdlerized text ?  
(A) one that pretends to terrify the reader by horrific images  
(B) one full of bombast and euphuism  
(C) one improvised in style and language upon the original text by another writer  
(D) One from which passages considered off- ending or indecent have been expurgated.
63. A *mock epic* or *mock-heroic* poem imitates the elaborate form and ceremonious style of the epic genre, and applies it to a commonplace subject matter, while a *parody* imitates the serious materials and manner of a  
(A) particular work  
(B) particular author  
(C) both (A) and (B)  
(D) particular genre
64. The Hudibrastic poem is named after *Hudibras* (1663) of  
(A) Spenser  
(B) Samuel Butler  
(C) John Donne  
(D) None of the above
65. Which of the following is a variety of low burlesque which, like parody, mocks a particular work by treating its lofty subject in a jocular and undignified manner ?  
(A) Hudibrastic poem  
(B) Mock epic  
(C) Travesty  
(D) Doggerel
66. Which of the following is the name for a very common literary motif, especially in lyric poetry, emphasizing that life is short and time is fleeting and exhorting the addressee, often a reluctant virgin, to make the most of present pleasures ?  
(A) Cavalier  
(B) *Carpe diem*  
(C) *Deus ex machina*  
(D) Prothalamion
67. What is meant by a *choral character* in modern criticism ?  
(A) The central character in a play  
(B) The central character in the chorus in a play  
(C) A character within the play itself who stands apart from the action and by his comments and provides the audience with a special perspective  
(D) A character who interferes in the play at times to interpret the action and characters for the audience
68. Mimetic criticism views literary work as an imitation, or reflection of  
(A) previous authors  
(B) myths and legends  
(C) the world and human life  
(D) dreams and reveries
69. The phrase "dissociation of sensibility" was introduced by T.S. Eliot with reference to  
(A) the Romantic poets  
(B) Shakespeare  
(C) Milton  
(D) the metaphysical poets
70. What is a closet drama ?  
(A) A drama though written in the dramatic form, intended to be read rather than to be performed in the theater

- (B) A drama intended to be performed within a closet and not on stage
- (C) A drama set in a closet or a single room with characters coming into and out of it
- (D) None of the above
71. The dirge also expresses grief on the occasion of death, but differs from the elegy in that it is
- (A) long and less formal
- (B) short and more formal
- (C) long and more formal
- (D) short and less formal
72. Which of the following is not a characteristic feature of a postoral elegy ?
- (A) The lyric speaker begins by invoking the muses
- (B) There is a procession of appropriate mourners
- (C) The mourner charges with negligence the nymphs or other guardians of the dead shepherd
- (D) The soul of the dead shepherd realizes at the end that death in this world is the entry to a higher life
73. Keat's expression that he becomes "a part of all he sees" reflects his intense
- (A) sensuousness
- (B) empathy
- (C) sympathy
- (D) romanticism
74. What is the meaning of epiphany ?
- (A) A religious text in verse meant for preaching
- (B) A sudden radiance or revelation while observing a commonplace object
- (C) A mock revelation used for comic effect at the sight of a trivial object
- (D) A letter written by an anonymous writer for public reading
75. Replacing a supposedly offensive or disagreeable term by a less direct or less colloquial term is termed as
- (A) euphuism
- (B) euphemism
- (C) bowdlerization
- (D) spoonerism
76. Language which seems smooth, pleasant and musical to the ear is termed as
- (A) euphony
- (B) cacophony
- (C) melody
- (D) harmony
77. The artistic movement which began in Germany at the start of the twentieth century, under the strong influence of the Swedish dramatist Strindberg is
- (A) impressionism
- (B) expressionism
- (C) decadence
- (D) imagism
78. Which of the following is a medieval form: a short comic or satiric tale in verse dealing realistically with middle-class or lower-class characters and delighting in the ribald and the obscene ?
- (A) Ballad
- (B) Parable
- (C) Fable
- (D) Fabliau
79. What is meant by "tropes" in rhetoric ?
- (A) figures of speech
- (B) language loaded with metaphors
- (C) indirect saying
- (D) a decided extension or change in the standard meaning of words.
80. Burns's "O my love's like a red, red rose" is an example of
- (A) simile
- (B) metaphor
- (C) dead metaphor
- (D) symbol
81. "The leg of the table" and "the heart of the matter" are examples of
- (A) implicit metaphor

- (B) mixed metaphor  
 (C) dead metaphor  
 (D) simple metaphor
82. What is the term used to denote the use of one term to mean another with which it has become closely associated as 'the crown' stands for 'the king' ?  
 (A) Synecdoche  
 (B) Onomtopoeia  
 (C) Prosopopeia  
 (D) Metonymy
83. What is meant by Synecdoche ?  
 (A) A part of something used to signify the whole  
 (B) The whole of something used to signify a part  
 (C) An inanimate object endowed with human feelings  
 (D) The terms with a pronunciation similar to their meaning
84. The Greek term *meiosis* stands for  
 (A) a hyperbole  
 (B) an understatement  
 (C) moderation in style  
 (D) improper treatment of subject
85. A special form of understatement, which asserts an affirmative by negating the contrary is  
 (A) meiosis  
 (B) litotes  
 (C) irony  
 (D) variorum
86. The error of interpreting or evaluating a work by reference to the plan or design of the author is termed as  
 (A) pathetic fallacy  
 (B) affective fallacy  
 (C) intentional fallacy  
 (D) None of the above
87. The kind of irony the intention of which is shared by the author and the reader or audience but not by the speaker is a case of  
 (A) verbal irony  
 (B) socratic irony  
 (C) cosmic irony  
 (D) structural irony
88. Socratic irony is a pretention to  
 (A) ignorance in place of knowledge  
 (B) admiration in place of contempt  
 (C) affection in place of disgust  
 (D) enthusiasm in place of disinterestedness
89. What sort of irony do we find in *Tristram Shandy* and *Don Juan* ?  
 (A) Invective irony  
 (B) Romantic irony  
 (C) Cosmic irony  
 (D) Socratic irony
90. Two successive syllables with approximately equal light stresses constitute a  
 (A) spondee  
 (B) pyrrhic  
 (C) trochaic  
 (D) dactylic
91. What is meant by a feminine ending of a line of verse ?  
 (A) closing with an extra light syllable  
 (B) closing with an extra stressed syllable  
 (C) closing with an extra syllable  
 (D) closing without any extra syllable
92. The *ubi sunt motif* in poetry means the formula for lamenting  
 (A) the irony of fate  
 (B) the death of a friend  
 (C) the past that is no more  
 (D) the general degradation of human world
93. According to the theory of Northop Frye the four main narrative genres of literature are comedy, romance, tragedy and  
 (A) autobiography  
 (B) poetry  
 (C) myth  
 (D) irony
94. The Pindaric Ode stanza pattern was in sets of three: the strophe, the antistrophe and

- (A) the interlude  
 (B) the trophe  
 (C) the epode  
 (D) the antipode
95. Onomatopoeia means  
 (A) echoing the same sound repeatedly  
 (B) echoing of the sense by the sound, shape, size or movement  
 (C) echoing of the same sense or meaning in different words  
 (D) none of the above
96. *A Woman Killed with Kindness* — this title is an instance of  
 (A) onomatopoeia  
 (B) synecdoche  
 (C) paradox  
 (D) irony
97. If the paradoxical utterance combines two terms that in ordinary usage are contraries, such as “pleasing pains” and “burning chill”, it is called a/an  
 (A) oxymoron  
 (B) conceit  
 (C) cliché  
 (D) equivoque
98. Pun is a play on words that are similar  
 (A) in sound but diverse in meaning  
 (B) in meaning but diverse in sound  
 (C) both in sound and meaning but with different spellings  
 (D) None of the above
99. Refrain is  
 (A) a short pause between lines  
 (B) the concluding line of a stanza in verse  
 (C) a line or group of lines which is repeated throughout the course of the poem  
 (D) the pause between stanzas
100. Out of three main categories of oratory distinguished by Aristotelian critics which one stands for ‘display rhetoric’, used on ceremonial occasions to amplify the praise of a person ?  
 (A) Deliberative  
 (B) Epideictic  
 (C) Forensic  
 (D) None of the above
101. Which of the following is a direct address either to an absent person or to an abstract or inanimate entity ?  
 (A) Ode  
 (B) Epode  
 (C) Zeugma  
 (D) Apostrophe
102. *Roman a Clef* is a French term which literally means  
 (A) a romantic novel  
 (B) a work of fiction  
 (C) a novel with a key  
 (D) a romantic satire
103. Which of the following is a sequence of two phrases or clauses which are parallel in syntax, but with a reversal in the order of the words ?  
 (A) Chiasmus  
 (B) Zeugma  
 (C) Tercet  
 (D) Lai
104. Name the literary device in which a single word stands in the same grammatical relation to two or more other words, but with some alteration in its meaning from one instance to the next.  
 (A) Cliché  
 (B) Zeugma  
 (C) Epithet  
 (D) Conceit
105. Which form of sonnet falls into two main parts: an octave and a sestet ?  
 (A) Petrarchan  
 (B) Shakespearean  
 (C) Spenserian  
 (D) All of the above
106. The seven line, iambic pentameter stanza rhyming *ababbcc* is called



- (A) *ottava rima*  
 (B) *terza rima*  
 (C) *sonnet*  
 (D) *rhyme royal*
107. Of the three stock characters of old Greek comedy *Alazon* was  
 (A) an imposter and self-deceiving braggart  
 (B) a self-deprecating but understanding character  
 (C) a buffoon whose antics were for unmixed laughter  
 (D) a sober and intelligent man of wit
108. Who among the following is a self-deprecating but understanding character whose contest with the braggart was central to the Greek comic plot?  
 (A) *Alazon*  
 (B) *Eiron*  
 (C) *Bomolochos*  
 (D) *None of the above*
109. According to Northop Frye the style which is modelled on the language, rhythms and associations of ordinary speech is the  
 (A) hieratic style  
 (B) demotic style  
 (C) colloquial style  
 (D) middle style
110. The style in which the members within a sentence or else a sequence of complete sentences, are put one after the other without any expression of their connection or relations except the noncommittal connective "and", is called  
 (A) periodic  
 (B) nonperiodic  
 (C) paratactic  
 (D) hypotactic



## ANSWERS

- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (B)   | 2. (C)   | 3. (B)   | 4. (C)   | 5. (B)   | 6. (A)   | 7. (A)   | 8. (D)   | 9. (B)   | 10. (C)  |
| 11. (D)  | 12. (B)  | 13. (A)  | 14. (C)  | 15. (B)  | 16. (C)  | 17. (A)  | 18. (D)  | 19. (C)  | 20. (A)  |
| 21. (B)  | 22. (B)  | 23. (D)  | 24. (D)  | 25. (B)  | 26. (C)  | 27. (A)  | 28. (B)  | 29. (A)  | 30. (C)  |
| 31. (D)  | 32. (B)  | 33. (C)  | 34. (D)  | 35. (D)  | 36. (C)  | 37. (A)  | 38. (B)  | 39. (A)  | 40. (A)  |
| 41. (A)  | 42. (C)  | 43. (B)  | 44. (B)  | 45. (D)  | 46. (C)  | 47. (B)  | 48. (C)  | 49. (D)  | 50. (B)  |
| 51. (A)  | 52. (C)  | 53. (C)  | 54. (B)  | 55. (A)  | 56. (D)  | 57. (C)  | 58. (B)  | 59. (A)  | 60. (B)  |
| 61. (C)  | 62. (D)  | 63. (C)  | 64. (B)  | 65. (C)  | 66. (B)  | 67. (C)  | 68. (C)  | 69. (D)  | 70. (A)  |
| 71. (D)  | 72. (D)  | 73. (B)  | 74. (B)  | 75. (B)  | 76. (A)  | 77. (B)  | 78. (C)  | 79. (D)  | 80. (A)  |
| 81. (C)  | 82. (D)  | 83. (A)  | 84. (B)  | 85. (B)  | 86. (C)  | 87. (D)  | 88. (A)  | 89. (B)  | 90. (B)  |
| 91. (A)  | 92. (C)  | 93. (D)  | 94. (C)  | 95. (B)  | 96. (C)  | 97. (A)  | 98. (A)  | 99. (C)  | 100. (B) |
| 101. (D) | 102. (C) | 103. (A) | 104. (B) | 105. (A) | 106. (D) | 107. (A) | 108. (B) | 109. (B) | 110. (C) |



## PRACTICE PAPER I



1. Which of the following was Thomas Paine's work that he wrote in reply to Burke ?  
(A) *Beyond the Melting Pot*  
(B) *The Rights of Man*  
(C) *Whither Liberty*  
(D) *Can Man be Free*
2. "Her whose gentle will have changed my fate and made my life a perfumed altar flame." To whom are these lines dedicated by Tennyson ?  
(A) Elizabeth Barrett Browning  
(B) Emily Sellwood  
(C) Queen Victoria  
(D) None of the above
3. Which poem of Miss Barrett impressed Browning greatly ?  
(A) *The Cry of the Children*  
(B) *Lady Geraldine's Courtship*  
(C) *Sonnets from the Portuguese*  
(D) *Casa Guidi Windows*
4. Which poem of Browning describes the strength and weakness of a painter ?  
(A) An Epistle  
(B) Andrea Del Sart  
(C) The Bishop Orders his Tomb  
(D) Faultless Painter
5. Who wrote '*The Christian Year*', a book of devotional verse ?  
(A) Frederic William Faber  
(B) John Keble  
(C) Christina Rossetti  
(D) William Rossetti
6. Which poet was a leader of the Pre-Raphaelite Movement in Art and Literature ?  
(A) Morris  
(B) Everett Millais  
(C) Thomas Woolney  
(D) Dante Gabriel Rossetti
7. William Makepeace Thackeray's work '*The Four Georges*' is a  
(A) Social novel      (B) Social comedy  
(C) Satire              (D) Tragedy
8. Dante's 'Divina Comedia' became known to the people in  
(A) 1310                      (B) 1420  
(C) 1286                      (D) 1395
9. Who was chosen as King of England around the year of death of Chaucer, by the England's Parliament ?  
(A) Henry IV              (B) Henry V  
(C) Henry VII              (D) Richard III
10. Which of the following is an elegy ?  
(A) *Paradise Lost* of Milton  
(B) *Seige of Corianth*  
(C) Shelley's *Adonais*  
(D) Grey's *The Bard*
11. Which of the following was an epic ?  
(A) Wordsworth's *Daffodil*  
(B) Milton's '*Paradise Lost*'  
(C) Coleridge's *Kubla Khan*  
(D) Keat's *Hyperion*
12. Name the event that followed *Pier's Plowman* (1362)  
(A) The Hundred Year's War  
(B) The War of Roses  
(C) The Peasant Rebellion of 1381  
(D) The Battle of Agincourt
13. Who succeeded Richard III ?  
(A) The Tudors              (B) Richard IV  
(C) Normans              (D) Henry V

14. When did Julius Caesar invade England ?  
 (A) 105 A.D. (B) 55 B.C.  
 (C) 200 A.D. (D) 200 A.C.
15. After Shakespeare, Massinger and Ford  
 (A) strove to increase sensationalism in their plays  
 (B) produced licentious scenes for their own sake  
 (C) wrote tragedies  
 (D) None of the above
16. Marlowe's drama *Edward II* Act I scene I opens with Gaveston in London. He has come from  
 (A) France (B) Spain  
 (C) Germany (D) Rome
17. The famous work *History of Dramatic Literature* is written by-  
 (A) Dr. Arbuthnot (B) Ward  
 (C) Swinburne (D) Dryden
18. When was the present version of 'Beowulf' brought out ?  
 (A) 8th century (B) 16th century  
 (C) 15th century (D) 9th century
19. The writer of *Ars Poetica* is  
 (A) Virgil (B) Horace  
 (C) Plato (D) Aristotle
20. When was the expedition to Guyana taken up by Sir Walter Raleigh ?  
 (A) 1590 (B) 1618  
 (C) 1681 (D) 1716
21. When Charles Dickens was middle aged his name was linked with an actress, a girl twenty five years younger than him. What is her name ?  
 (A) Mary Hogarth (B) Maria Beadnell  
 (C) Emily Sellwood (D) Ellen Ternan
22. There was in 16th century a Renaissance of mathematical knowledge. It was developed and polished in 17th century. Leibnitz, Newton, and Pascal were some of the contributors. What particular field of mathematics did Descartes apply himself to ?  
 (A) Logarithms (B) Geometry  
 (C) Algebra (D) Trigonometry
23. 'Political Arithmetic' was also developed in the 17th century. What is the new name given to it today ?  
 (A) Statistics (B) Analysis  
 (C) Dynamics (D) New Statics
24. There was the author of several Homilies, in one of which he describes the desolation caused by the Danes and castigates the English people for their vices. His prose may not have the grace, but it has a far more popular appeal. Who was this author ?  
 (A) Dr. Arbuthnot (B) Wulfstan  
 (C) Alfred the great (D) Boethius
25. The story of this epic poem is told in great detail and vigorous language. In pure literary excellence or human appeal it cannot of course be compared with the Homeric epics. It is the epic or saga of a rude age and a rough people. It presents a picture common enough in the early history of all countries which embodies the fierce struggle between the savages and their conquerors belonging to a superior race, (such as is depicted in the Mahabharat between the Aryan Princes and the *Rakshasas* inhabiting the forests). It is also a folk-tale in the truest sense because it is based on, and is a sublimation of, the actual experiences of a primitive people, working their way towards a civilised life.  
 Identify this epic poem ?  
 (A) *Mahabharat* (B) *Beowulf*  
 (C) *Odyssey* (D) None of these
26. "A thing of beauty is a joy forever." In which of the following Keats poems do we find this line ?  
 (A) *Ode to a Grecian Urn*  
 (B) *Endymion*  
 (C) *Ode to West Wind*  
 (D) *Eve of St. Agnes*
27. Which of the following persons translated Ariosto into English in 1591 ?  
 (A) George Chapman

- (B) Philip Sydney  
(C) John Harrington  
(D) Herbert Spenser
28. Who wrote 'Sianus' ?  
(A) Bekker (B) Ben Jonson  
(C) Middleton (D) Webster
29. Who was the author of 'The Rival Ladies' which was published in 1664 ?  
(A) Dryden (B) Racine  
(C) Sydney (D) Pope
30. When was Comeille's *Le Cid*, published ?  
(A) 1587 (B) 1637  
(C) 1687 (D) 1837
31. Identify the authority who had written, "Putting all this together, with much more of the same kind, which has only been indicated here, we should certainly gather, that while there are manifest tokens preserved in our language of the Saxon having been for a season an inferior and even an oppressed race, the stable elements of Anglo-Saxon life, however overlaid for a while, had still made good their claim to be the solid ground work of the after nation as of the after language; and to the justice of this conclusion all other historic records, and the present social condition of England, consent in bearing witness."  
(A) Arthur Compton Ridert  
(B) Trench  
(C) Ben Jonson  
(C) Samuel Johnson
32. Who translated the classic 'Ovid' (in Elizabethan Era) ?  
(A) Chapman (B) Golding  
(C) Harrington (D) Fairfax
33. What was the writing for which P.B. Shelley was expelled from the university ?  
(A) 'The Necessity of Atheism'  
(B) 'Alastor'  
(C) 'Adonais' (D) None of these
34. Who translated The Old Testament from Greek ?  
(A) William Tyndale (1484-1536)  
(B) Wycliffe  
(C) Miles Coverdale  
(D) None of the above
35. 'Tale of a Tub' was published in :  
(A) 1701 (B) 1702  
(C) 1704 (D) 1707
36. Who is the central character of Marlowe's *The Jew of Malta* ?  
(A) Shylock (B) Abraham  
(C) Barabas (D) None of these
37. What was his age when Christopher Marlowe died of a stab wound sustained during a drunken brawl ?  
(A) Twenty seven years  
(B) Thirty two years  
(C) Forty four years  
(D) Twenty nine years
38. In *Julius Caesar* and in another play Shakespeare is said to have depicted Romans better than the Roman writers themselves have done. Which is that play ?  
(A) *Troilus and Cressyde*  
(B) *Two Gentlemen of Verona*  
(C) *Coriolanus*  
(D) *Romeo and Juliet*
39. Of far greater poetic merit is the translation of *Homer* to which Keats paid tribute in a memorable sonnet. Seven books of the *Iliad* appeared in 1598; the rest being completed in the next reign. He also used the "long swinging' fourteen syllabled line for his translation of the *Iliad*. The choice of the heroic couplet for the *Odyssey* was not so happy." Who was this translator ?  
(A) Sir Thomas North  
(B) George Chapman  
(C) Philemon Holland  
(D) William Langland
40. In which of Ben Jonson's plays do we find the characters Morose and Cutbeard ?  
(A) *The Alchemist*  
(B) *The Silent Woman*

- (C) *Volpone*  
(D) *Every Man in his Humour*
41. One of the best-plays, *The Tempest* is the last of Shakespeare's plays. He was inspired to write it by the incident of  
(A) sinking of a ship  
(B) the defeat of Armada  
(C) return of the sailors of a ship that had disappeared  
(D) None of the above
42. What was the ultimate result of the moral bankruptcy of the Stuart kings of England ?  
(A) Famine (B) Revolts  
(C) Riots (D) Puritan dictatorship
43. Which play of Shakespeare was left out in the first collection of his plays ?  
(A) *Pericles* (B) *Twelfth Night*  
(C) *The Tempest* (D) *Winter's Tale*
44. 'This was due, first, to the growth of religious controversies; secondly, to the desire of introducing into English literature the critical and philosophical ideas newly absorbed from the Greek Plato, Aristotle with the neo-Platonists; and the Roman Cicero, Seneca, Boethius and other thinkers; and thirdly, to the desire to analyse literary, ethical and philosophical concepts as they affected the renaissance human mind.' These views are expressed  
(A) for the maturity of English prose during Elizabethan Era  
(B) for translations  
(C) as personal views of critic  
(D) None of the above
45. P.B. Shelley was deeply impressed by one of Keats' poems. Which poem was it ?  
(A) *Hyperion*  
(B) *Ode to a Nightingale*  
(C) *Ode on the Poets* (D) *Ode to Autumn*
46. Sidney's *Arcadia* is a/an  
(A) long poem (B) prose romance  
(C) moral discussion (D) epic
47. Middleton's *Women Beware Women* and the fantasies and imagination of the poets and dramatists of his time showed marked similarity. Such darkening of mood was due to  
(A) rising prices of foodstuff  
(B) England's defeat in wars  
(C) mounting problems and tensions of the time due to fall of morality  
(D) aggravating social problems
48. When was '*Anatomy of Wit*' published ?  
(A) 1599 (B) 1580  
(C) 1560 (D) 1571
49. "Among others his book his book contains Strachey's account of the ship-wreck on the Bermudas which was the background of Shakespeare's *The Tempest*. But he is generally inferior to his master. He was the source of Coleridge's dream-poem *Kubla Khan*." Above lines are about :  
(A) Sir Walter Raleigh  
(B) Sir Richard Grenville  
(C) Samuel Purchas (D) Coryate
50. What was the title of the Anthology of William Painter's translations ?  
(A) *Pleasant Histories*  
(B) *The Palace of Pleasure*  
(C) *Excellent Stories*  
(D) None of the above



## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (B)  | 2. (B)  | 3. (B)  | 4. (B)  | 5. (B)  | 6. (D)  | 7. (C)  | 8. (A)  | 9. (A)  | 10. (C) |
| 11. (B) | 12. (C) | 13. (A) | 14. (B) | 15. (B) | 16. (A) | 17. (B) | 18. (A) | 19. (B) | 20. (C) |
| 21. (C) | 22. (B) | 23. (A) | 24. (B) | 25. (B) | 26. (B) | 27. (C) | 28. (B) | 29. (A) | 30. (B) |
| 31. (C) | 32. (B) | 33. (A) | 34. (B) | 35. (B) | 36. (B) | 37. (D) | 38. (C) | 39. (B) | 40. (B) |
| 41. (C) | 42. (D) | 43. (A) | 44. (B) | 45. (C) | 46. (B) | 47. (B) | 48. (B) | 49. (C) | 50. (A) |



## PRACTICE PAPER II



1. 'He was tutor to Queen Elizabeth and Lady Jane Grey. Curiously enough, his first important work *Taxophilus* (1548) was written in the form of a Socratic dialogue in defence of archery and its value as an ideal sport. He urges the use of English in scholarly writing and the acquisition of knowledge both from books and personal experience. Like most of the prose-writers of the period he favours the balanced structure with a marked preference for alliteration and assonance. His second work, *The Scholemaster* (1570), is the first book in English on education : It was published posthumously and the somewhat graceless style shows that it had not the advantage of revision. He says that for teaching children, gentle and persuasive methods are more efficacious than the use of the birch rod then in vogue.' To whom the above lines refer ?
  - (A) William Tyndale
  - (B) Roger Ascham (1515)
  - (C) Richard Hooker
  - (D) John Foxe
2. 'His interest in geography and in travels to distant lands was insatiable; not only did he lecture on these subjects at Oxford, but he interviewed seamen and merchantmen, collected letters and log-books and thus compiled what may be described as firsthand records of adventures abroad. His *Navigatio, Voyages, Discoveries, etc.* was finally completed in 1598-1600 and combines something of the vision of the poet with the curiosity of a modern newspaper reporter. No book gives us a more vivid idea of the spirit that inspired the Elizabethans'.  
These lines refer to :
  - (A) Richard Hakluyt
  - (B) Robert Green
  - (C) Thomas Nash
  - (D) Thomas Malory
3. He was the most versatile and prolific writer of the age: he wrote plays, romances, pamphlets. He is not a great playwright, but he did some fine work in certain directions of English drama. He excels in the art of plot construction to create suspense in the spectator. The influence of classical drama is hardly noticeable in his plays. On the other hand, he shows great skill in weaving the many threads of his complicated plots into a close-knit design. Who is he ?
  - (A) John Lyly
  - (B) Morlowe
  - (C) Kyd
  - (D) Ascham
4. "We take cunning for a sinister and crooked wisdom. And certainly there is a great difference between a cunning man and a wise man, not only in point of honesty, but in point of ability. There he that can touch the cords, and yet cannot play well; so there are some that are good in canvasses and factories that are otherwise weak men. Again, it is one thing to understand persons, and another thing to understand matters; for many are perfect in men's humours, that are not greatly capable of the real part of business; which is the constitution of one that hath studied men more than books. Such men are fitter for practice than for counsel; and they are good but in their own alley; turn them to new men and they have lost their aim."  
Above lines have been written by
  - (A) Sidney
  - (B) Francis Bacon



- (C) Dryden  
(D) Lyly
5. His contributions to the development of English drama are notable, the most outstanding being the creation of genuine blank verse and genuine tragedy in the English language. "After his arrival, the way was prepared, the path was made straight for Shakespeare" (*Swinburne*). Identify the playwright being referred to.  
(A) Christopher Marlowe  
(B) George Peele  
(C) Robert Greene  
(D) Thomas Kyde
6. 'He was an Italian Protestant refugee who was educated at Oxford and was a university teacher of French and Italian. His translation of *Montaigne's* 'Essays' deserves high praise. Shakespeare knew him and freely borrowed from his translation in many of his plays. He was a master in the use of words as is testified by his book on the "World of Words" (1598), and his translation must have satisfied the Elizabethan love for the beauty of words for their own sake.'  
About whom is this appreciation ?  
(A) Francis Bacon  
(B) Giovanni Florio  
(C) Arthur Golding  
(D) None of these
7. The play is said to be a command performance meant for the old Queen who wanted to see Falstaff in love. The play is not Shakespearean in quality. It is a farce comedy of his own invention; it partakes of the topicality of Dekker and shows traces of Jonson's comedy of 'humour' and realistic satire. The characterisation is slight and sketchy. Sir Hugh Evans, Dr. Caius, Nym and Ford are distinctly in the manner of Jonson, whose early comedies were just then being sponsored by Shakespeare's company. The play bears all the traces of hasty composition, and there are many inconsistencies. The Falstaffian episodes are skilfully handled. It is :  
(A) 'Merry Wives of Windsor'  
(B) 'Merchant of Venice'  
(C) 'As You Like It'  
(D) *Henry V*
8. He is as subtle, learned and original in his own way as Burton was. *Religio Medici* breathed a spirit of tolerance and geniality rare in that age, and was quickly translated into Latin and other languages. Himself a medical man, his attitude was both scientific and religious. His manner is humorous and ironical, while his sentences, have a rhythm that charmingly sustains the eloquence of more inspired passages. The Latinised vocabulary adds dignity to the language while the condensed epigrams give it force. It is a highly personal style.  
Who is this writer of the Jacobean period ?  
(A) Thomas Browne  
(B) Burton  
(C) Bunyan  
(D) None of these
9. 'He was learned and broad-minded, and used his reasoning with the calm dignity of a scholar. His great contribution is that he introduced in English literature the Ciceronian style, the flowing periodic structure in English prose. In the periodic style clauses branch out from the stem in abundance, but they are always subordinated to it and bound to it. In every sentence again the subordinate clauses balance one another to sustain the whole, the total effect being greatly enhanced by internal correspondence and assonance.' The above lines are about :  
(A) John Foxe  
(B) Richard Hooker  
(C) John Lyly  
(D) Sir Philip Sydney
10. 'He was a scholar who rose to the highest offices in the State by a rare combination of learning and worldly wisdom. He was a lawyer, statesman, scholar and philosopher, and, above all, he systematised the logical basis of experimental science. In literature

- he made his mark with his *Essays* (1597-1626). They reveal an acute intellect, the faculty of observation of men and affairs, and deep practical wisdom. They have often been compared with Montaigne, but are more concentrated in expression and economical in treatment. He cultivated to perfection the art of saying notable things with the utmost of economy and clearness. Like Montaigne, he strung his reflections with quotations from the Bible and the classics, and he enlivened his arguments with illustrative anecdotes and allusions.' The above words refer to
- (A) Robert Burton  
 (B) Sir Francis Bacon  
 (C) Thomas Campion  
 (D) Stephen Gosson
11. 'The structure, however elaborate is designed to hold the reader's attention from beginning to end. Hooker's magnificent sentences move on majestically and musically, and with a smooth harmonious cadence that carries the reader along as in a flowing current with almost effortless ease. The influence of this style on Donne and Taylor, Milton and Browne, the great seventeenth century masters of prose, is obvious. It introduced a healthy reaction against the affectations of *Euphues and Arcadia* and the artificialities of a purely rhetorical prose.'  
 About whom the above words have been written ?
- (A) Sir Phillip Sidney  
 (B) Francis Bacon  
 (C) Gosson  
 (D) None of these
12. The *Tragical History of Doctor Faustus* (1588-89) is a great tragedy but suffers from loose dramatic structure and lack of proportion. The theme is based on the well-known medieval legend of the magician Faustus, who sold his soul to the Devil to obtain his heart's desire, – knowledge through experience — a theme treated also by Calderon in the 17th and Goethe in the 19th century. Who is the author of above tragedy ?
- (A) Shakespeare  
 (B) Marlowe  
 (C) Calderon  
 (D) Jonson
13. It is a dramatic adaptation of a pastoral story by Lodge. The interweaving of the minor plots shows Shakespeare's high skill in workmanship. The device of women disguising themselves as men, so successfully begun in *The Merchant of Venice*, is used in this and the next play with greater effect and irony. Rosalind as a heroine is superior to both Portia and Beatrice, and yields only to Viola in depth. The most interesting character is Jaques. The name of the play is:
- (A) *The Twelfth Night*  
 (B) *As You Like It*  
 (C) *Henry V*  
 (D) None of these
14. He belonged to the *Tribe of Ben*, and imitated the classical lyricists Horace, Catullus and Martial. He is the best of the Cavalier poets, who excelled in passionate love-lyrics. The best of them are contained in the *Hesperides* (1648), which is marked by a delicate fancy, Arcadian grace, pagan sensuousness, and simple expression. The pastoral note appears more exquisitely than in the Spenserians in his love of summer-time flowers which are delicately woven into the amatory motive. His apparent spontaneity conceals a most careful workmanship. Identify the poet
- (A) Richard Herrick  
 (B) Richard Crashaw  
 (C) Herbert  
 (D) None of these
15. It is based on an Italian story. This romantic comedy has a depth beyond any of the others. Viola is the loveliest of Shakespeare's romantic heroines, tactful, and wistful, yet full of kindly and readywitted humour. She is contrasted with the sentimental and somewhat affected lady. The title of the play :
- (A) *Twelfth Night*

- (B) *Julius Ceaser*  
 (C) *Hamlet*  
 (D) None of these
16. He is Shakespeare's Problem King. Some (Hazlitt, Bradley), characterise him as an ill-bred egoist, whereas others (Ruskin, Dowden) look upon him as Shakespeare's conception of an ideal king and a great man of courage and common-sense.  
 The criticism pertains to the play :  
 (A) *Hamlet* (B) *Henry V*  
 (C) *King Lear* (D) None of these
17. He was a disciple of Herbert, but with strong mystical note and intensity of feeling and language. He emphasised the manifestation of God in nature. His *The Retreat* influenced Wordsworth's 'Immortality Ode' both in thought and language, while the poem, *The World* ("I Saw Eternity in an Hour") has a far reaching depth of thought and suggestion.  
 He was:  
 (A) Crashaw  
 (B) Henry Vaughan  
 (C) Andrew Marvell  
 (D) None of these
18. 'A much more pretentious work is his *Advancement of Learning* (1605), a philosophical treatise in defence of learning and to show the methods of advancing knowledge. He here initiates a movement against mere Rhetoric and Imagination and in favour of Logic and Reason. Of his other works in English *Henry II* (1622) is a philosophical history written with understanding and insight; while *New Atlantis* (1624) is a picture of an ideal commonwealth suggested by Plato's *Republic* and More's *Utopia*; he here outlined a society based on scientific knowledge and in a way anticipated the methods and achievements of modern science. In all his writings he showed the qualities of logical and lucid thinking expressed with an economy of words rare in that age of exuberance and enthusiasm. At his best he is undoubtedly one of the greatest masters of English prose.
- The appreciation refers to  
 (A) Richard Hooker  
 (B) Roger Aschm  
 (C) Francis Bacon  
 (D) John Lyly
19. 'It is possibly a recast of an older play, which may have been the *Love's Labour Won* mentioned by Meres in 1598. The source is Boccaccio. The tone is a continuation of *Troilus and Cressyde*. The foul-mouthed Lavache and the contemptible Parolles may be said to act as chorus in an unpleasant story. The character of Helena has been as much praised as condemned. She is the only heroine of Shakespeare who belongs to the middle-class. Hazlitt thought her sweet; Shaw Charming; Masefield despicable. The hero Bertram is an ordinary young man of unimaginative prejudices.'  
 The above qualities are found in :  
 (A) *Henry V*  
 (B) *All is Well that Ends Well*  
 (C) *King Lear*  
 (D) *Love's Labour Lost*
20. He is a greater poet than Cowley, and combines metaphysical conceits with rare lyric grace. He is the last poet to labour under the influence of Donne. He wrote charming poems in praise of the country side, as well as some effective satires. His imagery is nearly always rich and fanciful. His best known poem is the *Horatian Ode on Cromwell's Return from Ireland* (1650) which has been called the most truly classic poem in the language. The four-lined stanza (two pentametric lines followed by two trimeters) is his own adaptation of Horace.  
 Which poet is he ?  
 (A) George Herbert  
 (B) Andrew Marvell  
 (C) Henry Vaughan  
 (D) None of these
21. "*The Maid's Tragedy* is a very well constructed play with a high tragic motive. The characterisation is excellent. But the plot is

one of 'brutal grossness.' It rises to moments of high tragic passion, but the decadent note is clear. A better play is *Philaster*, acted about the same time. It is a tragic-comedy, with a heroine who suggests Shakespeare's Viola in *Twelfth Night*. The plot is impossible but well-managed; the characters brilliant but shallow. There are spectacular scenes with a mixture of humour and seriousness."

Who was the writer of the plays mentioned here ?

- (A) Fletcher and Beaumont  
(B) Francis Beaumont  
(C) Philip Massinger  
(D) John Fletcher
22. "The writings", said Lamb of him, "are usually designated by the title of *quaint*, and with sufficient reason, for such was his natural bias to conceits that I doubt not upon most occasions it would have him going out of his way to have expressed himself out of them. His conceits are oftentimes deeply steeped in human feeling and passion." He has been described as "original, humorous, vivacious, erudite, but not pedantic." He is often garrulous, but has a something of Bacon's terseness of manner.  
Who is this writer ?  
(A) Jeremy Taylor  
(B) Thomas Fuller  
(C) Issac Walton  
(D) None of the above
23. He spoke nobly of his resolve to write a great poem which was 'not to be raised with the heat of youth or the vapour of wine', but by devout prayer to the Eternal Spirit who can enrich all utterance and all knowledge, and sends out his Seraphim with the hallowed fire of his altar 'to touch and purify the lips of whom he pleases.' It is significant that at this moment he was already revolving within his mind the suitability for epic and drama of certain high themes.  
Identify the poet about whom the above lines have been written  
(A) Dryden  
(B) Shakespeare  
(C) Milton  
(D) Edward Spencer
24. He has insight into the mind of women, and of men labouring under a sense of guilt. His choice of violence, horror and forbidden themes and erotic situations indicate his decadent role in the history of English drama. His best play from the standpoint of plot-structure and development of character is the tragedy *The Broken Heart* (1633). The denouement is particularly well-managed. '*Tis Pity She's a Whore* is a powerful psychological study of guilty passion. His *Chronicle of Perkin Warbeck* (1634) is regarded by some as the best historical play after Shakespeare. Who was this writer ?  
(A) James Shirley  
(B) John Ford  
(C) Fletcher  
(D) Webster
25. He is a disciple of Fletcher and a link between the Jacobean and the Restoration play-wrights. His *The Lady of Pleasure* is a typical comedy of manners based on intrigues in fashionable society which he depicts with a touch of satire. The plot is well-constructed and the dialogue is regular. In spite of an element of grossness, his purpose is moral. He has also more than a spark of genuine humour.  
Who one is this author ?  
(A) John Ford  
(B) James Shirley  
(C) Fletcher  
(D) Webster
26. This is a playwright who has evoked widely different responses from different critics. There is no doubt that his technical competence as a playwright is of a very high order, both in command over language and in the management of plot. But his characterisation is unequal and he has neither humour nor pathos.

- Which one of the following is this author ?
- (A) John Fletcher  
(B) Cyril Tourneur  
(C) Phillip Massinger  
(D) None of these
27. He is chiefly remembered for his charming book, *Compleat Angler* (1653). It is, as the subtitle describes it, "the contemplative man's recreation." It is a discourse on the joy of fishing expressed in the form of a conference between an angler (the author himself), a falconer and a hunter. It is written in a simple, quick and naive style, and combines odd bits of learning with the mellow wisdom of the countryside.
- Who is this author ?
- (A) Isaac Walton  
(B) Cyril Torneur  
(C) Thomas Fuller  
(D) None of these
28. He is regarded by many as the greatest tragic dramatist in England after Shakespeare. As a matter of fact, he is what Shakespeare would have been had he continued the *Titus Andronicus* vein, and remained a disciple of Kyd and Sencea. He has a finer sense of language than any of his Jacobean contemporaries. He has not only a powerful imagination but also true insight into human psychology.
- Who is this dramatist ?
- (A) Phillip Massinger  
(B) John Webster  
(C) John Fletcher  
(D) Francis Beaumont
29. "He is one of the greatest masters of English prose. His language is rich, embroidered, colourful and rhetorical. His prose has the majesty of Milton; while his mind has an almost Shakespearean tolerance. His two most memorable works are *Holy Living* (1650) and *Holy Dying* (1651). They are marked by ripe wisdom and deep earnestness of tone. The rhetorical beauties of his prose are expressed in sentences that have both melody and majesty. His manner compensates for his lack of profundity."
- Which of the following is this prose writer ?
- (A) Jeremy Tylor  
(B) Thomas Fuller  
(C) Issac Walton  
(D) John Marston
30. He brought into the discussion of political questions the passionate pulpit manner of the church. His earliest prose tracts were entirely devoted to the problems of the Church and religion. They were mostly anonymous contributions to religious controversies. He spoke on behalf of freedom of opinion, 'the liberty of free speech.' In the last of these occurs a grand auto-biographical passage in which the poet rises indignantly from the quagmire of controversy into which he had been drawn to look back on his self-dedicated past with justifiable pride. To whose works the above discussion shall apply ?
- (A) Alexander Pope  
(B) John Milton  
(C) Dryden  
(D) None of these
31. He was educated at Oxford, and was actively associated with the theatre for only a few years. But within these years he made his presence felt both by his merits as a playwright, and for his pugnacity. He took part in the War of Theatres by collaborating with Dekker in the *Satiromastix*, and was himself satirised by Jonson in *The Poetaster* in the character of Crispinus. He shares all the general deficiencies of most of his contemporaries in the construction of his plots and inconsistency in characterisation. His faults are those of exaggeration and excess. Which one of the following is the author ?
- (A) Thomas Heywood  
(B) John Marston  
(C) Phillip Massinger  
(D) None of these

32. Known as his best work, *The History of the Worthies of England* was published in the year after his death. It contains a well known account of Shakespeare's encounter with Ben Jonson, whom he likens to the Spanish galleon, "built far higher in learning; solid, but slow in his performance; Shakespeare, like the English man-of-war, lesser in bulk but lighter in sailing, could turn with all tides, tack about and take advantage of all winds, by the quickness of his wit and invention."  
Who is this writer ?  
(A) John Marston  
(B) Thomas Fuller  
(C) Jeremy Taylor  
(D) Isaac Walton
33. 'He followed the romantic tradition set by Lyly and Sidney, though his narrative skill was much greater. His Romance *Rosalynde* not only supplied Shakespeare with the plot of "As You Like it", but something also of its golden Arcadian atmosphere. The story shows excellent narrative skill, and is told with wit and charm.'  
These lines refer to :  
(A) Fletcher  
(B) Thomas Lodge  
(C) Marlowe  
(D) None of these
34. 'He was not a University man, but he belonged to the group. In many ways he was the most influential play-wright of the time; he knew how to construct plots. He may be given the credit of creating fullblooded characters and devising stage situations. The Senecan form of tragedy with all its thrills and horrors was introduced by him in the Elizabethan stage.'  
The above words refer to  
(A) John Lyly  
(B) Thomas Kyd  
(C) Geene  
(D) Nashe
35. The humour of the comedy is provided by some of Shakespeare's most original characters, the irrepressible Sir Toby, inferior only to Falstaff in humour; Sir Andrew Aguecheek, the country gull, Malvolio, a type of humourless egoist who is a butt of ridicule for the others, and Feste who is the most penetrating of Shakespeare's court-jesters. Both the style and the action have a natural and easy vitality. "It is Shakespeare's best high romantic comedy, supreme in its blend of mirth and beauty, romance, realism and satire."  
The above lines refer to which play of Shakespeare ?  
(A) *Tempest*  
(B) *Twelfth Night*  
(C) *Hamlet*  
(D) None of these
36. He had a pretty poetic fancy which he used delightfully in his dialogues and songs. Indeed it is poetry and a sense of humour that gave some distinction to his plays which are otherwise weak, both in plot and characterisation. He did the same service to English comedy that the writers of pastoral plays did to Italian comedy. His characters are decent well-bred men and women. His court-allegories are witty and ingenious. In *Endymion* (1588) his most representative play he introduced Queen Elizabeth as Cynthia.  
(A) Robert Greene  
(B) Jonson  
(C) Lyly  
(D) Keats
37. He was a contemporary of Ben Jonson. He was said to have led the way in forming a more spontaneous style which others followed and improved. His *Anatomy of Melancholy* (1612) was one of the most influential books of the age and treated a fashionable convention of the age with much erudition and wisdom. He analyses the causes and the use of melancholy, and distinguishes among others, between love-melancholy and religious melancholy. Burton's manner is a strange mixture of learning and whimsical



- fancy, and exercised marked fascination over minds so different as Dr. Johnson and Charles Lamb.  
Which writer was he ?  
(A) Robert Burton  
(B) Andrew Marvell  
(C) Sir Thomas Browne  
(D) None of these
38. 'He differed from the other University Wits in that he used the prose of which he was a master in preference to verse in all his plays except one, and he excelled in high comedy where the others preferred Senecan tragedies. He was essentially a court poet; he intended his plays to be "very pleasant for gentlemen to read". His plays reflected the court of Elizabeth, found ample scope for flirtatious and witty dialogues. His eccentricities of language have been criticised. The above is the apt criticism of  
(A) Robert Greene  
(B) John Lyly  
(C) Thomas Kyd  
(D) Christopher Marlowe
39. He is inferior in quality though his lyrics to Lucasta have a delicate, if somewhat laboured charm. "The two – 'Stonewalls Do Not a Prison Make', and 'I Could Not Love Thee, Dear, So Much Loved I Not Honor More' – are found in every anthology."  
Who is this poet ?  
(A) Lovelace  
(B) Suckling  
(C) Herrick  
(D) None of these
40. He has been praised somewhat extravagantly by Charles Lamb as a 'prose Shakespeare'. He is, like Dekker, a dramatist who is concerned chiefly with London life. "His works epitomise the bourgeois ideals of his age." His best play is the domestic tragi-comedy *A Woman Killed With Kindness* (1603). Who is this writer ?  
(A) John Marston  
(B) Thomas Heywood  
(C) Phillip Massinger  
(D) John Lyly
41. He wrote lyrics marked by religious piety, simple language and colloquial rhythms. The 'metaphysical' element is seen in his use of striking imagery drawn from church ritual, farming, trade and even household pursuits. All his poems were published posthumously, the best being contained in *The Temple* (1633).  
Who was he ?  
(A) George Herbert  
(B) Crashaw  
(C) Vaughman  
(D) Herrick
42. He wrote plays that belong to the horror school of tragedy. His plots are horrible and fantastic. He uses all the conventions of this type of drama, and is the last word in all that is morbid and melodramatic. His two famous plays are *The Revenger's Tragedy* (1600) and *The Atheist's Tragedy* (1607-11). He is weakest where Webster is strongest.  
Who is this writer ?  
(A) Cyril Tourneur  
(B) Thomash Kyd  
(C) Phillip Massinger  
(D) None of these
43. He brought into English poetry the dignity and elevation of classical poetry by his high moral fervour, his wealth of classical learning and his lofty tone. But his chief contribution is the noble rhythm of his blank verse. Shakespeare and the Elizabethan playwrights gave to Surrey's blank verse an energy of movement that simulated the freedom of animated conversation while retaining its poetic nuances. But this poet gave his verse the rare quality, the swing and movement of impassioned thought. It not only consists of 'apt numbers and fit quantity of syllables'. but also of 'sense variously drawn from line to line.' The essence of this lies in varying the middle pause (*caesura*) artfully to suit the nuances of thought.

- About whose contribution to English poetry the above has been said ?
- (A) Dryden  
(B) Milton  
(C) Pope  
(D) Spenser
44. The characters are well drawn and the style is animated but not extravagant. What it lacks is Shakespeare's imaginative boldness and poetic fire, which of course is not to be expected in the age in which he wrote. Any further comparison with *Antony and Cleopatra* is profitless, for Shakespeare's is a moving drama of life while he wrote a competent play for the stage.  
In whose criticism the above has been observed while comparing him with Shakespeare ?
- (A) Thomas Otway  
(B) John Dryden  
(C) Ben Johnson  
(D) None of the above
45. Spenser's poetry is important to the growth of the English language and literature for the following reasons. Which reason is not correct ?
- (A) Spenser's poetry shows the melody and variety of English poetry  
(B) He was the first to write pastoral poetry in English  
(C) It was the beginning of the outburst of Elizabethan poetry  
(D) It proved the inferiority of the poetry of Chaucer.
46. One of the most worthwhile exponents of this particular tradition is he who died too early to fulfil the high promise. Of his two plays "*The Orphan*" and "*Venice Preserved*", the former is still read; the other is sometimes acted. He is capable of ardent passion, usually love. Leigh Hunt has called him the poet of sensual pathos, for 'affecting though he sometimes is, he knows no way to the heart but through the sense.' In these tragedies he made much of sentiment and pathos.
- Who is being described here ?
- (A) Dryden  
(B) Thomas Otway  
(C) Pope  
(D) George Etherege
47. 'These were restless years unfavourable to the concentration needed for producing real work of art. Added to his emotional troubles was his inability to secure a means of livelihood due to his revolutionary associations. His humanitarian sympathies or his love of nature also brought him no peace. He even confessed that 'cataracts and mountains are good occasional society but will not do for constant companions.'  
The above observation pertains to :
- (A) Walter Scott  
(B) William Wordsworth  
(C) Coleridge  
(D) Lord Byron
48. He, who had written so ardently on the superiority of the heroic couplet as a vehicle for drama, now took to blank verse, and produced his tragedy "*All for Love*" which was based on Shakespeare's *Antony and Cleopatra*. This is certainly his masterpiece. Though he follows the outline of Shakespeare's play, he never imitates it, and the result is on the whole satisfactory. He observes the Unities of Time and Place, and this certainly has a cramping effect on his art. The human problem underlying Shakespeare's play is reduced to a social problem, – the fatal consequence of unlawful love.  
In whose appreciation the above has been said ?
- (A) Dryden (B) Johnson  
(C) Thomas Otway (D) None of these
49. 'He made himself the leader of the Romantic movement, first, because he issued in his *preface* to the *Lyrical Ballads* what may be called the manifesto of the movement, in which he demanded a change both in the subject and the form of poetry that was truly

revolutionary; and *secondly* because the theme of his great poem *The Prelude* is the apotheosis of the Self which lies at the root of Romanticism. In *The Prelude* he has recorded his boyhood experiences among the mountains and lakes of Cumberland which established a new relation between the poet and Nature of mutual intercommunication. About whom the above observation has been made ?

- (A) William Wordsworth
- (B) Coleridge
- (C) Keats
- (D) Shelley

50. Then happened the most significant event in his life-his meeting with the Wordsworths. Under the moderating influence of Wordsworth's remarkable sister Dorothy, the two poets turned from frustrating politics, from the influence of Rousseau and Godwin, to Poetry and to Nature. The association bore fruit in the poems of the *Lyrical Ballads*, to which he contributed four poems in blank verse and the incomparable. *Rime of the Ancient Mariner*.'

The above observation has been made about:

- (A) Byron
- (B) Keats
- (C) Shelley
- (D) Coleridge

## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (B)  | 2. (A)  | 3. (A)  | 4. (B)  | 5. (A)  | 6. (B)  | 7. (A)  | 8. (A)  | 9. (B)  | 10. (B) |
| 11. (B) | 12. (B) | 13. (B) | 14. (A) | 15. (A) | 16. (B) | 17. (B) | 18. (C) | 19. (B) | 20. (B) |
| 21. (A) | 22. (B) | 23. (C) | 24. (B) | 25. (A) | 26. (C) | 27. (A) | 28. (B) | 29. (A) | 30. (B) |
| 31. (B) | 32. (B) | 33. (B) | 34. (B) | 35. (B) | 36. (C) | 37. (A) | 38. (B) | 39. (A) | 40. (B) |
| 41. (A) | 42. (A) | 43. (B) | 44. (B) | 45. (D) | 46. (B) | 47. (B) | 48. (A) | 49. (A) | 50. (D) |



## PRACTICE PAPER III



1. Walter Savage Landor died in the year :  
(A) 1864                      (B) 1865  
(C) 1866                      (D) 1867
2. John Skelton has been described as '*Lumen-et-decus*' of English letters. Who gave him this title ?  
(A) Goethe                      (B) Dryden  
(C) Erasmus                      (D) None of these
3. Of his great poems the first that appeared in the *Lyrical Ballads* was 'The Rime of the Ancient Mariner.' Written in ballad style, the poem deals with the supernatural punishment undergone by a sailor in the only South Seas for his crime against the sanctity of life which he incurred for killing a sea-bird (Albatross) who had come to the ship 'as if it was Christian soul'. The story is told to a Wedding Guest by the Ancient Mariner himself, who makes an unforgettable impression by his 'long grey beard and glittering eyes.' Which poet has been referred in the above observation ?  
(A) Wordsworth                      (B) Coleridge  
(C) Byron                      (D) Keats
4. "We know not where to look in history or letters, for a more commanding picture of man, as he might be than in the Arthur of this volume. Wherever he appears, it is as the great pillar of the moral order and the resplendent top of human excellence." Who made this comment ?  
(A) Johnson  
(B) Gladstone  
(C) Arnold  
(D) W.B. Yeats
5. *The Ode to France* was composed by Coleridge in :  
(A) 1788                      (B) 1798  
(C) 1792                      (D) 1796
6. When was the unfinished dream poem 'Kubla Khan' published ?  
(A) 1816                      (B) 1810  
(C) 1820                      (D) 1821
7. Coleridge has been called a 'muddle headed metaphysician" by :  
(A) Matthew Arnold  
(B) William Morris  
(C) Compton Ricketts  
(D) I.A. Richards
8. 'More popular perhaps is *The Lady of the Lake*, a romantic story set amidst the picturesque scenery of the Trossachs. The description of the wild mountain scenery around Loch Katrine contains some of his best nature poetry. The character of Roderick Dhu is the most finished among all the characters in the poems. Unlike *Marmion*, all its interest is confined to the earlier parts; the last canto is insipid by comparison.' Who is this romantic poet ?  
(A) Walter Scott  
(B) Wordsworth  
(C) Coleridge  
(D) Byron
9. This poet had in common with Landor his strongly republican sympathies, for in other respects he was Landor's antithesis. His *Story of Ruzi* (1816) retold the story of Paolo and Francesca in loose rambling couplets; its worst vice, that of excessive sentimentalism, was imitated by Keats in his immaturity. He lacked restraint which spoiled his otherwise felicitous imagination. Who is this poet ?

- (A) Leigh Hunt  
 (B) Wordsworth  
 (C) Shelley  
 (D) Byron
10. Lady Charlotte Guest gave the name *Mabinoglon* to a set of folk stories translated by her. Original language was  
 (A) Scottish (B) Irish  
 (C) Welsh (D) Latin
11. T.S. Eliot was born in the year  
 (A) 1886 (B) 1887  
 (C) 1888 (D) 1889
12. He is a typical product of the age. he was one of the first to depend for his livelihood on his penmanship. His clear-sightedness made it impossible for him to be a fanatic, and like so many men of his time, he seemed to trim his sails the way the wind happened to be blowing at the time. This attitude put him in the wrong with both parties and he suffered imprisonment, pillory and other similar indignities.  
 Who is this writer ?  
 (A) Daniel Defoe  
 (B) Swift  
 (C) Henry Fielding  
 (D) Francis Bacon
13. From the sophistication of high-bred life, the two poets turned to common things, and by the magic power of imagination, they brought mystery into these and rendered them supernatural and significant. They also threw off the trappings of poetical diction and showed the poetic possibilities inherent in common words if used with true sensibility and imagination – as the medieval balladists had done. Who were these two ?  
 (A) Shelley and Keats  
 (B) Wordsworth and Coleridge  
 (C) Keats and Byron  
 (D) Byron and Shelley
14. Ulysses, the hero of Homer's *Odyssey* was the king of,  
 (A) Sparta and Athens  
 (B) Athens alone  
 (C) Macedonia  
 (D) Ithaca
15. Daniel Defoe was born in the year:  
 (A) 1658 (B) 1659  
 (C) 1670 (D) 1671
16. He is third of these English 'Lakers'. His reputation has steadily declined, and may without injustice be relegated to the minor dignity of a footnote. In his own time, his reputation was perhaps greater than that of his friends, and for thirty years, he was Poet Laureate of England. He is to-day remembered more for his shorter pieces, like *The Inchcape Rock* and *The Battle of Blenheim* than for his more ambitious narrative poems. Who is this Lake poet ?  
 (A) Walter Savage Lander  
 (B) Robert Southey  
 (C) Wordsworth  
 (D) Walter Scott
17. *Omoo*, *Mardi*, *Purre* and *White Jacket* are books by  
 (A) Nathaniel Hawthorne  
 (B) Herman Melville  
 (C) Raymond Weaver  
 (D) Robert Louis Stevenson
18. One poem of Rudyard Kipling is in Cockney dialect. Identify it.  
 (A) *Danny Deever*  
 (B) *Fuzzy Wuzzy*  
 (C) *Mandalay*  
 (D) *If*
19. His themes were romantic, and his style was simple and straightforward, but without a touch of genuine poetic feeling. It may be that readers will remember him as the unenvied hero of Byron's *Vision of Judgment* than the poet of his own vision. It was he however who started the vogue of writing romantic tales in verse which was to be taken up by Walter Scott and Lord Byron, each of them far surpassing him in the art.

- Who was this Lake Poet ?  
 (A) Robert Southey  
 (B) Walter Savage Lander  
 (C) William Wordsworth  
 (D) Walter Scott
20. In some respects he is superior to Addison- his humour is more warm, his emotions more lively, his personality more endearing. It is he who, through Goldsmith, looks forward to the essayists of the Romantic period. But he lacks Addison's wit, irony and many-sidedness. He has not the subtleties of Addison's observation of life. He realised, however, earlier than Addison did, the influence that woman might exercise in social life, and regarded women as an instrument in the moral elevation of man.  
 Who has been referred to here as superior to Addison ?  
 (A) Defoe  
 (B) Steele  
 (C) Goldsmith  
 (D) Hazlitt
21. The most readable of all of H.G. Wells' books for being least scientific is-  
 (A) *The Soul of a Bishop*  
 (B) *Joan and Peter*  
 (C) *The Time Machine*  
 (D) None of these
22. On whom was the character of Sherlock Holmes and his uncanny methods of deduction based ?  
 (A) The author himself  
 (B) Dr. Bell  
 (C) Conan Doyle's friend James  
 (D) Imagination
23. "Unlike his English contemporaries, he was from the very beginning thoroughly anti-revolutionary. His sympathies were all with the feudal virtues and ideals. His romanticism was essentially historical. Percy's Reliques had touched his imagination, and the heroic tales of Border warfare and chivalry stirred him deeply. On the other side was the appeal of the Gothic which came to him through the German poet Burger's *Lencre* which he translated in 1796. A compilation of *Border Minstrelsy* helped him discover his literary forte, the telling of old-time tales in spirited verse."  
 Who is this writer ?  
 (A) Walter Scott  
 (B) Walter Savage Lander  
 (C) Leigh Hunt  
 (D) Sir Walter Raleigh
24. This poem is an English version of an Indian lullaby :  
 (A) *The Cricket and the Grasshopper*  
 (B) *The Feet of the Young Men*  
 (C) *Mother O'mine*  
 (D) *Shiva and the Grasshopper*
25. Foremost among these, was he who embodied in himself both the virtues and the defects of his class. Consciousness of unmerited poverty gave him a kind of rugged strength and defiance; forthright convictions made him prejudiced and hostile to new ideas. They combined to give him a unique personality which he imposed upon his contemporaries. He was an honest man with strong commonsense and human feeling who took pride in his personal independence which he never failed to assert. The writer was :  
 (A) Steele  
 (B) Samuel Johnson  
 (C) Bacon  
 (D) Sterne
26. Which Dickensian character exposes the inner greatness of man ?  
 (A) Sydney Carton  
 (B) Betsy Trotwood  
 (C) Min Havinsham  
 (D) None of these
27. During whose reign were most of Tennyson's poems published ?  
 (A) William IV  
 (B) George IV



- (C) Queen Victoria  
(D) Elizabeth I
28. He began his literary career, however, as a poet and a disciple of Pope. As the master had imitated Horace in his satires, he wrote imitations of the Latin Satirist Juvenal. As a poet he is known by his two poems : the first, *London* (1738) imitated Juvenal's Third Satire, and the other, *The Vanity of Human Wishes* (1749) imitated the Tenth Satire. *London* expresses the poet's disgust at the vices. Who is this disciple of Pope ?  
(A) Goldsmith  
(B) Samuel Johnson  
(C) Samuel Richardson  
(D) None of these
29. 'Satirical composition with the purpose of ridicule' is called  
(A) Allegory  
(B) Innuendo  
(C) Epigram  
(D) Chiasmus
30. 'Treat abstractions as if they were human beings' is  
(A) Personification  
(B) Simile  
(C) Paradox  
(D) Metaphor
31. He was a greater poet than Johnson and a more versatile writer; he left his mark on poetry, novel, drama and essay of the period. He was an Irishman of a lovable but unstable character, who after a varied experience in the Continent settled down, with a medical degree of unknown origin, to make what money he could as a writer and to spend it as much in extravagance as in charity. This poet was :  
(A) Browne  
(B) Goldsmith  
(C) Milton  
(D) Gray
32. 'Terms of comparison changed in intentionally for a humorous purpose' is called  
(A) Metaphor  
(B) Mixed Metaphor  
(C) Dead Metaphor  
(D) Metonymy
33. 'Which of Huxley's novels has borrowed its title from a phrase occurring in Shakespeare's play 'The Tempest' ?  
(A) *After Many a Summer*  
(B) *Time Must Stope*  
(C) *A Brave New World*  
(D) None of these
34. Who among the following talks of 'the rhetorical theory of tropes' in criticism ?  
(A) Horace  
(B) Michael Fou Cault  
(C) Lacan  
(D) Northop Frye
35. 'Besides Dryden through his work 'An Essay of Dramatic Poesy,' who else replied to the uncomplimentary remarks of Samuel Sorbiere about the English stage ?  
(A) Dr. Johnson  
(B) Thomas Spat  
(C) Philip Sidney  
(D) None of the above
36. This great prose work, printed in English appeared in 1485. What was it ?  
(A) *Sayings of Philosophers*  
(B) *Tyndale's Bible*  
(C) *Book of Courtesy*  
(D) Malory's *Morte D' Arthur*
37. He wrote the *Lay of the Last Minstrel* in Coleridge's *Christabel* metre, but without its delicate verbal witchery. Into the composition of the prose poem have gone His historical sense, medieval magic and knowledge of local scenery and manners. But his real excellence lies in his power of animating poetry with the vitality of life and movement. It has the speed of the ballad style and is displayed against a swiftly changing natural background. He shows himself here that he was a born story-teller, recovering something of what English poetry had lost

- since Chaucer wrote. The style is vigorous but in no way distinguished.
- Which one of the following is this great poet ?
- (A) Wordsworth  
(B) Walter Scott  
(C) Southey  
(D) Shelley
38. *Tender is the Night* is a novel by  
(A) Maugham  
(B) Marrie Correlli  
(C) James Joyce  
(D) F. Scott Fitzgerald
39. Name the person who proposed that the function of a critic to be "the elucidation of works of art and the correction of taste."  
(A) Matthew Arnold  
(B) T.S. Eliot  
(C) I.A. Richards  
(D) Samuel Johnson
40. In expressing the pathos underlying social wrongs, in such poems as *The Bridge of Sighs* and *The Song of the Short*, he achieves a quality of intensity that is not inferior to any. The suicide of a woman betrayed by a man's falseness leads the poet to cry out against religion as professed and as practised-
- Alas for the rarity  
Of Christian charity  
Under the sun!  
O it was pitiful,  
Near a whole cityful-  
Home she had none !
- Which of the following is this poet ?
- (A) Thomas Hood  
(B) Robert Southey  
(C) William Wordsworth  
(D) P.B. Shelley
41. He is remembered chiefly for the lyric qualities of his *Irish Melodies* whose music attracted Rabindranath Tagore when he was first in England. His lyrics are charming and sentimental trifles but without any depth or intensity. The patriotic note of his *Pro Patria More* entitles him to be called the earliest of the Irish lyrists. His narrative poem *Lalla Rookh* is an oriental story in verse in the manner of Byron, and enjoyed a reputation that seems to us fantastic today.
- This poet is  
(A) Thomas Moore  
(B) Samuel Roger  
(C) Walter Scott  
(D) Thomas Hood
42. 'A dialect used by only one particular class of people' is called  
(A) Jargon  
(B) Slang  
(C) Epithet  
(D) Tapinosis
43. Which book of Hardy is not pessimistic ?  
(A) *Jude the Obscure*  
(B) *The Return of the Native*  
(C) *A Pair of Blue Eyes*  
(D) *Tess of D'verbervilles*
44. *Confession Amantis* is attributed to  
(A) Gower (B) Lydgate  
(C) Campion (D) None of these
45. 'Edda' is the name given to a collection of ancient plays discovered by scholars in the 17th century. They are old stories about gods and heroes of  
(A) Germany  
(B) Rome  
(C) Scandinavia  
(D) Greece
46. Even more poignant is his *The Song of the Shirt* with the dull thud of its refrain conveying the hopelessness of the sweated women workers of London, employed to stitch clothes for the rich for a bare pittance : where each dagger-pointed line is a stab at our conscience:
- "With finger weary and worn,  
With eyelids heavy and red,

A woman sat in unwomanly rags,  
 Plying her needle and thread—  
 Stitch ! Stitch ! Stitch !  
 In poverty hunger and dirt,  
 Sewing at once with a double thread  
 A shroud as well as a shirt”

Who is this poet ?

- (A) Leigh Hunt
- (B) Thomas Hood
- (C) P.B. Shelley
- (D) Samuel Rager

47. His political writings appeared in his own journal *The Review* which proved to be short-lived. They reveal his power of original thought; for example, he advocated income tax, higher education of women, national highways, and a more humane treatment of the insane, at a time when no one thought of these questions. From the literary standpoint, the importance of these lies in his style – his sharp, quick, clear style represents the emergency of a language of practical utility suited to all purposes.

Who is this writer ?

- (A) Oliver Goldsmith
- (B) Jonathan Swift
- (C) Daniel Defoe
- (D) Henry Fielding

48. His experience as a journalist stood him in good stead here. Given the broad facts of an incident, a journalist had to fill it in with details to make his narrative vivid and credible. In *Robinson Crusoe*, the reported ship-

wreck of one Alexander Selkirk in a lonely Pacific island provided him with the bare outline of an adventure, which he filled in magnificently with realistic details, making them logically possible and completely believable. Which one of the following authors has been referred to in the above passage ?

- (A) Daniel Defoe
- (B) Richardson
- (C) Fielding
- (D) Swift

49. Herman Melville's *Magnum Opus* has an enigma about it. Who among the following critics does not consider his *Moby Dick* to be an allegory ?

- (A) Ellergy Sedgwick
- (B) Somerset Maugham
- (C) Lewis Mumford
- (D) Compton Rickett

50. His poem *Campaign* is a versified account of events with Marlborough as a hero. It is a mere catalogue of names and places in heroic couplets, and has, not unaptly, been called a 'rhymed gazette'. No one reads it now, but it brought him profit and fame and high credit with his party. His only other poem is the one-time favourite of anthologists, the pompous lyric. "*The Spacious Firmament on High*."

Who is this poet ?

- (A) Swift
- (B) Addison
- (C) Goldsmith
- (D) Steele

## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (A)  | 2. (C)  | 3. (B)  | 4. (B)  | 5. (B)  | 6. (A)  | 7. (B)  | 8. (A)  | 9. (A)  | 10. (C) |
| 11. (C) | 12. (A) | 13. (B) | 14. (D) | 15. (B) | 16. (B) | 17. (B) | 18. (B) | 19. (A) | 20. (B) |
| 21. (B) | 22. (B) | 23. (A) | 24. (D) | 25. (B) | 26. (A) | 27. (C) | 28. (B) | 29. (B) | 30. (A) |
| 31. (B) | 32. (B) | 33. (C) | 34. (B) | 35. (B) | 36. (D) | 37. (B) | 38. (D) | 39. (B) | 40. (A) |
| 41. (A) | 42. (A) | 43. (C) | 44. (A) | 45. (C) | 46. (B) | 47. (C) | 48. (A) | 49. (B) | 50. (B) |



## PRACTICE PAPER IV



1. *Uncle Tom's Cabin* was written by  
(A) Cotton Mather  
(B) John Osborne  
(C) Harriet Beecher Stowe  
(D) None
2. The most prominent and influential of the New Critics is :  
(A) I.A. Richards  
(B) Cleanth Brooks  
(C) John Crowe Ransom  
(D) None
3. Who was the editor of 'Daily News' ?  
(A) Robert Browning  
(B) Keats  
(C) Hardy  
(D) Addison
4. For the first time where did Wordsworth present his views on the nature and function of poetry ?  
(A) In the "preface" to the *Lyrical Ballads*.  
(B) In a separate supplement.  
(C) In an "advertisement" appended to the first edition of *Lyrical Ballads*.  
(D) None of the above.
5. With Thomas Kyd began the tradition of  
(A) political play  
(B) domestic tragedy  
(C) poetic drama  
(D) revenge play
6. Who, of the mentioned ones, is not a meta-physical poet ?  
(A) Donne  
(B) Dryden  
(C) Cowley  
(D) Herbert
7. "Ideal work is one where the artist is invisible, remains out of existence, indifferent". Who defined ideal work in this manner ?  
(A) James Joyce  
(B) T.S. Eliot  
(C) Virginia Woolf  
(D) Richards
8. The idea of 'Decorum' in poetry, is associated with  
(A) Dryden  
(B) Horace  
(C) Johnson  
(D) None
9. Who out of the following gave the first "affective" theory of literature in the real sense ?  
(A) Longinus  
(B) Horace  
(C) Aristotle  
(D) Plato
10. The characters of Henry James' novels are  
(A) illiterates  
(B) intellectuals  
(C) middle class workers  
(D) None of these
11. Charles Lamb, the great essayist, also wrote a play named :  
(A) *Dream Children*  
(B) *John Woodwill*  
(C) *South Sea-house*  
(D) None
12. Identify the period in which Aristotle's poetics was written ?  
(A) It cannot be precisely dated.  
(B) 5th Century B.C.  
(C) 6th Century B.C.  
(D) 10th Century B.C.

13. "He is the greatest comic novelist in English, he is also the most truly poetic novelist". About whom has this been said by Walter Allen ?  
 (A) Fielding (B) Dickens  
 (C) Goldsmith (D) None
14. "A poetry of revolt against moral ideas is a poetry of revolt against life; a poetry of indifference towards moral ideas is a poetry of indifference towards life."  
 Who has been quoted here ?  
 (A) F.R. Leavis  
 (B) Eliot  
 (C) Arnold  
 (D) None of the above
15. An anti-novel is one in which there is  
 (A) no dialogue  
 (B) no characterisation  
 (C) no relations of Times and Space  
 (D) All the above
16. Who among the following said of *Paradise Lost* that "Milton was in the Devil's party without knowing it" ?  
 (A) Arnold (B) Lamb  
 (C) Coleridge (D) None of these
17. '*Alton Locke*', the novel by Charles Kingsley, expresses his views concerning  
 (A) Political Idealism  
 (B) Radical Humanism  
 (C) Christian Socialism  
 (D) None of these
18. Written against the background of the partition of India, '*A Train to Pakistan*' is a novel, by :  
 (A) K.A. Abbas  
 (B) Khushwant Singh  
 (C) E.M. Forster  
 (D) V.S. Naipaul
19. Among the following who can be considered to be the first practitioner of sonnets ?  
 (A) Dante (B) Shakespeare  
 (C) Petrarch  
 (D) None of the above
20. Identify that period of British history which is called the Jacobean age ?  
 (A) 1625–1660  
 (B) 1620–1700  
 (C) 1603–1625  
 (D) None of the above
21. "I am a dial's hand, still walking hand, you are the compass." Name the poet of these lines.  
 (A) Carew (B) Marvell  
 (C) Donne (D) None of these
22. Who Lamented :  
 "Oh two vexine, contraries meet in one,  
 Inconstancy naturally hath begot,  
 A constant habit."  
 (A) Marvel (B) Cowley  
 (C) Carew (D) Vaughan
23. Alfred Tennyson's *In Memoriam* was written in memory of :  
 (A) Arthur Hallam  
 (B) Arnold  
 (C) A.H. Clough  
 (D) None of these
24. The first recipient of the Nobel Prize for Literature was :  
 (A) Theodor Mommsen  
 (B) Leo Tolstoy  
 (C) Rudyard Kipling  
 (D) Sully-Pradhomme
25. Thomas Love Peacock in his *Nightmare Abbey* satirised :  
 (A) Coleridge  
 (B) Shelley  
 (C) Both Coleridge and Shelly  
 (D) Keats
26. The neoclassical writers propounded that :  
 (A) man is limited being  
 (B) the human pride needs to be suppressed  
 (C) man has to follow a natural hierarchy  
 (D) all these three

27. A memorable character, Gradgrind figures in which of the following ?  
 (A) *Pickwick Papers*  
 (B) *Hard Times*  
 (C) *A Tale of Two Cities*  
 (D) None of these
28. Identify the correct one that describes the form of Petrarchan sonnet ?  
 (A) It has the endings of alternate lines rhyming with each other  
 (B) It has three quatrains and a couplet  
 (C) It has an octave and a sestet.  
 (D) It has an integrated form with no such division
29. Which of the following statements is false ?  
 (A) Sir Thomas More wrote *Utopia* in Latin.  
 (B) Sir Roger Ascham wrote *Scholemaster* presenting a Renaissance ideal of education.  
 (C) Erasmus, the writer of *The Praise of Jolly* was a Dutchman.  
 (D) All the above are true.
30. Who was the person to bring in the idea of the three unities for the first time in English literary criticism ?  
 (A) Johnson (B) Dryden  
 (C) Arnold (D) None of these
31. In which year did the Hundred Years War with France begin ?  
 (A) 1358 (B) 1305  
 (C) 1338  
 (D) None of the above
32. Identify the one which is not a "novel of terror".  
 (A) *The Mysteries of Udolpho*  
 (B) *Vathek*  
 (C) *Castle of Otranto*  
 (D) *Castle of Indolence*
33. Define the term 'Nature' in the 18th century context.  
 (A) The external phenomena of animal and vegetable life  
 (B) What comes naturally to man, viz., feelings, notions  
 (C) A national and intelligible moral order in the universe  
 (D) All the above
34. While describing Romanticism who used term "liberalism in literature" ?  
 (A) Schlegel  
 (B) Victor Hugo  
 (C) Walter Pater  
 (D) None of the above
35. Name the author of *The Decline and Fall of the Romantic Ideal* ?  
 (A) Lionel Trilling  
 (B) F.L. Lucas  
 (C) L.C. Knights  
 (D) None of the above
36. Out of the following in which does Lady Booby appear as a character ?  
 (A) *Pamela*  
 (B) *Joseph Andrews*  
 (C) *Clarissa*  
 (D) None of the above
37. Name the poet whose poetry was criticised by Dr. Johnson in the following lines:  
 "The fault of pursuing his thoughts to their last ramifications by which he loses the grandeur of generality."  
 (A) Donne (B) Cowley  
 (C) Marvel (D) All of these
38. Who among the following wrote these lines?  
 "The general purpose of this paper is to expose the false arts of life, to pull off the disguises of cunning, vanity and affectation and to recommend a general simplicity in our dress, our discourse, and our behaviour."  
 (A) Goldsmith  
 (B) Addison  
 (C) Steele  
 (D) None of the above
39. Name the subtitle of Dryden's *The Medal* ?  
 (A) *A satire against seditious*  
 (B) *A satire*  
 (C) There was no subtitle  
 (D) *A poem*



40. Out of the following who did not form part of the French literature which influenced the Neo-classicals in England ?  
 (A) Racine (B) Corneille  
 (C) Moliere (D) All formed part
41. "I describe not men but manners not an individual but the species": who said the above lines ?  
 (A) Addison (B) Dickens  
 (C) Fielding (D) Swift
42. Who was the first one to attack Restoration Comedy of Manners for its immorality ?  
 (A) Jeremy Collier  
 (B) Macaulay  
 (C) Dr. Johnson  
 (D) None of the above
43. Name the real life prototype of Achitophel in *Absalom and Achitophel* ?  
 (A) Shaftesbury  
 (B) Arbuthnot  
 (C) Monmouth  
 (D) None of the above
44. Identify the one which is not carried by the devil in a morality play.  
 (A) A hairy vest  
 (B) Horns  
 (C) A wooden sword or dagger  
 (D) He carried all of these
45. Given below are the names of the novels by Dickens. Uriach appears in which of them?  
 (A) *Great Expectations*  
 (B) *David Copperfield*  
 (C) *Hard Times*  
 (D) None of the above
46. Madam Defarge is a character in a novel by Dickens. Name the novel.  
 (A) *Great Expectations*  
 (B) *The Old Curiosity Shop*  
 (C) *Hard Times*  
 (D) None of the above
47. *Grammer Gurton's Needle* was written by  
 (A) John Still  
 (B) Nashe  
 (C) William Stevenson  
 (D) Backett
48. Select the year in which for the first time printing was started in England.  
 (A) 1545 (B) 1476  
 (C) 1425 (D) None of these
49. How would you describe *Tottel's Miscellany* ?  
 (A) An anonymous collection of ballads and folk lore.  
 (B) Collection of poems by Sir Thomas Wyatt and the Earl of Surrey  
 (C) Collection of random prose writings inspired by the Renaissance.  
 (D) None of the above
50. Who is a Cavalier Poet ?  
 (A) Suckling (B) Lovelace  
 (C) Herrick (D) All of these



## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (C)  | 2. (A)  | 3. (A)  | 4. (C)  | 5. (D)  | 6. (B)  | 7. (A)  | 8. (B)  | 9. (A)  | 10. (B) |
| 11. (B) | 12. (B) | 13. (C) | 14. (C) | 15. (D) | 16. (D) | 17. (C) | 18. (B) | 19. (C) | 20. (C) |
| 21. (A) | 22. (B) | 23. (B) | 24. (D) | 25. (C) | 26. (B) | 27. (B) | 28. (C) | 29. (D) | 30. (D) |
| 31. (C) | 32. (D) | 33. (C) | 34. (B) | 35. (B) | 36. (B) | 37. (C) | 38. (C) | 39. (A) | 40. (D) |
| 41. (C) | 42. (A) | 43. (A) | 44. (C) | 45. (B) | 46. (D) | 47. (C) | 48. (B) | 49. (B) | 50. (D) |



## PRACTICE PAPER V



1. Thomas Gray's Poems 'The Bard' and 'The Progress of Poesy' belong to the category of;  
(A) Pastoral Elegy  
(B) Pindaric Ode  
(C) Horatian Ode  
(D) None of these
2. Graham Greene's *Our Man in Havana* is a satire on :  
(A) religion (B) spy Novels  
(C) education (D) All of these
3. *Paradise Lost* is the greatest \_\_\_\_\_ in the English Language.  
(A) Allegory (B) Epic  
(C) Ode (D) Poem
4. "Shelley dismissed Keats' Poetry by saying "In spite of his transcendental genius Keats never was, nor ever will be, a popular poet". Shelly disliked Keats' poetry because :  
(A) Keats' poetry is irrelevant  
(B) Keats' poetry is devoid of the revolutionary spirit  
(C) Keats died young  
(D) None of these
5. Pope's *Essay on Criticism* is written in  
(A) Prose  
(B) Elegiac Quatrains  
(C) Heroic Couplet  
(D) Blank Verse
6. Walter Pater's book *Appreciation* begins with an essay on :  
(A) Study of poetry  
(B) Style  
(C) Lamb  
(D) Renaissance
7. Who was the ruler of England when Pope's *The Rape of the Lock* was published ?  
(A) George III (B) George II  
(C) Queen Anne  
(D) None of these
8. Just as Hardy is a novelist of the region Wessex, Arnold Bennett is novelist of :  
(A) Essex  
(B) Five Towns (Potteries)  
(C) The Midlands  
(D) All of these
9. The romantic comedy *The Spanish Gipsy* by Thomas Middleton bears some similarities with Shakespeare's  
(A) *Twelfth Night*  
(B) *As You Like it*  
(C) *All's Well that Ends Well*  
(D) None of these
10. Milton's poetic style is usually regarded as  
(A) plain  
(B) classical  
(C) grand  
(D) ornamental
11. In which novel of his Trollope has parodied Carlyle and Dickens ?  
(A) *Barchester Towers*  
(B) *The Warden*  
(C) *The Prime Minister*  
(D) None of these
12. The Royal Society of Science is the result of \_\_\_\_\_ emphasis on the collection of facts.  
(A) Bacon's  
(B) Thomas More's  
(C) Nash's  
(D) None of the above

13. Browning, as a poet, is basically an  
 (A) Organist (B) Optimist  
 (C) Occultist (D) None of these
14. *Life of Samuel Johnson* is written by :  
 (A) Goldsmith (B) Gibbon  
 (C) Addison (D) Boswell
15. Bacon's *Essays* first appeared in  
 (A) 1618 (B) 1622  
 (C) 1625 (D) 1597
16. What is *The Mousetrap* ?  
 (A) A play by Ben Jonson  
 (B) A play by Marlowe  
 (C) The name of the play within the play in Hamlet  
 (D) All of these
17. Charles Morgans 'survived the impact of modern scientific investigations upon the soul of humanity.'  
 Which work is being referred to ?  
 (A) *The Guinea Pig*  
 (B) *The Burning Glass*  
 (C) *The River Line*  
 (D) None of these
18. Hardy's is his epic drama of the Napoleonic wars.  
 (A) *The Woodlanders*  
 (B) *The Dynasts*  
 (C) *Life's Little Ironies*  
 (D) None of these
19. The line 'I am not Prince Hamlet, nor was meant to be' belongs, to T.S. Eliot's poem  
 (A) *Gerontion*  
 (B) *The Wasteland*  
 (C) *Love Song of J. Alfred Prufrock*  
 (D) None of these
20. Who among the following revolted against the contemporary artistic principles ?  
 (A) John Donne  
 (B) Ben Jonson  
 (C) Both (A) and (B)  
 (D) Thomas Dekker
21. Virginia Woolf belonged to a group of eminent literary figures known as  
 (A) Angry Young Men  
 (B) Avant Garde  
 (C) Bloomsbury Group  
 (D) None of the above
22. Which epithet cannot be applied to Robert Frost's poetry ?  
 (A) Regional  
 (B) Dramatic  
 (C) Conversational  
 (D) Neo-classical
23. The critical essays of Walter Pater are collected in the form of a book under the title:  
 (A) *Critical Essays*  
 (B) *Essays in Criticism*  
 (C) *Appreciations*  
 (D) None of these
24. The period from 1830 to 1890 is known as  
 (A) The Romantic Revival  
 (B) Neo-Classical Age  
 (C) Victorian Age  
 (D) None of the above
25. William Golding's preoccupation in many of his novels is with  
 (A) modern predicament  
 (B) political corruption  
 (C) instinctive desire of men to destroy the good  
 (D) All of the above
26. Swift's *A Tale of the Tub* is allegory which is  
 (A) religious (B) political  
 (C) literary (D) All of these
27. Which of the poems mentioned below is not by Browning ?  
 (A) *Pippa Passes*  
 (B) *Sordello*  
 (C) *Empedocles on Etna*  
 (D) None of the above
28. Who is said to be the "Greatest Commonwealth Poet of the 19th Century" ?  
 (A) Sarojini Naidu

- (B) Aurobindo  
(C) Tagore  
(D) None of these
29. *The Mill on the Floss* is the story of Maggie Tulliver and her brother  
(A) Tom (B) Philip  
(C) Dr. Kenn (D) Fred
30. Which historical event forms the background of Hardy's *The Dynasts* ?  
(A) World War I  
(B) Spanish Civil War  
(C) Napoleonic Wars  
(D) None of the above
31. Who wrote *Desire Under the Elms* ?  
(A) Arthur Miller  
(B) Tennessee Williams  
(C) Eugene O'Neill  
(D) None of the above
32. Which critic made this statement "Mr. Henry James writes, fiction as if it is a painful duty"?  
(A) Virginia Woolf  
(B) F.R. Leavis  
(C) G.B. Shaw  
(D) Oscar Wilde
33. *Bartholomew Fair* is a play by  
(A) Marlowe (B) Sheridan  
(C) Ben Jonson (D) None of these
34. In the *Preface to Lyrical Ballads*, Wordsworth propounded his theory of  
(A) Fancy (B) Imagination  
(C) Prose (D) Poetic Diction
35. The remark, "There is sometimes a greater judgment shown in deviating from the rules of art than in adhering to them" has been made by  
(A) Samuel Johnson  
(B) Dryden  
(C) Pope  
(D) Joseph Addison
36. *Rich Like Us* is a Sahitya Academy Award winning novel by  
(A) Anita Desai  
(B) Kamla Markandeya  
(C) Nayantara Sehgal  
(D) None of the above
37. Which metre has Marlowe used in his plays ?  
(A) Blank verse  
(B) Heroic couplet  
(C) Hexametre  
(D) None of these
38. *Inscap* and *Instress* and *Sprung Rhythm* are associated with  
(A) G.M. Hopkins  
(B) Ezra Pound  
(C) Dryden  
(D) None of these
39. Who among the following was the admirer of Emile Zola ?  
(A) George Gissing  
(B) George Moore  
(C) Both Gissing and Moore  
(D) None of these
40. Maya is the central character in Anita Desai's novel  
(A) *Bye, Bye, Blackbird*  
(B) *Voices in the City*  
(C) *Cry, the Peacock*  
(D) None of these
41. Which of these novels is written by John Wain?  
(A) *Jacob's Room*  
(B) *A Room with a View*  
(C) *Strike the Father Dead*  
(D) None of these
42. "Pity would be no more, if we did not make somebody poor." Who wrote these lines ?  
(A) Wordsworth (B) Blake  
(C) Shelley (D) None of these
43. When was Tagore's *Gitanjali* published in English  
(A) 1905 (B) 1912  
(C) 1919 (D) 1921

44. Huxley's *Brave New World* is about  
 (A) The courageous emerging world  
 (B) The satire on the influence of science in future  
 (C) The life in future free from disease and devoid of emotion and spiritual life too  
 (D) Both (A) and (B)
45. Who is the writer of the poem *Village* ?  
 (A) Goldsmith  
 (B) Congreve  
 (C) Cradle  
 (D) None of the above
46. Which critical work has been written by Sidney ?  
 (A) *An Apologie for Poetrie*  
 (B) *A Defence of Rhyme*  
 (C) *The Defence of Poetry*  
 (D) None
47. Milly Theale is a prominent character in Henry Jame's novel :  
 (A) *The Golden Bowl*  
 (B) *The Wings of the Dove*  
 (C) *The Princess*  
 (D) *None of these*
48. Bacon's essays are regarded as compendiums of  
 (A) Wordly-wisdom  
 (B) Diplomatic matters  
 (C) State affairs  
 (D) Morality
49. Who is the writer of *Euphues* ?  
 (A) Marlowe  
 (B) Lyly  
 (C) Greene  
 (D) Bungan
50. Charles Darwin is chiefly known for his work  
 (A) *The Wealth of Nations*  
 (B) *On the Origin of Species*  
 (C) *Leviathan*  
 (D) None of the above



## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (B)  | 2. (B)  | 3. (B)  | 4. (B)  | 5. (C)  | 6. (B)  | 7. (C)  | 8. (B)  | 9. (B)  | 10. (C) |
| 11. (B) | 12. (A) | 13. (B) | 14. (D) | 15. (D) | 16. (C) | 17. (B) | 18. (B) | 19. (C) | 20. (C) |
| 21. (C) | 22. (D) | 23. (C) | 24. (C) | 25. (C) | 26. (A) | 27. (C) | 28. (B) | 29. (A) | 30. (C) |
| 31. (C) | 32. (C) | 33. (C) | 34. (D) | 35. (D) | 36. (C) | 37. (A) | 38. (A) | 39. (B) | 40. (C) |
| 41. (C) | 42. (B) | 43. (B) | 44. (D) | 45. (D) | 46. (A) | 47. (B) | 48. (A) | 49. (B) | 50. (B) |

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PAPER III

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Additional Study Materials



## UNIT

# 1

## LITERARY COMPREHENSION

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I. I was angry with my friend:  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow.  
And I watered it in fears,  
Night and morning with my tears  
And I sunned it with smiles,  
And with soft deceitful wiles.  
And it grew both day and night  
Till it bore an apple bright.  
And my foe beheld it shine,  
And he knew that it was mine  
And into my garden stole  
When the night had veiled the pole;  
In the morning glad I see  
My foe outstretched beneath the tree.

**1. What is your impression of the poet's attitude towards Christian forgiveness ?**

**Ans.** There is of course a subtle play of Christian themes of sin and forgiveness in the poem, but the mocking, ironical tone of the narrator gives it significance much beyond that. A parallel between the forbidden "tree of knowledge" and the poet's "poison tree" is rather too easy to draw and to confine its meaning merely to an exploration of the imperative and liberating power of Christian forgiveness would be to severely underread it. The poem is unmistakably about the ramifications of repressed anger and hypocrisy, a vice condemned in almost all Christian scriptures, and to that extent, the poet's attitude can be called Christian.

**2. How does the poet feel at his foe's death ?**

**Ans.** On the very first reading itself, what strikes us as peculiar and mysterious in the poem is the poet's tone. The simplicity of the first stanza seems to be dissolving in a more knowing and yet, more unfeeling voice as we progress towards the end and the end comes almost unexpectedly, leaving the reader in an aura of mystery, awe and incompleteness. The poet's or rather the narrator's, "gladness" at the death of his foe is not certainly the final message. There seems an inherent irony built into the poem throughout and the irony suddenly becomes manifold and dissipated as the extended metaphor stops.

**3. Comment on the significance of the title of the poem.**

**Ans.** The title of the poem is at once a condensed metaphor of the theme and an allusion to the forbidden "tree of knowledge". Apparently it is also the only, or the most appropriate title for this

poem. However, this tree is not only the representation of the narrator's growing inner wrath, it is also something external, something conspicuous, the fruits of which "shine" in the open. Hence, the tree also stands for the hypocrisy, the deceitful curtesy of the narrator. Here do we recognize the full significance of the tree as a metaphor – something seductive and dangerous.

**4. Do you think the poem is a confession of the poet's hypocrisy ?**

**Ans.** A confession of hypocrisy it certainly is, but the tone is not repentant enough to make it obvious. There is mention of "tears" and "fears" which would have brought the poem closer to a confessional but for the conclusive lines. The narrator's gladness at his enemy's demise project all his fears and tears to be ultimately paying. The wrath consequently proves fatal to his enemy but does no harm to the narrator. Obviously, the confession is not a Christian confession of sinfulness. It is not a light-hearted sharing of a sense of triumph either. It is a straightforward and unmixed narration of a truth or truism in action

**II. Who are these coming to the sacrifice ?**

To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands dressed ?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn ?  
And, little town, thy streets for evermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

**1. Why does the poet say that the "little town" will remain "desolate" for ever ?**

**Ans.** The stanza depicts a pagan sacrifice, a procession of simple folks led by the priest and the animal to be sacrificed. However, the entire scene has been depicted as transfixed for ever. There is no progress in the action. Here it appears, the poet is contemplating a sculpture or a piece of painting, and lamenting the process by which art renders things eternal. The people represented in the piece of art have been rendered static and wherever they might have come from they cannot go back. Interestingly the poet imagines a little town which must have been emptied of these people and it is going to remain empty for ever, as the people have fallen into the eternal trap of art.

**2. What impression do you get of the poet's tone ?**

**Ans.** The poet's voice borders on the mournful and the pensive, contemplating a scene that is frozen and silent. Its vocabulary suggests a loss, even a desolation, entailed in the process of contemplating eternity. There is an intense, sympathetic voice, juxtaposed with dense visual and spatial imagination which makes the stanza highly romantic and highly philosophical at once.

**3. There is a series of questions in the stanza. Who are they addressed to ?**

**Ans.** The questions are more rhetorical than curious. However, they give a sense of immediacy and intensity to the stanza. It is through these questions that the poet depicts the piece of art he is contemplating. So, though it might seem at the first instance that the poet is asking questions to the "mysterious priest", on repeated reading one cannot overlook the brilliance of these questions as a device to tease the readers' imagination.

**4. What category do you think the poem should be put into ?**

**Ans.** This poem, as is seen from this stanza, is a highly imaginative one contemplating on the painful process of immortalization through art. The theme is philosophical, without being moral or didactic, the flow is smooth and melodious without being strained and the voice of melancholy is evocative without being depressed. In a way the poem is Romantic for its far-fetched imagination and amoral theme. However it has nothing of the impassioned self-consciousness of the Romantics.

**III.** Though the goblins cuffed her and caught her,  
Coaxed and fought her,  
Bullied and besought her,  
Scratched her, pinched her black as ink,  
Kicked and knocked her  
Mauled and mocked her,  
Lizzie uttered not a word;  
Would not open lip from lip  
Lest they should cram a mouthful in :  
  
But laughed in heart to feel the drip  
Of juice that syrugged all her face,  
And lodged in dimples of her chin,  
And streaked her neck which quaked like curd.

**1. Do you think the poem is written for children ?**

**Ans.** The name 'Lizzie', the strangeness of the narrative and the restless rhyme, all point towards children's literature as that of Lewis Carroll, but its nasty ramifications stretch far beyond childhood and childish intransigence into the realm of sexual threat. The implied spiritual message of resisting evil, which is at once seductive and dangerous, also cannot be overlooked. Moreover, the poem is also about female self-assertion in the face of male dominance. Hence, though the poem has everything that children would like, it has as many things to make adult readers think.

**2. What impression do you get of the goblins ?**

**Ans.** The very word goblin reminds us of the small, ugly, mischievous creature of fairy tales. The narrative of the poem confirms it while adding further significance to it. They seem to be bent upon feeding Lizzie the mysterious juice for no apparent purpose. Thus, they stand for the kind of "motiveless malignity", ruthlessness and nastiness, that are attributed to evil.

**3. Why does Lizzie keep her mouth shut ?**

**Ans.** The way Lizzie keeps her mouth shut might remind us of any intransigent child, but the adult knowingness with which she laughs in her heart projects her as much more than a child. That she knew the taste of the syrup that she would die not to eat and also enjoyed it in heart, makes the apparent tyranny of the goblins seem ridiculous and trivial. Her mouth kept shut despite all kinds of threat and lure is a symbol of spiritual self-control and also of female self-assertion.

**4. Can the poem be categorized as metaphysical ?**

**Ans.** The term metaphysical has been so variously used by poets and critics that one cannot overlook its vagueness while applying it to particular poetic pieces. There is hardly any conceit in the poem as is often found in the metaphysical school, there is no violent bringing together of far-fetched ideas. However, the poem is not merely about physicality, its suggestiveness stretches

it far beyond the physical images given in the narrative and hence it is metaphysical. Categories for literature are not watertight compartments more so in case of poetry.

**IV.** And as the smart ship grew  
 In stature grace and hue  
 In shadowy silent distance grew the iceberg too.  
 Alien they seemed to be:  
 No mortal eye could see  
 The intimate welding of their later history....

**1. Can you relate the poem to any historical event ?**

**Ans.** As soon as one reads the stanza, one is reminded of all those great and famous ships which had drowned in the sea after striking some hidden iceberg, more particularly of the Titanic. The last line almost confirms our guess that the poem is about a historical event, such as the drowning of the Titanic.

**2. Do you think the poet is a fatalist ? Justify your answer.**

**Ans.** The poet unmistakably appears to be a fatalist by asserting that the ship's drowning was pre-destined. "The intimate welding of their "later history" sounds typically fatalistic and pessimistic. The line "No mortal eye could see" is a reflection on man's ignorance of destiny that works beyond his powers.

**3. Do you think the poet sees nature as complicit with man's gloomy fate ?**

**Ans.** The poem is about the sinking of a great ship and also a pessimistic assertion of its inevitability. There is hardly much description of nature, save the growing iceberg. If the iceberg is taken as a representation of nature, then that the poet sees it as complicit with man's sad fate is obvious. However, it is dubious to take the iceberg as a representation of nature without any clue.

**4. Comment on the phrase "smart ship".**

**Ans.** The phrase "smart ship" is not merely an ironical understatement of its "later history" but also a comment on the futility of all those grand human aspirations that destiny undoes. A ship is a symbol of man's victory over sea, or nature, and calling it smart might at first seem an appreciation of man's achievement. It is only when we are aware of its sad end that we realize the irony implicit in it.

**V.** Cold, delicately as the dark snow,  
 A fox's nose touches twig, leaf;  
 Two eyes serve a movement, that now  
 And again now, and now, and now  
 Sets neat prints in the snow,  
 Between trees.....  
 Across clearings, an eye,  
 A widening deepening greenness,  
 Brilliantly concentratedly,  
 Coming about its own business  
 Till, with a sudden sharp hot stink of fox

It enters the dark hole of the head.  
The window is starless still; the clock ticks,  
The page is printed.

**1. What is the fox looking for ?**

**Ans.** Even though there is no explicit mention of what the fox is looking for, it is obvious to imagine that it is looking for its food. However, the poem is not certainly about a fox searching its food. The fox is a metaphor, a metaphor for man's intellectual hunting for appropriate creative expressions. The touching of "twig, leaf" is a part of the process of creativity.

**2. Do you think the poem is written in the symbolist tradition ?**

**Ans.** There is a significant difference between a poem's being symbolic and its being in the symbolist tradition. The poet doesn't follow the symbolist tradition as such. The poem is an extended metaphor, comparing the fox with human intellect, and all the imageries are built upon this parallel.

**3. Do you think the poet draws a parallel between animal and human activity ?**

**Ans.** The poet, of course, draws a parallel between animal and human activity; however it is not a simple comparison between man and animal nature. The parallel is drawn as a metaphor and there seems to be no intention on part of the poet to compare human being with animals as such. In this poem, the animal and its animality lose importance in the face of what they have been compared to.

**4. Explain the significance of the concluding line.**

**Ans.** The concluding line "The page is printed" bears almost the entire load of the poem's significance. It is at its conclusion that we realize that the fox is not a fox and that its searching for food in a dark wood is only a metaphor for the creative process through which the intellect has to go, in order to find expression.

**VI. On St. Valentine's Day, 1989**, the last day of her life, the legendary popular singer Vina Apsara woke sobbing from a dream of human sacrifice in which she had been the intended victim. Bare-torsoed men resembling the actor Christopher Plummer, had been gripping her by the wrists and ankles. Her body was splayed out, naked and writhing, over a polished stone bearing the graven image of the snakebird Quetzalcoatl. The open mouth of the plumed serpent surrounded a dark hollow scooped out of the stone, and although her own mouth was stretched wide by her screams the only noise she could hear was the popping of flashbulbs; but before they could slit her throat, before her lifeblood could bubble into that terrible cup, she awoke at noon in the city of Guadalajara, Mexico, in an unfamiliar bed with a half-dead stranger by her side, a naked mestizo male in his early twenties, identified in the interminable press coverage that followed the catastrophe as Raul Paramo, the playboy heir of a well-known local construction baron, one of whose corporations owned the hotel.

She had been perspiring heavily and the sodden bedsheets stank of the meaningless misery of the nocturnal encounter. Raul Paramo was unconscious, white-lipped, and his body was galvanized, every few moments, by spasms which Vina recognized as being identical to her own dream writhings. After a few moments he began to make frightful noises deep in his windpipe, as if someone were slitting his throat, as if his blood were flowing out through the scarlet smile of an invisible wound into a phantom goblet. Vina, panicking, leapt from the bed, snatched up her clothes, the leather pants and gold-sequined bustier in which she had made her final exit, the

night before, from the stage of the city's convention centre. Contemptuously, despairingly, she had surrendered herself to this nobody, this boy less than half her age, she had selected him more or less at random from the backstage throng, the lounge lizards, the slick, flower-bearing suitors, the industrial magnates, the aristottrash, the drug underlords, the tequila princes, all with limousines and champagne and cocaine and may be even diamonds to bestow upon the evening's star.

**1. Why was Vina perspiring when she woke up ?**

**Ans.** Vina was perspiring as she had just woken up from a fearful nightmare. However, she was perspiring also because she had woken up at noon in the city of Mexico, where St. Valentine's Day may be expected to be hot at that time. There seems to be a connection between the heat of the atmosphere and the internal heat of her excitation.

**2. What impression do you get of Vina's profession ?**

**Ans.** The profession of a popular public figure such as of Vina has been exposed with ruthless precision in these passages. Not only being a popular singer she cannot hide from the public eye, but she cannot also share with them her loneliness. Thus, she is wary of both, the public and herself and treats both of them with contempt. Vina's behaviour may seem only natural when juxtaposed with the real life story of many popular female singers in the West, and that is how she becomes a representative of her profession.

**3. Comment on the term 'aristottrash'.**

**Ans.** The word "aristottrash" is a portmanteau word, a word formed by fusing two words with different meanings into one, in order to pack both their meanings into one word. Here the word also bears severe compression of both, Vina's feeling of contempt for such people and a comment on their moral disposition.

**4. Comment on the significance of Vina's dream.**

**Ans.** Vina's dream is not only a reflection of her anxiety, her feeling of insecurity and her loneliness, but also an intuition of her imminent death. Moreover, its erotic suggestions indicate that her dream is also a reflection of "the meaningless misery of the nocturnal encounter". It can be observed from the very appropriateness of this phrase to describe both, her sexual act with a stranger and her experience of the nightmare. A similar parallelism between death and sexual act (or love making) can be seen in the fact that the day of reference is both, "St. Valentine's Day" and "the last day of her life."

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**VII.** Hemingway was trembling and Goethe clutched his arm: "Calm down, Ernest! Calm down, my friend. I understand you. What you've just been telling me reminds me of my dream. It was my last dream, after that I had no more or else they were confused and I could no longer distinguish them from reality. Imagine a small puppet theatre. I am behind the scenes, I control the puppets and recite the text. It is a performance of *Faust*. My *Faust*. Did you know that *Faust* is at its most beautiful when performed as a puppet play ? That's why I was so happy that no actors were present and I alone recited the lines, which on that day sounded more beautiful than ever before. And then, I suddenly glanced at the seats and saw that the theatre was empty. That puzzled me. Where was the audience? Was my *Faust* so boring that everyone had gone home ? Was I not even worth booing ? Bewildered, I turned round and I was aghast: I expected them out front, and instead they were at the back of the stage, gazing at me with wide open, inquisitive eyes. As soon as my glance met theirs, they began to applaud. And I realized that my *Faust* didn't interest them at all and that the show they wished to see was not the puppets I was leading around the



stage, but me myself! Not *Faust*, but Goethe! And then I was overcome by a sense of horror very similar to what you described a moment ago. I felt they wanted me to say something, but I couldn't. My throat felt locked tight, I put down the puppets and left them lying on the brightly lit stage that nobody was watching. I tried to maintain a dignified composure, I walked silently to the coat-rack where my hat was hanging, I put it on my head and without a glance at all those curiosity-seekers, I left the theatre and went home. I tried to look neither to the right nor the left and especially not behind me, because I knew, they were following. I unlocked the heavy front door and slammed it behind me. I found an oil lamp and lit it. I lifted it with my shaking arm and went to my study, hoping that my rock collection would help me forget this unpleasant episode. But, before I had time to put the lamp down on the table, I happened to glance at the window. Their faces were pressed against the glass. Then I realized that I would never get rid of them, never, never. I realized that the lamp was lighting up my face, I saw it by those wide-open eyes that were scrutinizing me. I put out the lamp and yet I knew that I shouldn't have done so; now they realized that I was trying to hide from them, that I was afraid of them and this was sure to incite them all the more. But by now, my fear was stronger than my reason and I ran off into the bedroom, pulled the covers off the bed, threw them over my head, stood in the corner of the room, and pressed myself against the wall....'

**1. Why was Hemingway trembling ?**

**Ans.** Hemingway seems to be trembling with emotion and excitement. Peculiarly the fictional Hemingway described here behaves very similar to the way American novelist Ernest Hemingway behaved at times. In fact, as we read the entire passage we realize that it is the same historical Hemingway, put in a fictional situation where he could be talking about his anxiety at being persecuted by the public to Goethe, one who had died long before even Hemingway was born.

**2. Why does Goethe leave the theatre ?**

**Ans.** Goethe is intolerably weary of the fact that the public for whom he had been performing the puppet show is not only indifferent to his art, but also obtrusively interested in his own private self. He is embarrassed of being watched by an audience directly, without the clothing of his art and in disgust with the intrusive public leaves the theatre. The passage shows the longing for privacy of an author and his helplessness after once having been famous. The irony is implicit that the real puppet is Goethe himself and his life a ludicrous puppet show.

**3. What do you know about the friendship of Goethe, the famous French poet, and Hemingway, the American Nobel Laureate ?**

**Ans.** Hemingway and Goethe were historically born in different ages and there was no possibility of their being friends. This is a fictional piece in which the author imagines Goethe and Hemingway talking like contemporaries. By doing so, he deliberately shows the agonies of an author, regardless of time and space.

**4. Comment on the genre of the prose passage. Do you think it is a part of Goethe's biography ?**

**Ans.** This prose passage is not a part of any biography for the very impossibility of its being true. It seems to be a piece of post modernist fiction in which reality and imagination, history and fiction have been freely juxtaposed without an apology. Moreover, it is also a philosophical discussion about the comparative importance of an author and his work. It shows the predicament of an author at being treated as a book himself, at the dissipation of his identity as an individual in his public self.

**VIII.** She sought to answer such arguments by the familiar if oblique method of finding the gipsy life itself rude and barbarous; and so, in a short time, much bad blood was bred between them. Indeed, such differences of opinion are enough to cause bloodshed and revolution. Towns have been sacked for less, and a million martyrs have suffered at the stake rather than yield an inch upon any of the points here debated. No passion is stronger in the breast of man than the desire to make others believe as he believes. Nothing so cuts at the root of his happiness and fills him with rage as the sense that another rates low what he prizes high. Whigs and Tories, Liberal party and Labour party – for what do they battle except their own prestige? It is not love of truth but desire to prevail that sets quarter against quarter and makes parish desire the downfall of parish. Each seeks peace of mind and subserviency rather than the triumph of truth and the exaltation of virtue - but these moralities belong and should be left to the historian, since they are as dull as ditch water.

**1. Why does the female character argue and with whom?**

**Ans.** The female character seems to be arguing with one or more of the gypsies about relative merits of their lives. She argues because she thinks that in order to prove the merit of her own life, she must demean the gipsy life and speak of it with contempt.

**2. Why are the Whigs and Tories at odds with one another?**

**Ans.** The Whigs and Tories, like any two rivals groups, are at odds with each other because they find prestige and self-respect only in putting themselves against something that they find as opposite in belief or method to themselves. They are not really interested in who is wrong and who is right, the entire focus of their effort being the downfall of their opponents.

**3. Does the author mean that it is only the historians who seek truth?**

**Ans.** The author describes here the general psyche that leads to feuds, rather than his own opinion, though the description couldn't be entirely without an authorial opinion. The fact, that people think "triumph of truth and the exaltation of virtue" belong to the historian, is ironical again. If all battles for truth and all quests for virtue in human history are sheer attempts at self-aggrandizement than the historian's finding, such "moralities" is ironical. The historian can only record history, but cannot reconstruct it. Hence what he reconstructs is fiction and not history. That makes morality itself fictional, a part of history that never happened.

**4. Why do people fall out according to the author?**

**Ans.** People fall out in asserting their differences of opinion, and in this feud what matters the least is who is on the right side; the only matter of concern being who is on one's own side and who is on the opposite side. Towns are destroyed, martyrs are killed and human blood is shed like water – all for the sake of proving oneself right. This reflects man's love neither for truth nor for virtue, but an irrational and idiotic intransigence, a stagnant and putrid mind.

**IX.** At nine o'clock in the morning, towards the end of November, the Warsaw train was approaching Petersburg at full speed. It was thawing, and so damp and foggy that, it was difficult to distinguish anything ten paces from the line to right or left of the carriage windows. Some of the passengers were returning from abroad, but the third-class compartments were most crowded, chiefly with people of humble rank, who had come a shorter distance on business. All of course were tired and shivering, their eyes were heavy after the night's journey, and all their faces were pale and yellow to match the fog.

In one of the third-class carriages, two passengers had, from early dawn, been sitting facing one another by the window. Both were young men, not very well dressed, and travelling with little luggage; both were of rather striking appearance, and both showed a desire to enter into conversation. If they had both known what was remarkable in one another at that moment, they would have been surprised at the chance which had so strangely brought them opposite one another in a third-class carriage of the Warsaw train. One of them was a short man about twenty-seven, with almost black curly hair and small, grey, fiery eyes. He had a broad and flat nose and high cheek bones. His thin lips were continually curved in an insolent, mocking and even with a malicious smile. But the high and well-shaped forehead redeemed the ignoble lines of the lower part of the face. What was particularly striking about the young man's face was its death-like pallor, which gave him a look of exhaustion in spite of his sturdy figure, and at the same time an almost painfully passionate expression, out of keeping with his coarse and insolent smile and the hard and conceited look in his eyes. He was warmly dressed in a full, black, sheepskin-lined overcoat, and had not felt the cold at night, while his shivering neighbour had been exposed to the chill and damp of a Russian November night, for which he was evidently unprepared. He had a fairly thick and full cloak with a big hood.

**1. Why were the third-class compartments most crowded ?**

**Ans.** The third-class compartments were most crowded because it charged less for travelling and suited the "people of humble rank". This is an indirect comment on the fact that the people belonging to the lower strata of economic life are the most numerous in Russia as elsewhere. The impression of poverty is reinforced when we find the two characters being described "not very well dressed, and travelling with little luggage."

**2. What impression do you get of the description of the physiognomy of the characters.**

**Ans.** The author is persistent and particular about the physiognomy of the characters. The countenance of the characters as described in these passages is not merely an introduction to their appearance, it is also an introduction to what the characters actually are, their economic, social and moral condition. The physiognomy is a mirror of personality. The 'smile' is 'malicious', the 'look' is 'conceited' and 'the high and well-shaped forehead redeemed the ignoble lines of the lower part of the face.'

**3. What do you mean by 'death-like pallor' in this passage.**

**Ans.** The face being described as having a "death-like pallor" is a condensed expression of its exhaustion, its suffering the severe cold of the November night in Russia and also its sickness. The expression "death-like" juxtaposes at once pity and contempt, on part of the observer and suffering and indifference on part of the character.

**4. In which century is the narrative set according to you ?**

**Ans.** The narrative is most probably set in 19th century Russia. That it is the description of a train journey, rules out the possibility of the setting being prior to 19th century. However everything starting from the attire and appearance of the characters to the overcrowded train travelling from Poland to Russia gives the impression of a setting that cannot be modern. It is the time when train was one of the chief means of travelling between countries and that is suggestive of the later part of the 19th century.

X. So, it was in Paris I walked with the policeman and talked with him, and found him everywhere, in shop windows, with big bulging eyes and each eye a wonder to see. I saw eyes in Paris bookshop, windows such as I have never seen anywhere, small eyes, big eyes, green eyes, white-feathery eyes, lathery eyes, parrot eyes, pepper eyes and progressive eyes – red eyes for the red and all the world grew into Red beauty – (and, this you will find, in rue Racine) – and green eyes and scarlet eyes, soutane and sepulchre beads and biblical eyes – you find them just behind in smutty shops with big squares and courtyards and bright red geraniums at the bay windows – sooty eyes bespeaking of paradise, yellow eyes Luxembourg, eyes of the young, eyes of children and lovers and of the autumnal falling leaves – everywhere you see eyes in Paris, and they all had colours and I loved them. I lived in rue Servandoni later – and had two eyes there that had needle connection and logic was its palaeiology. For, on the point of the needle, was my love born – and it started stitching my tatterment. Oh, the love-needle, the pertinence, the power, and the purity of the stitching needle. My heart was made into a Hindu sack with prayer-verses on the top as of Benares – and I counted the doubtful beads. I was virtuous and I took on assigned form. The needle stitched and stitched me, and I took on a white and wandlike shape. I became a magician of looks, and I gave eyes to many. I opened a shop of Hindu eyes – I the policeman – and Oh, what a chatter and a clamour was there. God, God is my business, I cried – Hindu gods. Four annas a hundred tricks – standing on the nose and breathing through the umbilical stitch, practising celibacy through baths and kundalini – etc., etc., – eating milk and nuts to walk in the air, eating bitter neem leaves and sherbet for swallowing nails and toothbrushes and broken glass – for telling the future – motor cars, mansions and marriages, and all, fortunes – I opened such a shop. The trade was good. I did much business. The Municipal Council of Perpignan —for I had moved there by now– voted me a certificate of fine conduct. And all the virgins came to my confessions. I dealt in potions that increased physiological virginity – gave no scratches or itches or leucorrhoea – You touched me and you were cured. It was wonderful. And God was the message they got. I was virtuous and good. And I grew big. I became fashionable. Newspapers spoke of me. I was the policeman of God, and my certificates hung on all my four walls. I was given the *Legion d'Honneur*. II class, God seemed to speak to me from the heavens every night – and all day all night the logical needle stitched my sores, and when I woke up, I had a good bath and I looked so fresh and young. I could walk the Promenade des Anglais with the agility of a tennis player. They said, here goes the Policeman of God – and later they came and sate me by them in chaiseslongues, and as the sun poured on me tender and golden, I became a legitimate divinity. I had fruits and flowers offered to me, and I was right happy. I was God.

**1. Why is the narrator walking with the policeman ?**

**Ans.** The narrator is walking with the policeman who is neither a real policeman as such nor outside himself. It is only when we read the entire passage that we realize that the policeman is the narrator himself. The policeman here is at once a symbol of vigilance and duty. It reminds one of voltaire : “Civilization is the crossroad where the policeman stands”.

**2. What is the narrator's occupation ?**

**Ans.** The narrator calls himself the ‘Policeman of God’, which at once shows the narrator's pride in his occupation as a Hindu priest or ‘holy man’ and the author's sarcastic irony. This prose piece is a biting satire on all such fake ‘holy men’ who find recognition and material prosperity abroad as representatives of God by manipulation of Hindu rituals and superstitions.

**3. What do you mean by “physiological virginity” ?**

**Ans.** The ‘physiological virginity’ is another ascerbic irony, which exposes the falsehood of both the narrator and of those so-called-virgins who came to him. He dealt in potions that helped in avoiding the physical signs of not being a virgin and thus “increased physiological virginity”. That virginity was physiological in the same way that the narrator practised celibacy through baths and kundalini. Such practices also reflect the severe distortion in meaning of words such as purity, virginity and virtuosity in the modern society, particularly the West.

**4. Comment on the tone of voice the author adapts in this passage.**

**Ans.** The tone of voice is sarcastic and full of ironical undertones. The boasting of “*Legion d’Honneur*”, the metaphor of “a Hindu sack with prayer-verses on the top as of Benares” for the narrator’s heart, the awarding of “the certificate of fine conduct”, the expression “legitimate divinity” and the concluding sentence, “I was God” – every small detail in the passage is sarcastic and ironical. However it is not a simple irony. It is not deliberate on part of the narrator and even the author, having an autobiographical narrator, makes no effort to make the irony obvious. It is an indirect, subtle, and complex irony interspersed with symbols.

## UNIT

# 2

## UPTO THE RENAISSANCE

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**1. Write a brief note on Chaucer's 'The Legend of good women'.**

**Ans.** To the close of the Italian period belongs the incomplete *Legend of Good Women*. The different legends have been borrowed from Latin sources, though they have been freely altered to suit the purpose of Chaucer. The poem is remarkable for its narrative skill and charm and show Chaucer's mastery over the *Heroic couplet*. As **Albert** points out, "The poem is the first known attempt in English to use the Heroic Couplet, which is nonetheless, handled with great skill and freedom."

**2. How many dialects were popular during the age of Chaucer?**

**Ans.** There were at least four popular dialects, the Northern, the Southern, the East Midland and the West Midland dialects. Each had its own literature, and each was struggling for supremacy so that it was impossible in 1380 to say which of them would have the greater future. Chaucer chose the London dialect, "the King's English" and his choice shows his intelligence and foresight.

**3. Describe Chaucer as a metrical artist.**

**Ans.** Chaucer is one of the most musical of English poets, and the felicity of his diction and the music of his verse has been a source of delight to countless generations of readers of English poetry. Professor *Skeat* has given a list of no less than thirteen meters which he introduced into English poetry, consisting for the most part of modifications and alterations of French and Italian models.

**4. How many metres are mainly used by Chaucer in his works?**

**Ans.** Chaucer employed three principal metres :

1. He used the eight syllabic line rhyming in couplets—called *Ottava Rhyma*—as in *the Book of the Duchess*.
2. He used the ten syllabic lines rhyming in couplets called the *heroic couplet*, which reached such perfection in the hands of Pope. It is this metre which Chaucer has employed so effectively, with suitable variations in the *prologue and the Canterbury Tales*.
3. The ten – syllabic line, arranged in stanzas of seven lines each – called *Rhyma Royal*—as used in *Troilus and Cressyde*. "The *Heroic couplet* he introduced into English verse; The *Rhyma Royal* he invented.

**5. Giving example of any event show that the very framework of Chaucer's Centerbury tales is realistic.**

**Ans.** Pilgrimages were very popular in the 14<sup>th</sup> century; they were often undertaken, as here, in groups, partly for the sake of society by the way and partly because of the danger of the roads, and it must be admitted, that their prevailing spirit was anything but devotional. One of the most



popular shrines was that of Thomas-a-Becket at Canterbury and in April, groups of pilgrims could be seen going in that direction. They laughed, talked and told merry tales, just in manner of Chaucer's pilgrims. His characters are individuals as well as types. Through them, Chaucer gives us a realistic picture of men and manners of the England of the times. Thus, the very framework of Chaucer's centerbury tales is realistic.

**6. Present a picture of medicine man of 14<sup>th</sup> century shown by Chaucer in his work.**

**Ans.** In his *Doctor of Physique*, Chaucer gives us a realistic picture of the medicine man of his times. Science was primitive and was based on astrology. Chaucer's doctor is also well grounded in astrology and prescribes only when the stars are in the ascendancy. It was this primitive science which remained helpless in face of the Black Death.

**7. Why has Chaucer been called 'Earliest of the Great Moderns' and the Morning Star of the renaissance?**

**Ans.** Chaucer's poetry reflects the medieval spirit as well as that of the Italian Renaissance which was making its first influence felt in England in his age. There can be no greater tribute to his genius than the fact that, for the next one hundred and fifty years, there was none to match him and that he is enjoyed with the same enthusiasm today, despite the lapse of five centuries during which time the English language has undergone radical changes. He stands head and shoulders above his contemporaries and successors. That is why, he has been called the earliest of the great moderns and the morning star of the renaissance.

**8. Write a brief note on John Gower's 'Vox clamantis.'**

**Ans.** Gower was the exact contemporary of Chaucer, though he died eight years later 1408. His work 'Vox Clamantis' is in Latin couplets. It is inspired by the *Peasants' revolt* of 1381. It expresses the fear and terror of the rich landed class at the popular uprising. In this work, Gower has no sympathy for popular cause, but is the spokesman of the landed gentry. Various leaders of the revolt are represented as wild beasts hungry for human blood or domestic animals who refuse to do their duty. He declares in the end that men should hear 'the voice of the people, which is often the voice of God.' He thus strikes a curiously modern note, the note of social democracy.

**9. Present a brief introduction of William Langland.**

**Ans.** William Langland stands next only to Chaucer. We do not know much about his life whatever little we know, is gathered from the manuscript of this only extant poem *The Vision of William Concerning Piers, the plowman*. It gives a remarkably vivid account of the suffering of the peasants. The poem is original and remarkable. For centuries, literature had been busy in pleasing the upper classes. Langland turns to the common man and writes of his suffering.

**10. What are those poems which are in Northern dialect and contained in one anonymous manuscript about, 1370?**

**Ans.** Sir Gawayn and the Green Knight; Patience; Pearl; and purity, all these four poems are contained in one anonymous manuscript about, 1370. They are in the remote Lancashire (Northern) dialect and the vocabulary is outdated. Hence the poems are difficult to follow for the modern reader. They are all in the alliterative measure which is rigidly followed. But, their artistic merit is great. All the four poems are in praise of chastity. They are all moral allegories, except *Sir Gawayn and the Green Knight* which is romance.

**11. Give a brief introduction of John Barbour's 'Bruce'.**

**Ans.** John Barbour was Scottish poet who is known entirely for his *Bruce* (1375-78), the supreme national poem of Scotland. It is a verse chronicle, but more true to history than the previous chronicles. It has been a source-book for all future historians of the events narrated in the poem. The poem narrates the struggle of Robert, the Bruce, and his people, to throw off the foreign yoke (English) and regain liberty. The only fault of the poem is the prosaic nature of its thirteen thousand octosyllabic lines. Still, one of these lines has become famous:

*"Ah! Freedom is a noble thing."*

**12. What information does the English translation of Higden's Polychronicon provide about the development of English?**

**Ans.** One of the remarkable translations of the period is that of **Higden's** *polychronicon* (Latin) made by a priest John of **Trevisa** about the year 1387. The prose style is awkward sentences long, tortuous, and the dialect used is south west archaic and difficult to understand. However, the work is important as it tells us much about the state of the English language at the time. It tells us that English had become the language of the schools and was fast developing.

**13. Write down the chief characteristics of the English translation of 'The travels of Sir John Mandeville'.**

**Ans.** Following are the important characteristics of the English translation of travels of Sir John Mandeville :

1. It is the first work in English prose meant for entertainment and not for moral edification.
2. The style is colloquial, sweet and clear. It has childish simplicity and charm.
3. Sentences are short and well-constructed and the method of narration direct and straightforward. The writer has a charming way of beginning his sentences with 'And' and this device is both arresting and refreshing.
4. It is full of romantic suggestions and every detail makes an appeal to the reader's imagination.
5. It throws light on the credulity of the age.

**14. What is the contribution of John Wycliffe as a writer of English Prose?**

**Ans.** As a writer of English prose, his contribution is twofold:

1. He was the first to translate the Bible into English. He used the Latin version of the Bible; hence he is often awkward and faulty. There is much stiffness. Latin construction and relative clauses abound. But, he supplied the first elements of that Biblical language which was to become an integral part of the English tongue.
2. He was the first to use pamphlets and leaflets as direct means of appeal to the people at large. Hence his style is simple and forceful. It does not have any artistic quality, but it has logic and vigour.

**15. Which type of poetry was flourished during the period of 15<sup>th</sup> century?**

**Ans.** The poetry of the period may be divided into two classes; (a) "*Courtly*" *official or Chaucerian poetry*, (b) *popular or "Folk" poetry*. This second kind of poetry flourished in the age; it is rich in ballad, lyric, carol, etc. It is also rich in drama. The age is deficient or barren only in so far as great poetry of the first kind is concerned.

**16. Chaucer is known as the earliest of the 'Great Moderns', but the medieval trend dominated the age just after Chaucer, give reason.**

**Ans.** The death of Chaucer came too soon after *The Canterbury Tales*. The tradition of Chaucer's masterpiece had no time to take firm root in the soil and the result was that literature went on as if *The Tales had* never been written. His imitators regarded him as a wise philosopher and failed to appreciate his wit, his humour, realism, and his technical skill. They went to his earlier works for inspiration rather than to his masterpiece. The result was that poetry, instead of advancing along the line laid down by Chaucer, returned to the medieval groves. *Instead of progression there was retrogression.*

**17. Present a brief introduction of Thomas Occleve's important work.**

**Ans.** Thomas Decleve's *A Letter of Cupid* is an allegory in the manner of the *Legend of Good women*. But instead of Chaucer's humor, imagination, and realism, we get too much of dry reasoning. His '*The Regimine of Princes*' is the most important work. It was written to win the favour of Henry V, then Prince of Wales. It is a series of lesson laying down the rules of conduct for princes. It is didactic and utilitarian, and not a work of art, **Compton-Rickett** says, "There is no duller dog in literature than Occleve."

**18. Give a brief account of Lydgate's popular works.**

**Ans.** Lydgate's most popular work is the short and lively London Lack penny which describes the misery of a poor rustic who visits London in quest of Justice. Unfortunately, recent research has thrown doubts on Lydget's authorship of this interesting work. His other works, *Troye Book*, *The Story of Thebes*, *The Fall of Princes*, *The Temple of Glass*, are merely servile imitation of Chaucer and repetitions of themes already used by the earlier poet.

**19. Describe the significance of Alexander Barclay in the history of English literature.**

**Ans.** Barclay is historically significant for two reasons:

1. He was the first English poet to choose a German subject. His *Ship of fools* is a translation from a German poet, and it enjoyed immediate and immense popularity. The poet is a fellow- passenger in a ship full of fools, and in this way he enabled to review very kind of folly. The humour is lively and pleasant.
2. He was the first to write *Eclogues* – pastoral poems in which shepherds are introduced conversing with each other—in England. He thus introduced a genre which was to reign supreme in times to come.

**20. Give a brief account of the literary works of John Skeleton.**

**Ans.** His chief works are:

1. *The book of Colin Cloute*—Colin Clout is peasant who, like Piers the Plowman, chastises the corrupt clergy of the times.
2. *Why Come You not to Court* is a violent denunciation of Wolsey, the all powerful minister of Henry VIII.
3. *The Book of Philip Sparrow* an elegy on the death of a sparrow shows that Skelton, could be so coarse and brutal, could also be tend, and pathetic when occasion demanded.

**21. Who were Scottish Chaucerians?**

**Ans.** The Scottish poetry of the period also reveals at every step the influence of Chaucer. The allegory, the dream convention and the seven lined Chaucerian stanza, are used by the poets of Scotland as they are used by the poets of England. But Scottish poetry reveals greater freshness, vigour and artistic beauty. It stands out in sharp contrast as thing of beauty, and so also a thing of pleasure. Important Scottish Chaucerian's are King James I, Robert Henryson William Dunbar and Gawin Douglas.

**22. Present a brief introduction of the works of Robert Henryson.**

**Ans.** Robert Henryson's important works are:

1. *The Testament of Cressied*. It is a natural sequel to Chaucer's Troylus and Cressied, and shows the pathetic and tragic end of the fickle Cressied after she has deserted Troylus. The versification is sure and harmonious. He *has handled the Chaucerian stanza with the felicity of Chaucer*.
2. The Fables, thirteen in number, in the manner of Aesop's Fable. Legouis praises them highly and says that, "*They are among the best fables ever told*".
3. *Robene and Makyne*, is delightful pastoral. The poet is at his best in painting rustic scenes and in rendering dialogues between shepherds and shepherdesses.

**23. Give reasons for the greatness of William Dunbar in English literature.**

**Ans.** Dunbar is great for three reasons—

1. He is an artist, first and last, and a great artist, Prasing the colour fullness of his pictures and his melody, **Legouis** remarks, "*He dazzles the eyes and ravishes the ears.*"
2. He has firm command over style and versification : no one had ever added so much colour to his picture, and no one had ever given such swing to his lines and stanzas.
3. His humor is a rough and as vigorous as that of Burns, and this lands a peculiar charm to his satires, which are often boisterous, brutal, coarse and indecent.

**24. Write a brief note on William Dunbar's work 'The Golden age'.**

**Ans.** *The Golden Targe* (or shield) is an allegory of the Chaucer-type, but in a nine-lined stanza having two rhymes. Thus, he discards the traditional metre and breaks new ground. There is a freedom of movement which saves the allegory from the usual tedium, and the dazzling decoration pleases the eye. It is rainbow- hued country to which we are transported:

*"The Oriental imagination of this Northerner is astoniishing."*

**25. What do you know about the literary work, 'The Cuckoo and the Nightingale'?**

**Ans.** *The Cuckoo and the Nightingale* is an anonymous Chaucerian poetry. It is a delicious little debate between the Cuckoo and the Nightingale on the merits and demerits of love. Nightangle stands for love and pleasure and the Cuckoo for sober wisdom. There is nothing new about the debater, but there is much freshness and charm in the nature- description of this lovely little piece. It is in a five- lined stanza, the rhythm is light and rapid, and the language is pure and musical. The assembly of birds at the end of the poem recalls Chaucer's *Parliament of Fowls*.

**26. What is Ballad?**

**Ans.** The work Ballad is derived from the word "Ballare", which means to dance. Originally, a ballad was a song with a strong narrative substance sung to the accompaniment of dancing. "*A ballad*

*differs from a lyric in being descriptive rather than impressionistic, the telling of a tale, not the expression of mood; while technically it is simpler, more primitive, less wrought upon as art form (Compt on- Rickett).* The minstrel or the bard would sing the main parts, and the dancers would sing the refrain or certain lines which were frequently repeated. Often it was in the form of dialogue. Lovers, battles or heroic exploits, some supernatural incident, or some local event, are the chief themes of the ballads.

**27. On the basis of metres used in how many categories can ballads be divided?**

**Ans.** The term ballad came to be loosely applied to any narrative poem in the ballad metre, i.e. in a quatrain or four lined stanza with alternate rhymes, the first and third lines being eight syllabled, and the second and fourth six- syllabled. In this way, it is possible to divide ballads into two kinds of categories; The “*Popular ballad*” with its simplicity, its apparent ease and artlessness, and its primitive feeling, and the “*literary ballad*”, the conscious imitation of a later date of the original popular ballad.

**28. What are the Paston letters?**

**Ans.** The 15<sup>th</sup> century was great era of letter-writing. Several such series of letters as those of the Cecys, the Stonors, etc., have been preserved, but the most important are The *Paston Letters*. The pastons were a well to do family of Norfolk and their letters, which have been preserved, cover three generations and give much intimate information about English life from 1422 to 1509. They *constitute a valuable social chronicle of the 15<sup>th</sup> century*. Every type of topic is dealt with intimately and without reserve. They tell us of the barbarism of the time. They also tell us of a wealthy middle class fast rising in social influence and prestige. Moreover, they reveal the gradual change was coming over the English language and grammar. The great value of the letters is that they were not intended for publication, hence they are true and reliable social chronicles.

**29. What was the role of Caxton in the rise of Renaissance?**

**Ans.** Caxton’s role was twofold: he helped the spread of knowledge and thus favored the great literary revolution (Renaissance) which was at hand. The first effect of the books he printed was to prolong and to fortify the middle Ages.

**30. What is the literary importance of sir Thomas Malory’s work, *MortD’ Arthur*’?**

**Ans.** The literary importance of this work is because –

- (a) It is a storehouse of those medieval legends which have most haunted English imagination.
- (b) It is the first book in England in poetic prose.
- (c) It has kept the chivalrous spirit alive among all sections of the English people.
- (d) It has inspired poets like Tennyson, Morris, Swinburne, etc., who have poetized the various legends. Shakespeare, too, turned to this work for his material in certain plays of his.

**31. Write a brief note on John Bales, King John.**

**Ans.** *John Bales’ king Jehan* is an allegory, in which the dramatist recasts history to his liking. King John, a historical figure, is represented as a great Protestant and religious reformer, one who is however, misunderstood by his people. King Jehan is remarkable for three reasons: (a) “*It is the Morality play whence the historical drama is about to emerge.*” (b) Real and allegorical characters appear on the stage, (c) It has left its mark on Shakespeare’s *King John*.

**32. Give a brief introduction of John Heywood's Interludes.**

**Ans.** John Heywood's *Interludes* or farces are original in avoiding morality, and having no other purpose, but to amuse. They are the forerunners of the artistic comedy which was soon to appear. They are brief comic dialogues without any action or development. Thus, the best of them the four p's is merely a completion among four characters—the *Palmer*, the *Pardoner*, the *pothycary*- as to who would tell the biggest lie. There is no plot, but the characters are life – like and interesting.

**33. Write chief characteristics of a senecan tragedy.**

**Ans.** Chief Characteristics of a Senecan tragedy are:

1. Seneca abounds in maxims and sententious utterances. His language is lyrical, declamatory, full of fine metaphors. It is highly ornamented.
2. There is little action, but a lot of speechifying.
3. Frequent political allusion; and attacks on tyrants.
4. Use of chorus for purposes of explanation.
5. Heaping up of crime upon crime, often monstrous crime. The idea of tragedy is associated with crime.
6. A senecan tragedy is an unrelieved tragedy. There is no dramatic relief.
7. The *motif* for crime is revenge for some earlier wrong. Then there is retribution, divine punishment for that crime.

**34. Describe Desiderius 'Erasmus' literary practices in brief.**

**Ans.** Erasmus was Dutch scholar and a great friend of the English humanists. He is considered to be the most learned man in all Europe. He is not of one country, but of all countries. His praise of Folly (1511) acquired immense popularity. Though written in Latin, it was speedily translated into English. It is a merciless satire on the vice, wickedness, folly and corruption, which the author finds prevalent in all section of society from the court downwards. Long calls it "a song of victory for the New Learning, which had driven away vice, ignorance and superstition, the three foes of humanity."

**35. What are Sir Thomas More's main contributions in the development of English thought?**

**Ans.** Sir Thomas More's main contributions are :

1. **More** opposes vigorously the old conceptions and traditions and accepted order of society.
2. He makes fun of scholastic philosophy, asserts the superiority of Greek over Latin, and advocates the study of Plato, Aristotle and Plutarch.
3. He is opposed to the spirit of chivalry with its emphasis on war and the glorification of warriors. He advocates humanitarian ideals, hates war and calls soldiers "men-slayers"
4. He is *the first of the modern socialists*.
5. He *opposes the medieval ideal of asceticism and makes healthy enjoyment the end of human life*.
6. He *advocated religious toleration and pacifists*.

**36. For which work is Roger Ascham known in the history of English literature?**

**Ans.** Roger Ascham is known for his *The Schoolmaster* (1570), which contains his advice to teachers on the teaching of Latin. In this work, he is all admiration for ancient Rome, but condemns the



corrupt Rome of his own time. He attacks violently the Italianism of the wealthy young men of his day who stayed in Italy over long periods and imported into England the manners and morals of that country.

**37. Write literary significance of William Tyndale's Bible.**

**Ans.** The literary significance of William Tyndale's Bible is for following reasons—

1. It is not merely a translation, but also a work of Protestant propaganda. The notes which Tyndale had added are strongly critical of Roman Catholic creed.
2. Its style and tone is popular. As Tyndale himself tells us in the preface, his ambition was that even peasant should read his Bible. So his prose is remarkable for its simplicity, clarity, lucidity and directness.
3. It is not an ornate prose of the renaissance, but instead, clear, forceful, straight forward prose.
4. It is remarkable for its poetic cadences, for its music and melody, for its poetic imagery, for its sense of rhythm and harmony.

**38. Give a brief introduction of William Tyndale's 'Thomas Cranmer'.**

**Ans.** *The English prayer Book*, **Thomas Cranmer** was adopted as the official prayer book in 1549. It combines simplicity with wonderful stateliness, dignity and felicity of phrasing. It is sonorous prose, having the sonority of Latin. Words with unpleasant and jarring sounds have been carefully avoided and the most sonorous and musical words have been skillfully selected. As the sonorous phrases of the *Prayer Book* have been repeated ever since, every Sunday, in every Church, their influence on the molding of English prose can hardly be exaggerated.

**39. Make a list of gifts to English literature which have been presented by Sir Thomas Wyatt.**

**Ans.** Sir Thomas Wyatt has supplied the following gifts to English literature :

- (a) The Italian terza *rima stanza* of 12 line in groups of three lines, interlinked in various ways, "ab a, bc, b, c dc, and dc, d".
- (b) The *Ottava rima*—a stanza of eight lines with a complicated rhyme pattern.
- (c) He re-established English prosody which had collapsed and lost its balance as result of the linguistic change of the 15<sup>th</sup> century.
- (d) In his short lyrics and songs he combines the sweetness, the simplicity, the melody, and the spontaneity of the medieval minstrels and the courtly grace, delicacy and the dignity of a man of learning and culture.

**40. What were the similarities between the lives of Sir Thomas Wyatt and Henry Howard (Surrey)?**

**Ans.** Wyatt and Surrey died young and English poetry suffered a heavy loss from their premature death. They published nothing in their life-time. Their songs and sonnets were published for the first time in 1458, in **Tottel's Miscellany**. Their influence could not be felt immediately, a "*Whole generation passed before the lead of Wyatt and Surrey was followed*". It was during the Elizabethan era that their poetry fired the imagination of young poets and Italianism took firm root in the English soil.

**41. What was the impact of Machiavelli's work 'The Prince' on Elizabethan thought ?**

**Ans.** One of the most popular works during the Renaissance was 'The Prince' of the Italian writer **Machiavelli**. He *taught an opportunistic, utilitarian philosophy of worldly success and ruthless self-aggrandizement*. His views had considerable influence on Elizabethan thought. They are reflected in the philosophy of Bacon's Essays. The Essays are, for this reason, compendiums or precepts of worldly wisdom necessary for young men seeking worldly advancement.

**42. Who was Areopagus? What literary metres were flourished in England during Elizabethan period?**

**Ans.** The attempt to transplant classical metres into English verse was made by a group of Youngman, called *Areopagus*. However, their attempts could not achieve any great success. The only imported metres that could flourish in England were the sonnet and the blank verse—the two measures associated with the names of Wyatt and Surrey. The great sonnet- sequences of Sidney, Spenser and Shakespeare are well- known and blank verse made great drama possible.

**43. What was the impact of Plato's works on Renaissance ?**

**Ans.** The doctrines of Plato's *Symposim* are at the root of Spenser's *Hymn to intellectual Beauty*, and they affected, each in its own way, all the courtly writers of the period. Plato's *Republic* encouraged new ways of thinking and inspired More's *Utopia* and Bacon's *New Atlantis*. The *Utopia* or 'the Kingdom of Nowhere' is based upon Plato's *Republic* but its frame work is derived from the great voyages of discovery.

**44. Give a brief introduction of Sir Philip Sidney's Arcadia.**

**Ans.** **Sir Philip Sidney** (1554-86) is the very embodiment of the spirit of renaissance and the spirit of chivalry. Sidney's *Arcadia* written in 1580 and published in 1590, mingles the pastoral and chivalrous strains. *Arcadia* is an idyllic pastoral country but the story which is narrated is of love and chivalry, and of knight errantry. Only the background is pastoral. Scattered all over are Sidney's reflections on life, on politics and on morals. The comic too is not wanting: the rustics in this pastoral romance play the part which clowns play in a drama.

**45. In what way does 'The Defence of Ryme' by Samuel Daniel defend ryme?**

**Ans.** *The Defence of Ryme* (1503) by Samuel Daniel defends rhyme as :

1. It does not check poetic fancy, rather it help poetic flight.
2. It limits the excesses of a poet's imagination.
3. It imparts form and outline to the conceptions of a poet.
4. It gives a deeper impression of what is delivered.

**46. Sketch a short but sufficient outline of Robert Greene's works.**

**Ans.** **Robert Greene** (1560-92) began with writing idyllic romances, in the manner of Lyly and Sidney, the best of his romances being *Pandosto* which supplied the plot of Shakespeare's *The Winter's Tale*. However, he soon gave up his genre and turned to the writing of series of realistic tales, called *The Conny- Catching Tracts*. In these tales, he paints realistically, the under world of London of which he had such intimate knowledge. The style is realistic in keeping with the realistic them. In these short stories, "the *abandons euphuism for a simple manner, and he thus enters on the road which led to Defoe*" (**Legouis**). The *Tracts* is the most popular and original work of Greene.

**47. What was Bacon's conception of essay?**

**Ans.** Bacon's *Essays* are familiar to all lovers of English literature. There is nothing else in literature quite like them. Bacon felt the form was suitable to receive many thoughts of his mind. Not merely his intellect, but his whole disposition made the essay form valuable to him. That Bacon regarded essay as a "receptacle for detached thoughts", is evident both, from the essays themselves and from his own words about them. He speaks of them as "dispersed meditations". He ranks them as mere recreations in comparison with his more serious studies. Yet, he is conscious of, and pleased with, their popularity.

**48. What is meant by Renaissance?**

**Ans.** The *Renaissance* is French word which means re-birth, revival or re-awakening. The Renaissance was both a revival of ancient classical mythology, literature and culture as well as reawakening of the human mind, after the long sleep of the dark Middle Ages, to the wonder, the glory and the beauty of the human and the world of nature. It was as if mankind were awakened from a long sleep and looked at the glory of nature with astonishment.

**49. Write a brief note on Shakespearean dramatic romances.**

**Ans.** *Cymbeline, The Winter's Tale and the Tempest.* Towards the close of his career and after his tragic period, the playwright again returned to comedy, but comedy so unlike the former kind, that the plays of this group are referred to, not as comedies, but as dramatic romances. They have their own peculiar features, which distinguish them sharply from the earlier comedies. Hence they merit a separate treatment.

**50. What is the role of music in Shakespearean comedies?**

**Ans.** Since "music is the food of love", Shakespearean Comedy is intensely musical. Music and dance are its very life and soul. *Twelfth Night* opens with music which strikes the key note of this merry tale of love. Several exquisite songs are scattered all over *As You Like It*, and a *Midsummer Night's Dream*, too, abounds, in music. In the end there is always music, dancer and merry-making with hymen, the god of love, presiding.

**51. What were those impulses which resulted in the great Renaissance of sixteenth century?**

**Ans.** There were two impulses which resulted in great Renaissance in this widening of man's intellectual, physical and spiritual horizons:

- (1) The impulse derived from the revival of classical art and literature, and
- (2) The impulse derived from the great voyages of discovery. Both these impulses run through the very texture of Renaissance literature.

**52. What was the impact of the revival of ancient Greco-Roman culture on the life and literature during Renaissance period?**

**Ans.** The revival of ancient Greco-Roman culture had a profound impact on the ideals of life. The ascetic ideal of the Middle Ages was replaced by the new ideal of the enjoyment of life. Man had again grown conscious of the glory and wonder of the Creation and the beauty of human life and human body. This new ideal found reflection every where in Renaissance literature. *The zest for life instinctively and naturally found its expression in song. Men craved for entertainment and in response to this demand, there came the drama and the nouvelle-stories of love, bloodshed and violence, often licentious. Consequently, the lyric, the drama and the short story are the characteristic modes of expression in the Elizabethan era.*

**53. Write a brief note on Samuel Daniel as a poet?**

**Ans.** Daniel's poetry is remarkable for its restraint, moderation and the entire absence of that 'fine frenzy' which the Elizabethan associated with poetry. His poetry is the most tranquil and classical of the period. His longest and most characteristic work is his *The Civil Wars* published in 1595. It is a long narrative poem in eight Cantos, running into over seven thousand lines. Its subject is the blood-thirsty War of the Roses, and it is inspired by Daniel's patriotism and his fears of a similar tragic war of succession in case Queen Elizabeth failed to marry and have male heirs.

**54. Write the chief features of Daniel's longest poetic work 'The Civil Wars'?**

**Ans.** The chief features of Daniel's 'The Civil War' are :

- (a) The patriotic note that runs through it and relieves much of its tedium.
- (b) Its fidelity to fact. Daniel keeps as near to facts as possible. As a matter of fact, Daniel poetises too little and this makes his most ambitious work tedious and monotonous.
- (c) His reflections on life and manners running through the poem are full of good sense and wisdom. They are the best of this long work.
- (d) The work lacks fire, passion and imagination. However, it has been admired for the purity and simplicity of its language. This is surprising in this age of excessive ornamentation.
- (e) There is no lively portrayal of character.

**55. Present a brief introduction of Michael Drayton's important poetic works?**

**Ans.** Michael Drayton poetises English history in his *The Baron's War*. While the poetising of history was the order of the day, Drayton's originality lies in the fact that he is the first to poetise geography in his massive *Polyolbion*. It is a long narrative poem in Alexandrines, covering over thirty cantos in over one lakh lines and taking over 15 years for its completion (1598-1622).

**56. What are the chief features of Michael Drayton's monumental work 'Polyolbion'?**

**Ans.** The chief features of Drayton's *Polyolbion* monumental work are:

- (a) It poetises the Geography of England from one corner to another.
- (b) Every hill, valley, river, even street, is personified and is made to narrate local history and legend. As this is continued throughout the poem, the effect is ridiculous and monotonous. The humanised rivers and hills cut very strange figures, and there is something childish about the whole conception.
- (c) The *Polyolbion* forces our admiration because of the utiring zeal of the poet, and particular passages of real beauty.
- (d) Drayton's is an innovator, he has used the Alexandrine while ten or eight-syllabled lines were the order of the day. He alone has poetised geography.

**57. Why has Spenser's 'The Fairy Queen' been called as a romantic epic?**

**Ans.** *The Fairy Queen* is Spenser's masterpiece. It has been called an epic, a medieval romance, as well as a romantic epic. It has the prominent features both of a romance and an epic. Its hero is Prince Arthur celebrated alike in folklore and legend and having the force of reality for 16th century England. The treatment of the subject is in the grand style suitable for an epic. The language, too is dignified and sublime. Homeric similes have been profusely used to exalt the imagination of the readers and enlarge the range of the epic.

**58. What features of medieval romance does Spenser's 'The Fairy Queen' contain?**

**Ans.** Spenser's masterpiece has many features of a medieval Romance. It is not the tale of a single hero, but of a number of separate heroes. These heroes are all fictitious knights. Each of the books has its own hero and deals with his individual exploits and adventures. The scene is laid in a romantic fairyland and the knights set out to perform the biddings of the Fairy Queen.

**59. Why has Spenser been called as 'poet's poet'? Give reasons.**

**Ans.** Charles Lamb made the most fitting criticism of Spenser when he called him the "*Poets' Poet*".

- (i) His greatness was immediately recognised, with his first publication, and his influence has continued to grow ever since.
- (ii) He has coached more poets, and more eminent ones, than any other writer of English verse.
- (iii) Throughout the 17th, 18th and 19th centuries a host of poets followed him, called him their master, and exalted him as their guide and mentor.
- (iv) *Milton, Browne* and the two *Fletchers* were his professed disciples.

**60. Write some main qualities of Spenser as a poet.**

**Ans.** He was a learned man well versed in the literature and mythology of ancient Greece and Rome, as well as in the literature of his own age. The pastoral poetry of Virgil and Theocritus provided the main inspiration for his "Shepherd's Calender". His ideas of human perfection are derived from Aristotle and the aim of the Fairy Queen is to fashion a youngman of noble and virtuous discipline. From Plato he learned to spiritualise Beauty and to identify it with Good.

**61. Why is it said that Spenser is not for the common man?**

**Ans.** A person, who is not familiar with (1) Classical mythology, (2) Classical literature, (3) Pastoral tradition of Greece and Rome, and (4) the philosophy of Aristotle and Plato can never hope to understand and enjoy Spenser's poetry. In other words, Spenser is not for the common man; he is for the learned few. He is not a poet for the layman, but for poets and scholars. He is truly a "Poet's Poet" and not a poet for all and sundry.

**62. Comparing with Chaucer, describe the poetic qualities of Edmund Spenser.**

**Ans.** Chaucer is no doubt a great poet, and is rightly acknowledged as the father of English poetry. But, as Matthew Arnold pointed out, his poetry lacks "high seriousness" which is an outstanding feature of classical poetry. In other words, Chaucer was deficient in the moral spirit. Spenser's greatness lies in a rare combination of beauty and morality. Spenser's poetry, specially the Fairy Queen, contains a moral doctrine which has ever since worked on the minds of men and inspired them to right thinking and right doing. Spenser's poetry is a rare combination of all the different facets of human life. Hence, it has been a source of inspiration to countless generations of poets, and poets of every taste and temperament have drunk deep from it as from a perennial spring.

**63. Give reasons for the greatness of Edmund Spenser as a poet.**

**Ans.** Spenser's services to English style, diction and versification are innumerable.

- (i) He was a craftsman by birth and training; he knew that no such poet could be really great who had not acquired knowledge and skill in his own craft.
- (ii) He counted new words, imported many from France and Italy, and saved many an obsolete word from oblivion. He interchanged parts of speech, made one word do the service of

another, freely dropped prepositions, and thus imparted to the English language a rare flexibility and beauty.

- (iii) He gave to the succeeding generations of English poets a tool which made great poetry possible.
- (iv) His is a rich and voluptuous style, and its imitators are legion.

**64. Point out all those factors which were responsible for the abundance of lyrics and songs in England during Elizabethan age.**

**Ans.** There are various factors which transformed England into a nest of singing birds during the age:

- (1) There was the Elizabethan content and zest for life.
- (2) Foreign influence, specially of France and Italy, did much to stimulate the growth of the Elizabethan lyric.
- (3) There was renaissance of music. The Elizabethans craved for music. The richer sections had their own musicians to while away their leisure hours.
- (4) Countless books of music were published, of which Thomas Campion's *Books of Airs* was the most popular.
- (5) It was an age of poetry and romance. New wonders were being discovered almost everyday. The atmosphere was surcharged with romance, and song is the very breath of romance.

**65. Name the foremost lyricists and discuss about the lyrical works of the Elizabethan age.**

**Ans.** Greece, Lodge, Drayton, Campion, Daniel, Dyer, etc., are some of the foremost lyricists of the age. Elizabethan songs and lyrics were published in collections or miscellanies, the model for which was provided by *Tottel's Miscellany*, 1558. The *Paradise of Dainty Devices*, *The Gorgeous Gallery of Gallen inventions*, *England's Helicon*, *The Passionate Pilgrim* etc. are only a few of such anthologies as continued to appear all through the age. In them poor lyrics, lyrics of no merit at all, jostle with the lyrics of the highest quality. Many of them, quite excellent ones, are from the pen of unknown writers. Other have been culled from the stage.

**66. What kind of subjects were most popular in Elizabethan lyrics.**

**Ans.** The most popular subjects are (1) love, (2) religion, and (3) nature. The poets again and again find the charms of nature united in their mistresses. The lyrics are in every mood, sometimes even mocking and melancholy. But the prevalent mood is gay and merry.

**67. Write the characteristics of Elizabethan lyric.**

**Ans.** The Elizabethan lyric has some well-defined characteristics of its own:

- (a) In the best of them, there is a fine blending of the genius of the people and the artistic sense awakened by humanism.
- (b) While the best lyrics have a perfection which is never re-captured, in lesser hands, art degenerates into mere artifice and pedantry.
- (c) Moreover, many compose lyrics merely because it is the fashion to do so, and not because they have any genuine inspiration.
- (d) The Elizabethan lyric differs from the romantic lyric in as much as it is not the outpouring of the poet's soul, it lacks intensity and passion.
- (e) A vein of moralising runs through the lyric.



- (f) The Elizabethan lyric is very musical. Alliteration and other verbal devices are frequently used to make the lyric musical.
- (g) The lyric lacks originality.

**68. Write a brief history of the arrival of sonnet in England.**

**Ans.** Wyatt had imported the sonnet from Italy and Surrey had invented the English form of sonnet. Their songs and sonnets were published together in Tottel's *Miscellany* in 1556. However, the technical peculiarity of the sonnet was not realised in the earlier years of Elizabeth's reign. The word "sonnet" was used indifferently for any short lyric. The sonnet proper remained forgotten and neglected till the publication in 1591 of Sidney's sonnet-sequence called *Astrophel and Stella*.

**69. Write a brief introduction of Edmund Spenser's Sonnet, "Amoretti".**

**Ans.** Spenser's *Amoretti* (an Italian name) is a collection of about 88 sonnets. They express Spenser's love and courtship of Elizabeth Boyle, the lady who became his wife shortly afterwards. It is in these sonnets alone, that Spenser expresses his genuine feeling without recourse to allegory. "In the first ranks of the works of the English Renaissance, Spenser's sonnets come between those Sidney and Shakespeare, from which they are different in form as in sentiment" (Legouis).

**70. What are the chief characteristics of the Sonnet 'Amoretti'?**

**Ans.** The chief characteristics are:

- (1) In form, they consist of three quatrains followed by a couplet, linked together by an artistic arrangement of lines.
- (2) They express the pure love of a betrothed lover about to marry his lady and thus differ from the Petrarchan convention of a lover expressing his love for a married lady.
- (3) They are unique for their purity and serenity. They have neither the restlessness of Sidney in love with a married lady nor the unquiet of Shakespeare whose mistress deceived him with his friend.
- (4) They reveal Spenser's maidenliness, i.e., his love of the virginal in woman.
- (5) In spite of their purity, there is enough of the sensuous in them, enough of sensuous love of form and colour. Spenser is quite frank in the expression of ardour and desire.

**71. Write the names of famous sonnet writers of Elizabethan era.**

**Ans.** Sidney, Spenser and Shakespeare are the greatest sonnet writers of the Elizabethan era. Next to them stand Samuel Daniel and Michael Drayton.

**72. What are the common features of Elizabethan sonnet?**

**Ans.** A study of the Elizabethan sonnet reveals the following common features:

1. They appear in sequences and not singly.
2. They are generally written merely because it is the fashion to write sonnets. Most of them are artificial.
3. The Petrarchan convention is generally followed, and often the conventional phraseology of Petrarch is used. The lady is always shown as cold and cruel, and the lover frequently on the point of death.
4. There is imitation, often even translation of foreign models, more specially, French and Italian.

5. There is often mingling of the conventional and the independent the original and the imitated.
6. The English form of the sonnet is generally used after Sidney.
7. Their theme is always love, generally for a married lady. This lady in most cases is merely the creation of the poet's imagination.
8. They are characterised by excess of imagination. The poet is of imagination all compact, flies high on the wings of imagination and sees, "Helen's beauty in a brow of Egypt."
9. The best Elizabethan connect is extremely musical. It is characterised by perfection of form. But the rank and file of sonneteers are crude, clumsy, artificial and unnatural, and excite laughter than admiration.

**73. Present a brief introduction of the licentious poetry of the Elizabethan era.**

**Ans.** Despite the warning finger raised by such sober reformers as Roger Ascham, Italian voluptuousness and sensuality did not fail to infect English poetry. There grew up a whole body of licentious poetry at the head of which stand Marlowe's *Hero and Leander* and Shakespeare's *Venus and Adonis* and *The Rape of Lucrece*. Such poems, while they scandalised the moralists, become the daily reading of the fine gallants and fine, young fashionable women.

**74. What are the chief features of Marlowe's *Hero and Leander*?**

**Ans.** Marlowe's *Hero and Leander* is marked with all the rare gifts of the poet-dramatist. The chief features of this remarkable poem are:

1. Perfect felicity of diction and versification.
2. Wealth of imagery and richness of decoration.
3. Coarseness of voluptuousness of its details.
4. Epigrammatic lines as, "whoever loved that loved not at first sight", and, "It lies not in our power to love and hate"
5. Narrative vigour and effective use of words and images.
6. There is also occasional satire at women.

**75. Write a brief note on Shakespeare's '*Venus and Adonis*'?**

**Ans.** Shakespeare's *Venus and Adonis* (1593) is based on a Greek legend, and it ministers to the taste for voluptuous pictures. It narrates the story of the love of Venus for the handsome Greek youth, Adonis, who is killed by a wild bore and is transformed into a stone. But, Shakespeare's poem retains no traces of mythology: his Venus is no goddess but a real woman of the world torn by love and passion. We get vivid pictures of female loveliness and her lascivious gestures. The poem is also remarkable for its richness of vocabulary and wealth of imagery. It is in stanzas and so has the effect of a series of pictures.

**76. Criticize Shakespeare's '*The Rape of Lucrece*'.**

**Ans.** In the *Rape of Lucrece* (1594) we get the picture of a libertine raping and debauching an innocent maiden for his pleasure. In the pictures of Lucrece asleep on her bed, poetry and bad taste are inextricably mingled. The poem suffers from too much exuberance of fancy; its very richness is cloying and makes the work seem artificial. However, in its age this licentious poetry was quite popular and provoked a host of imitations, the best of them being Marston's *Pigmalian*.

**77. What is meant by 'Silver Poets'?**

**Ans.** Gerald Bullet refers to Sir Thomas Wyatt, Henry Howard, Earl of Surrey, Sir Philip Sidney, Sir Walter Raleigh and John Davies, as the Silver poets of the 16th century, for their poetry is characterised by silver-tongued eloquence. All of them are writers of shorter poems - lyrics, sonnets, ballads, carols, elegies, epitaphs etc. and some of their poems are golden.

**78. Describe the common qualities of Silver Poets.**

**Ans.** The Silver poets sing of sighs in his own voice, even when deriving his inspiration from a common source. All were men of breeding and culture. All were courtiers and men of the world as well as poets, and in this, as in much else, they are typical of their times. Three of them died young, three were tried for their lives on charges of treason, and two (unoffending victims of malice) were beheaded. Here again they present a true picture of their brilliant violent, high-minded, treacherous times. They were ex-men of action as well as devoted scholars. In their life and careers, they come up to the Renaissance ideal of an accomplished gentleman. They were typical of the times, and they represent both, its gaiety, its extravagance, as well as its splendid living. As they were connected intimately with the court, their fortunes rose and fell with those of their patrons.

**79. What is the place of Wyatt and Surrey in the literary world of the Elizabethan era?**

**Ans.** Wyatt and Surrey, the two earliest of the silver poets, were great pioneers. They stand on the very threshold of the Elizabethan era and they did much, to reform the English numbers, to restore form and balance to English prosody which had been in a chaotic state since the death of Chaucer. It were they who set the fashions which the latter poets followed. These two, both in bulk and quality, were the chief contributors to the famous *Miscellany* printed by Tottel in 1557. With them began the vogue of short poems, and their example was widely followed.

**80. What types of drama were flourished during the Elizabethan age?**

**Ans.** The various types of drama that are flourished during the age are:

1. *Chronicle play* based on events from national history and witnessing to the patriotism of the people.
2. *The domestic drama* presenting rather crudely scenes from domestic life as in *Grammar Gorton's Needle*. It developed into such plays as Shakespeare's *Taming of the Shrew*.
3. *The courtly comedy* intended for cultured and learned audiences and dealing with the life of the court and the courtiers. Its chief features were witty dialogues, jests and puns, rather than action. The appeal was to the intelligence and imagination of scholarly audiences.
4. *The classical plays* based on the drama of ancient Greece and Rome.
5. *The melodrama* which depended not upon plot or characterisation but on sensation and thrills. There was a heaping up of sensational events.
6. *The revenge tragedy* full of bloody events.
7. *Farces* full of clownage and appealing to the lower section of the audience.

**81. What were the causes for the immense popularity of the drama during the Elizabethan age?**

**Ans.** Various factors account for the immense popularity of the drama: (1) The people wanted entertainment, and the drama was the only possible source of entertainment for them. The novels were few and could be enjoyed only by the lettered. (2) The drama was truly national,

national themes were dramatised and national sentiments were expressed. It harmonised with the growing nationalism of the age. (3) It was an age of action, as well as of thought and emotion. The whole man - his thoughts, feelings and actions - can be expressed only through the drama. It provides food for mind, as well as for the eyes. The people could get enough of energetic action on the stage. (4) It was the best way for authors in need of money to fill their pockets. The drama satisfied the needs, both, of the audience and the playwrights. (5) The Elizabethan drama was the fusion of various elements, popular, courtly and academic. It had enough of action, thrill and sensation, enough of clownage, supernaturalism, coarse and indecent jokes, music and spectacle, but it had also enough of refinement and courtly grace, resulting from a fusion of the popular tradition and the refined academic drama of the court. The fusion could take place as the same plays were staged in the public theatres as well as at the court. The actors and playwright were often the same. So it appealed to the people of most varied aures. It was the character of the audience that decided the character of the Renaissance drama, and made it entirely national. It is entirely different from the drama of France, Italy or other countries of Europe.

**82. Introduce John Lyly as a dramatist of the Elizabethan era.**

**Ans.** John Lyly (1554-1606) is the writer of a number of artistic and highly refined courtly plays, mostly comedies. He wrote solely for the fashionable lords and ladies of the court, and had no thought of the people or the popular stage. His plays are, therefore, models of refinement; he has the credit of writing the most artistic plays before Shakespeare. The best of his plays are (a) *Campaspe*, (b) *Endymion*, (c) *Midas*, (d) *Love's Metamorphosis*, (e) *The Woman in the Moon*, etc. He is the first to use prose as a medium for the drama. His prose is highly artistic, refined and artificial, but well-suited for the audience for which his plays were meant. In his witty dialogues he attains to true art. Lyly anticipates Shakespeare's fusion of a courtly main-plot with a rustic under-plot full of clownage and fooling.

**83. Give a brief information regarding George Peele as a dramatist.**

**Ans.** George Peele (1558-98), of the University Wits, is one of the important predecessors of Shakespeare. Like Lyly he also writes courtly plays. Then he unsuccessfully attempts national history in his *Edward I*. By far the most original of his plays is *The Old Wives' Tale* (1552) in which Milton found some suggestions for his *Comus*. It is a pleasing extravaganza. It has poetic qualities of a high order; but George Peele has no dramatic sense and can write only masques and lyrical pieces.

**84. What is Robert Greene's contribution to the English drama?**

**Ans.** Greene's contribution to the English drama is—

- (i) The fusion of the quality of tenderness and grace necessary to paint a pure, loving woman.
- (ii) There is the fusion of such widely different elements as the courtly refinement and the country innocence and simplicity, the idyllic and the romantic, and the comic and the realistic. This union of opposites heralds Shakespeare.

**85. What are the reasons behind the immense popularity of Thomas Kyde's 'The Spanish Tragedy'?**

**Ans.** The immense popularity of Kyde's *The Spanish Tragedy* (1587) is accounted for :

- (i) The people wanted romantic melodrama and Kyde gives them what they wanted.
- (ii) It is the first really effective tragedy in Senecan style.

- (iii) Despite its classical influence, the tragedy does not follow the classical rules of dramatic composition.
- (iv) It fore-shadows Shakespeare's Hamlet, in detail, as well as in spirit.
- (v) It gave rise to the vogue of the revenge tragedy, a kind of tragedy which enjoyed immense popularity throughout the Elizabethan era.

**86. What is Marlowe's contribution to the English drama?**

**Ans.** The most important dramatist among The University Wits is, doubtlessly, Christopher Marlowe. He is really the greatest figure in pre-Shakespearean drama. He has left behind him four powerful tragedies:

(1) *Tamburlaine* in two parts, (2) *Dr. Faustus*, (3) *The Jew of Malta*, and (4) *Edward II*. Each one of these tragedies revolves round one central personality who is consumed by the lust for power, beauty or knowledge. Marlowe's tragedies are all one-man tragedies in which the tragic hero dominates the rest of the characters and dwarfs them by his towering personality.

**87. Name those dramatists who are known as 'University Wits'.**

**Ans.** The pre-Shakespearean dramatists – John Lyly, Robert Greene, George Peele, Thomas Kyde, Christopher Marlowe, etc., are known as the 'University Wits' for they were all university-educated men.

**88. Write down the basic principles of the classical drama.**

**Ans.** The three basic principles of the classical drama are (a) The observance of the unity of tone and action. (b) The observance of the three unities of time, place and action. (c) As the plays were staged within door, vigorous or violent action was deemed out of place.

**89. Point out those classical rules of dramatic composition which were paid no heed by the English drama of popular tradition during Elizabethan age.**

**Ans.** The English drama of popular tradition paid no heed to following classical rules of dramatic composition : (a) The unities of time and place were thrown to the wind. Scenes were changed frequently, and a child of one scene became a man in the other. The imagination of the spectators was required to bridge the gap in time and place. (b) The dramatists gave free reign to their imagination and presented entire life, at one place and in one hour. No heed was paid to probability. (c) Vigorous violent action filled the stage. Fighting, bloodshed, scenes of violence, even murder, were freely shown on the stage. (d) The tragic and the comic were freely mingled as they do in life itself. Clownage and tom-foolery were an essential part of the popular tradition. (e) There was much coarseness, crudity and obscenity, to appeal to the taste of the lower sections of the audience.

**90. Make a list of Shakespeare's tragedies.**

**Ans.** Shakespeare has left behind him a number of great tragedies, written during different period of his career. They are:

- (1) *Richard III* and *Richard II*;
- (2) *Romeo and Juliet*;
- (3) *Julius Caesar* and *Antony and Cleopatra*;
- (4) *Timon of Athens* and *Coriolanus*;
- (5) *Hamlet*, *Othello*, *Macbeth* and *King Lear*.

The last four are his greatest creations and they rank among the greatest tragedies of the world. They are dramatist's *tour de force*, and all discussions of his tragic art centre round them

**91. What is the theme of a Shakespearean tragedy?**

**Ans.** The theme of a Shakespearean tragedy is the struggle between good and evil, resulting in serious convulsion and disturbances, sorrows, sufferings and deaths. It depicts men and women struggling with Evil, often succumbing to it, and brought to death by it. Through their heroic struggle we realise the immense spiritual potentiality of man. It is for this reason that Charlton calls Shakespearean tragedy "the apotheosis (or glorification) of the soul of man." It is also for this reason that it never leaves behind a depressing effect. It soothes, consoles and strengthens.

**92. Write the chief characteristics of Shakespearean comedy.**

**Ans.** Following are the characteristics of Shakespearean comedy:

1. Shakespearean comedy is a Romantic comedy.
2. It grew out of national tastes and traditions, the dramatist does not care for any rules of literary creation, but writes according to the dictates of his fancy.
3. The three unities are carelessly thrown to the winds. There is a free mingling of the comic and the tragic, the serious and the gay, for Shakespeare instinctively realised that life is a mingled yarn of joys and sorrows, and it would be unnatural to separate them.
4. Its aim is not corrective, or satiric, but innocent, good natured laughter. We laugh with people and not at them.
5. The way of it is that of imagination rather than that of pure reason. It is an artist's vision, not a critic's exposition."

**93. What are Shakespeare's early boisterous comedies?**

**Ans.** Shakespeare's Early Boisterous Comedies are *Love's Labour Lost*, *The Comedy of Errors*, and the *Two Gentlemen of Verona*. These comedies are immature and farcical. They are full "wit and wordplay, puns and conceits." Humour is often coarse and cheap.

**94. Present a brief note on Shakespeare's joyous comedies.**

**Ans.** Shakespeare's Joyous, or "Sunny" Comedies includes, among others, *As You Like It*, *Much Ado About Nothing*, and *Twelfth Night*. In these comedies Shakespeare's comic genius comes to full flowering. Love and music are their very essence, and atmosphere is one of mirth and merry-making throughout. They are rich in comic spirit which manifests itself at various levels. The glittering heroines of these comedies- Viola, Rosalind, Cecilia and Beatrice – have been loved and admired by all readers of Shakespeare.

**95. Present a short picture of the plots of Shakespearean comedies.**

**Ans.** For one thing the plots of his comedies are not original; he did not invent them but borrowed them indifferently from English or foreign sources. While in the great tragedies action issues out of character and develops naturally without being forced or twisted, there is no such logical development of plot in the comedies. There is much that superfluous, ridiculous, shapeless, grotesque and artificial. Much is improbable, unconvincing and absurd. Too much depends on Chance or Fortune. Deceits, disguises, mistaken identities and cross-purposes are the stock devices used by the dramatist to maintain suspense and prolong the interest.



**96. What was the place of woman in the world of Shakespearean comedy?**

**Ans.** The world of Shakespearean comedy is world made safe for women, a world in which a girl can be happy and come to full flowering, in which the masculine element drops its voice. "It is woman, woman all the time". She wins and puts the man in the right place; no more charming, witty, rebellious and level-headed young women ever danced on the stage. They are the spirits of happiness. From Cleopatra to Miranda, he is equally at home. He has the whole range of femininity at his command. His young men may be fine and handsome, but when any real business has got to be done, it is always the woman who does it.

**97. Arrange Shakespeare's historical plays in chronological order.**

**Ans.** Shakespeare sketches over a period of three hundred and fifty years of English History; from 1200 to 1550, and faithfully records its tumult and confusion, its grandeur, and its miseries in his ten historical plays. They can be arranged in chronological order, as follows:

(1) Henry VI, Parts I, II and III – The earliest, a large portion of its first part, at least, being by other hands. (2) Richard III. (3) Richard II. (4) King John. (5) Henry IV, Parts I and II – one of the very greatest of the works of Shakespeare. (6) Henry V. (7) Henry VIII.

**98. What is Shakespeare's concept of History ?**

**Ans.** Shakespeare's concept of history, as developed in the plays, is old-fashioned and out-dated. He was not a man born in advance of his times, one who could anticipate the thoughts of the future generations. He is more concerned with the life of the nation and the spirit of the times, that with the fortunes of rival sovereigns. The achievements of the nation during peace are often of more interest to him than periodic wars and upheavals. His concept of history is, says John Bailey, "*more royal than national, more personal than political*". His histories are pageants of kingship in war and peace. In Richard II, he is concerned with the quarrels between Richard II and his uncles and practically ignores the *Black Death* and all its political and social consequences. *The War of the Roses* is of greater interest to him than the disappearance of the feudal nobility and the emergence of a powerful merchant class. The Reformation, the most important achievement of the reign of King Henry VIII, is not even mentioned in the play of that name.

**99. Describe Shakespeare's political views?**

**Ans.** On the basis of Shakespeare's plays, it is safe to say that he had a keen sense of government, its utility and necessity. He was all in favour of authority and discipline. He considers law and government, necessary for civilised life, he fears disorder for it leads to chaos. It may also be concluded from the plays that he distrusted and disliked the mob and often paints it as fickle and unreliable. In *Henry VI*, the common people are made ludicrous and foolish. But, he was certainly not a conservative, indifferent to the wrongs and sufferings of the poor. It is not a change of social and political institutions which interested him; it is rather an awakening of the imagination, a quickening of the heart. All would be well if both the rulers and the ruled undergo a change of hearts and grow more sympathetic and considerate.

**100. What are dramatic romances?**

**Ans.** The plays of Shakespeare's closing years, *Cymbeline*, *The Winter's Tale*, *The Tempest* and *Pericles*, stand in a class by themselves. They are quite different from anything that the dramatist had attempted earlier. They share some common characteristics, on the basis of which, they have been called *Dramatic Romances*.

**101. Why was Shakespeare's final plays been called dramatic romances?**

**Ans.** Shakespeare's final plays have been called dramatic romances, for *in them Shakespeare gives free rein to his fancy and writes unhampered by any laws of logic, or dramatic causation*. It is as if he were weary of the business of the drama, and cared only to indulge his whim. He was at the top of his profession, and could afford to ignore all convention. The plays have the inconsequence of a reverie, they are fantastic like a dream. *His imagination knows no restraints, and all sorts of impossibilities are conceived, and many absurdities deep into the plot*. It appears that his grasp on the hard realities of life was loosened by fatigue, and that he sought refreshment in irresponsible play.

**102. Write a brief note on Shakespeare's symbolism.**

**Ans.** The last creations of Shakespeare, more specially *The Tempest*, are rich in Symbolism. Perdita and Miranda symbolise the fertility and continuity of Nature. The luxuriance of Nature, described so vividly and beautifully, stands for the beneficent powers of Destiny. Caliban is of the earth earthly. He stands for sensuality, grossness and means; he is evil personified. Aerial, on the other hand, is refined spirit of the air, ethereal and pure. He stands for the spirit of freedom. Caliban also represents the eternal slave as well as the dispossessed native, and according to this view Prospero becomes a coloniser. He has been called the symbol of Destiny, the personification of Wisdom, and the Eternal teacher. He also represents an inspired artist, who is ever absorbed in the pursuit of his art to the neglect of his social duties, and so is rejected by society.

## UNIT

### 3

## JACOBEAN TO RESTORATION PERIOD

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### 1. What is meant by Puritans?

**Ans.** Puritans were those value-based people who wanted to purify church. They rejected the charm of beauty and pleasure. Beauty in their eyes was a snare and pleasure a sin, the only mode of social intercourse which they approved was a sermon.

### 2. What was the role of Puritans in matters of religion?

**Ans.** In matters of religion Puritans were fanatics. They were extremists. There had been Puritans even during the reign of Queen Elizabeth. They did not accept the Anglican Church, which was essentially a compromise between Catholicism and Protestantism. They considered its creeds and public worship as too much like Popery. They advocated Church reform. Moreover, they had very strict views about life and conduct. They laid down very austere ideals of life. They were against common pleasures, even innocent ones, e.g., drama and considered singing and dancing as immoral, and hence in the beginning the term '*Puritan*' was a term of contempt applied to such extremists. We find frequent satirical references to them in the plays of Shakespeare.

### 3. Write down the general tendency of Puritans in matters of society?

**Ans.** The general tendency of the Puritan was anti social, "*Beauty in his eyes was a snare and pleasure a sin; the only mode of social intercourse which he approved was a sermon*". As **Macaulay** puts it, he hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectator. The Puritans thus stood for (1) Church reform, (2) For the reform of social life according to their austere ideals, (3) For the ideal of liberty, both religious and political- man should be free to worship according to his own conscience unhampered by the state.

### 4. What was impact of the accession of James I to the throne on the royal compromise in matters of religion?

**Ans.** The wise Elizabethan compromise in matters of religion, broke down with the accession of James I to the throne. The extremists- the Puritans and the Jesuits (extreme Catholics) - had never taken kindly to the Church of England, based largely on a compromise between the Catholic and Protestant claims. But these extremists dared not raise their voice as long as the popular and tactful Queen ruled the destiny of the nation. But the extravagance and immorality of the Court under James I, his ignorance of the English tongue, and the consequent failure to communicate with the people, his uncouth appearance and awkward manners, his theory of the Divine Right of Kings advanced as a justification of his despotic rule, and the fact that his queen was a catholic, all contributed to his unpopularity and the antagonism of the people.

**5. What was the impact of critical temper during the reign of James I on literature?**

**Ans.** This was a great gain for the Puritans. The ordinary citizen sympathized increasingly with Puritans with their emphasis on thrift and economy, and the purity of the home. Criticism of the church and the court increasingly became more vocal and wide spread and resulted ultimately in the civil war and the beheading of Charles I. The critical temper of the age is reflected in its literature- poetry, prose and drama. *The times were out of joint and pessimism and satire are the natural result of the dissatisfaction with the existing order*, The melancholy pose of the 1590's and the early years of the 17<sup>th</sup> century is not a mere affectation : it is an expression of the inner gloom and frustration of the age. It is *also seen in the morbid pre-occupation of the writers of the age with the themes of decay, dissolution, disease, sickness and death.*

**6. Who were 'Cavaliers' and 'the round Heads' ?**

**Ans.** During the reign of Charles I, no compromise was possible between the despotic Charles and Parliament consisting mainly of elements hostile to the King. The stress and strain in national life increased resulting in the *civil War* between the King and the Parliament which broke out in 1640. The nation was divided into two factions – the supporters of the King, known as the Cavalier's and the supporters of the Parliament, mainly Puritans, known as 'the Round Heads.'

**7. What was the impact of war between the king (Charles I) and the Parliament on literature?**

**Ans.** The war had an adverse effect on literary activity and there was a general decline in standards. As a result of Puritan opposition, there was a complete collapse of drama, and the theatres were closed down in 1642 ; King Charles I was beheaded in 1649, and the royal family together with a few staunch supporters, sought shelter in France. A strong Puritan government or commonwealth, headed by Cromwell in 1659 the Puritans ruled the country, and entertainment of every kind was banned.

**8. What do you understand by the two worlds of writers?**

**Ans.** The medieval world-order was disintegrating in the first half of the 17<sup>th</sup> Century. This is so much so the case that it has become usual to speak of "the two worlds" of writers like Donne—the disintegrating medieval world of Scholastic Philosophy, Science and Metaphysics, and the rising world of the New Philosophy.

**9. Write the chief features of the medieval world.**

**Ans.** The chief features of the medieval world-picture may be summarized as follows:

- (a) The universe was still conceived, according to the old Ptolemaic astronomy, as a vast system of concentric spheres with the earth at the centre.
- (b) From matter upto God, there stretched a continuous 'chain of being', in which man formed the vital central link.
- (c) A complicated harmony was manifest in constant correspondences between different planes of existence. Man was the 'microcosm', a little world, reflected in miniature the organization of the whole universe.
- (d) Human temperament was the result of varying blends of the four corresponding bodily fluids or 'humours', choler, blood, phlegm and melancholy (black bile).
- (e) In such a conception of the world and man's place in it, physics, physiology, psychology, philosophy and religion seem to the modern mind to be hopelessly intermingled.

- (f) Knowledge was still based to a considerable extent on the authority of earlier writers, on traditional theology, or on analogies. The road to learning was still the traditional one of grammar, rhetoric, and logic, and university education was still largely medieval in conception and method.
- (g) Above all, Faith and Reason were not commonly set in opposition to each other, and their spheres were not sharply distinguished.

**10. What did the term “the New Philosophy” signify during the Puritan age?**

**Ans.** The term the “New Philosophy” was used to designate experimental or empirical science. The Renaissance itself had done much to widen the mental horizons of the age, and induce newer modes of thought. The discoveries of Columbus and the other navigators and explorers had changed the map of the world and fired imagination with immense possibilities and opened out new vistas. *The re-discovery of Greco-Roman humanistic culture, art and literature, gave a knock out blow to medieval ascetic and other worldly outlook.* The medieval cosmology and philosophy were shaken by the rise of the new philosophy. The ‘New philosophy’ was already catchword at the beginning of the century, and by the Restoration scientific experiment was achieving a fashionable status.

**11. How is Ben Jonson different from Shakespeare in his art of characterization his plots?**

**Ans.** Jonson’s plots are his own, while those of Shakespeare are borrowed from history, Both English and Roman, and from contemporary plays, novels, etc. Ben Jonson, in this respect is much more original. But, it must be admitted that though, Ben Jonson is more original, Shakespeare shows much greater art and skill in the handling of his plots. The different elements are well knit, and the result is a harmonious, organic whole. Ben Jonson does not have such a sense of plot, and in his later comedies his plots tend to disintegrate. Shakespeare’s plots, despite all their extravagance, are artistically knit, and create an impression of the richness and fullness of life.

**12. Write a short note on the breakdown of Medieval ideas.**

**Ans.** The new astronomers exploded the Cosmology of Aristotle and Ptolemy. Earth no longer remained the centre of the universe: the sun was no longer supposed to move round it, but it was shown that it was the earth which moved round the sun. Thus Man’s faith in his own importance and that of his planet was shaken. The invasion of the old Cosmology by the New Philosophy brought a sense of disorder, dissolution and decay of the Cosmos. This sense of disorder and decay is the subject of the works of many writers. *Puritan age was an age of transition in which the old order collided with the new, and writer like Donne were virtually suspended between two worlds, the Old World of Decay, and the New World of progress.*

**13. Which type of scholastic changes occurred as a result of break down of Medieval ideas?**

**Ans.** The collision of two worlds is best seen in the changes that were introduced in university curriculum. Logic, rhetoric and theology were the main subjects of study in the medieval set up; now growing importance was attached to the study of astronomy, mathematics, physics, chemistry and other sciences. *The Royal Society for science* was founded and Scholasticism came to be regarded as a term of contempt. Faith in Alchemy was soon gone, and its place was taken by the study of chemistry.

**14. Point out the differences between Ben Jonson and Shakespeare as a dramatist.**

**Ans.** Ben Jonson and Shakespeare were the two great dramatists of the Elizabethan age. They were contemporaries, but the two differed sharply from each other as dramatists. Indeed, Ben Jonson

has always provided the typical antithesis to Shakespeare. He has always been contrasted with Shakespeare and this has come in the way of his recognition and popularity. He was a great dramatist but the Shakespearean shadow has obscured his real greatness for one thing, he is more original than Shakespeare, Shakespeare always sailed with the popular wind, but Ben Jonson had the guts to stand up against the general current.

**15. Describe Machiavelli's influence on literature during the age of Puritans.**

**Ans.** Machiavelli's *The Prince* was widely read, but its teachings were largely misunderstood. Machiavelli was understood to provide a materialistic and satanic interpretation of the world order. Spiritual and moral theories of the governance of the universe were rejected. It was not God but Satan who was the supreme power. That is why, weakness, ingratitude, ill-will, wickedness, cruelty, etc., are essential elements of human character and society, and religion is merely an instrument of exploitation in the hands of kings and princes. This materialistic view, tinged with Satanism, clashed with the Biblical and Christian interpretations, and a diabolic creed, a faith in cynical self-seeking and aggression, was thus inculcated. Under the impact of such theories, the hero turned villain on the Jacobean stage, and diabolism-ruthless self-seeking to the utter disregard of all moral and humanitarian considerations—became the dominant theme even of such great dramatists as Webster and Tourneur. Faith in the older world-order was thus shaken, but a new and more stable order had not yet evolved. Man was literally caught between 'two worlds' and disillusionment, fear and anxiety, born of uncertainty, were the natural result.

**16. Give reasons why Ben Jonson is said to be inferior to Shakespeare in his art of characterization.**

**Ans.** Ben Jonson is far inferior of Shakespeare in his art of characterization.

1. His characters are all drawn from the lower strata of society. We miss in his comedies the refined and brilliant characters drawn from the upper classes such as we find in a Shakespearean comedy. Shakespeare draws his characters both from the upper and the lower classes, and in this way his plays are more realistic and life-like.
2. Ben Jonson's characters are flat. They do not change and grow psychologically, as do the characters of Shakespeare.
3. Ben's characters are simple; they are not the many-sided personalities of a Shakespearean comedy.
4. Ben's dramatic personages have meaning and significance only in the situation in which they are placed. They cannot be appreciated out of their respective situations. There might be some exceptions, as Brainworm and Bobadill, but as a general rule his characters do not have a personality apart from the stage. Shakespeare's characters are not hampered in this way.
5. Ben Jonson could not draw convincing female characters; but a number of brilliant, beautiful, glittering heroines dance across the stage of a Shakespearean comedy. We have only to call to mind Viola, Rosalind, Beatrice, Portia, etc., to realize Ben's inferiority in the respect.

**17. Comparing with Shakespeare describe the nature of Ben Jonson's comedy.**

**Ans.** Ben's comedy is classical, while that of Shakespeare is romantic. Ben writes in accordance with the classical rules of dramatic composition. He observes the three unities, and does not mingle tragedy with comedy. Shakespeare throws all such rules to the wind and allows his imagination free play. Ben's comic aims were realistic and satiric. The plots of his comedies

are all laid in London, and his characters are common London types. His aim was to sport with human follies and affectations.

**18. Write few lines about autobiographical nature of Milton's writings.**

**Ans.** *Milton's poetry is intensely autobiographical.* It is in fact, the mirror to his own life. In this respect he is quite different from Shakespeare whose objectivity is the marked feature of all his plays. It is very difficult to say where Shakespeare is to be seen among his characters, but Milton can be seen and felt in almost all that he has produced. His early poems, L. '*Allegro* and II *Penseroso*, reflect the moods of young Milton, Satan is Milton, the arch rebel and lover of liberty, and the hero of *Samson Agonists* is also a reflection of the blind poet fallen on evil days. In the *Sonnets*, his emotions find a more direct expression.

**19. Describe religious tendency in Milton's writings.**

**Ans.** All through his life, *Milton's religious fervour* was unshaken. Even his enemies did not deny his sincerity. It is seen even in his early sonnets. It persists upto the end, growing deeper and more intense. In *Paradise Lost*, for example, his chief motive is to "Justify the ways of God to men" This religious tendency is apparent in (1) The choice of religious subjects, especially in the later poems, (2) The sense of responsibility and moral exaltation, (3) The fondness for preaching and lecturing, which in *Paradise Lost* is a positive weakness (4) The narrowness of outlook strongly Puritanical, seen in his outbursts against his opponents (*as in Lycidas*) in his belief regarding the inferiority of women, and in his scorn for the, "miscellaneous rabble".

**20. Write some points showing classical bent in Milton's writings.**

**Ans.** His classical bent is apparent in (1) his choice of classical and semi-classical forms—the epic, the classical tragedy, the pastoral, and the sonnet (2) the elaborate descriptions and Homeric similes in *Paradise Lost*, (3) the fondness for classical allusions with which his poetry is heavily burdened—he is the most learned of English poets, and (4) the dignity of his style and the precision and care in the selection and use of words.

**21. Which type of verse is used by Milton in his poems?**

**Ans.** Milton employed rhymed verse for his early poems, *Ode on the Morning of Christ's Nativity*, L' *Allegro* and II *Penseroso*. These poems reveal- his superb handling of rhymed verse. But soon he discarded rhyme in favour of blank verse. Thus he became the first poet to adapt blank verse to non-dramatic poetry and also to use it with the touch of a master.

**22. What is the chief characteristic of Milton's blank verse?**

**Ans.** In Milton's blank verse, there is the "overflow" of sense from line to line. This is a characteristic which Marlowe had already imparted to the blank verse. Milton carries it a step further. His sense does not stop at the end of a line, but over-flows from one line to another, till the sense is completed.

**23. Name those historical events which deeply influenced the life and literature of the age of Dryden.**

**Ans.** There are three historical events which deeply influenced the life and literature of the age of Dryden. They are : the restoration of Charles II to the throne in 1660; the religious and political controversies, and the Popish Plot; and the Golden revolution of the year 1688.

**The restoration: Increased immorality.**

The Restoration of Charles II to the English throne brought about a revolution in English Literature. The Puritan regime of Oliver Cromwell had been too severe; it had suppressed too many natural



impulses. With the Restoration there was a violent reaction against the Puritan restraints. Now released from restraint, society abandoned the decencies of life and the reverence for law itself, and plunged into excesses more unnatural than has been the restraints of Puritanism. It seems as if "England lay sick of fever." The King was a thorough rake, had a number of mistresses and numerous illegitimate children. This immorality and levity of the age is reflected in its literature, specially in the Drama, which once more came to its own after the reopening of the theatres. The plays of Dryden, the most representative poet of the period, reflect this immorality and coarseness of life in ample measure.

Unspeakable vile in his private life, the King had no redeeming patriotism, no sense of responsibility to his country even in his public acts. He gave high offices to black guards, stole from the exchequer like a common thief, played off Catholics and Protestants against each other, disregarded his pledges, broke his solemn treaty with the Dutch and with his own ministers, and betrayed his country for French money to spend on his own pleasures. The great Fire of 1665 and *the plague* that followed were popularly regarded as suitable punishments for the sins of the profligate and selfish King. Practically, the whole of London was burnt and countless died of Plague, thousands fled from London to the countryside. While London was burning and the people were suffering, the King and his nobles kept up their revels. They roamed the streets, abducting and seducing the women of peace-loving citizens.

The court of such a King was equally dishonourable. The Parliament was dominated by young men who vied with the King in passing laws for the subjugation of the church and the state and in their thirst for revenge on all those connected with the Puritan government of Cromwell. The House of Lords was largely increased by the creation of hereditary titles and estates for ignoble men and shameless women who has submitted to the lust of the King, Even the judiciary grew corrupt. The valiant Dutch navy swept the English fleet from the sea, and only the thunder of Dutch guns on the Thames could awake the pleasure-drunk nation from the awful lethargy that had over taken it.

**24. Who were the Whigs and the Tories?**

**Ans.** The Restoration age witnessed the rise of the two political parties, *the Whigs and the Tories*, which were to play such a leading role in English politics for a long time to come. The country was divided into two political parties: (1) The Whigs, who sought to limit the royal power in the interests of the people and the Parliament, and (2) the Tories, who supported the 'Divine Right' theory of king, and strove to check the growing power of the people in the interests of their hereditary rulers.

**25. What was impact of the rise of two parties (the Whigs and the Tories) on literature?**

**Ans.** The rise of these political parties gave fresh importance to men of literary ability, for both parties tried to enlist their support and bribed them with places and pensions. Hardly a writer of the day is free from this political bias. Dryden, for example, was a Tory and he ably advocated the cause of his monarch.

**26. Shortly describe religious condition of restoration period which affected the writings of the time.**

**Ans.** The supporters of the previous regime were fanatically persecuted. The nation was predominantly Protestant, and the Catholics laboured under a number of disabilities. They were suspected, had to pay higher taxes, and were not permitted to hold any office under the Crown. This intense hatred for the Catholics colours all the writings of the time.

**27. 'Shortly describe those religious and political conflicts which are reflected by the poems of Dryden such as *Absalom and Achitophel*.**

**Ans.** As Charles II had no legitimate child and heir, it was certain that his brother James, a Catholic, would succeed to the throne. Therefore, attempts were made to exclude him from the throne and to supplant him by the Duke of Monmouth, the favourite, though illegitimate, son of Charles II. This controversy directly led to the so-called Popish Plot, sworn to by Titus Oates. The popular frenzy was fanned by lies of all sorts, and vigorous efforts were made by the Earl of Shaftesbury to exclude James from the throne and secure it for the Duke of Monmouth. The King sided with his brother, Shaftesbury was overthrown, and the way was cleared for the accession of James. The famous poem of Dryden, *Absalom and Achitophel*, is only one of the countless works which reflect these religious and political conflicts of the day.

**28. Briefly describe the Bloodless revolution of 1688.**

**Ans.** James II ascended the throne in 1685. By various intrigues and underhand means, he tried to establish Catholicism in the country. By his misrule, he made himself entirely unpopular within four years. The nation as a whole rose against him. The Bloodless Revolution of 1688, which called the Protestant William and Mary of Orange to the throne, indicates that the country was restored once again to health and sanity, after the fever of immorality and corruption from which it had suffered since the Restoration.

**29. What is the main basis on which the Heroic tragedy or the Heroic play has been criticized?**

**Ans.** The Heroic Tragedy or the Heroic play, like the Comedy of Manners, is a peculiar product of the Restoration era. It has often been condemned as unnatural and artificial. **L.C. Knights** criticises it as being alien to the soil. The fact is that it should not be judged by the standards of Shakespearean tragedy, but rather as a reaction to it.

**30. What were the reasons behind the rise of the Heroic play?**

**Ans.** It arose, first, as a reaction to Shakespeare, because it was felt that nothing more could be done with the Shakespearean type of tragedy, and if they wanted really to excel and do something new, they must explore fresh fields. Secondly, it arose mainly to satisfy the social, moral and artistic needs of the age, and it lived so long as it satisfied those needs, '*It came into existence in response to the spiritual needs of a tired, disillusioned and decadent aristocracy*'.

**31. Write a short note on the artificiality of the Heroic play.**

**Ans.** The heroic play is an aristocratic growth, at once lofty and artificial. It does not deal with the real world and its problems. Rather, it creates a mechanical world of its own, in which life is lived at a heightened level, and to which real suffering can hardly penetrate. It is a "*heroic world*", not a "*tragic one*", a world in which all the limitations of human nature are forgotten and man is encouraged to believe that he has absolute power over his actions and circumstances. Pure emotion, more particularly the inflated emotions of love and honour, is regarded as an end in itself. Reality is kept out, and this is regarded as a distinction rather than a fault. Thus the heroic tragedy creates an "*escape-world*", for a degenerate aristocracy and provides them with the vicarious satisfaction of doing great deeds.

**32. Do you think that the Heroic play is an imitation of the Epic? Give argument in favour of your answer.**

**Ans.** *The Heroic Play* is basically different from the older tragedy, and is to be understood with reference to the laws of the epic or heroic poem rather than to those of the tragedy. **Dryden**

defined it, “as an imitation, in little, of a heroic poem”, He noticed the great affinity between the two genres, the end is the same, the characters are the same, the action and passions are the same, only the manner of conveying them is different. Epic does it rough narration, while the heroic play uses action and dialogue for the purpose.

**33. How can you say that the Heroic plays are incredible and supernatural?**

**Ans.** Just as in the epic so also in the heroic play, probability is stretched to the farthest limit. As in the epic, the writer is not limited even by, “the extremest bounds of what is credible”. The introduction of the supernatural is therefore, justified on the same grounds as in an epic. Thus, “ancient critical doctrines” are used to justify the use of the improbable to satisfy restoration. “Craving for romance.”

**34. ‘Heroic plays are Epic Grandeur’ explain in short.**

**Ans.** The heroic play was thus invested with, “the greatness and majesty of a heroic poem.” It was not to hold merely a mirror to nature, but to magnify reality. It was the representation of nature, “but nature raised to a higher pitch.” The plot, the character, the wit, the passions, descriptions, were all to be exalted above the level of common converse. The style was also to be made epic. It was not to imitate conversation of real life too closely, since sublime subjects ought to be adorned with the sublimest, and the most figurative expressions.

**35. What were the purposes of the Heroic play?**

**Ans.** The Purpose of the Heroic play was not to arouse “pity and fear” but admiration. “Admiration”, as used by the writers of the age, was an ethical term. The purpose of an epic was to instruct princes, and this was also the purpose of the heroic play. Now instruction through example is much more effective than through precepts. This “admiration”, or teaching through example, which is admired and imitated, was accepted as the legitimate function of the drama. Dryden emphasized three virtues, *Volour, Duty and Love*, for which the poet should arouse admiration. The dramatist must present “patterns of virtue” in his plays.

**36. Write a brief note on the chief character hero, of the Heroic plays.**

**Ans.** Since the function of tragedy was to arouse admiration, the hero had to be one who had no conceivable frailty, and who existed only to arouse wonder and admiration. This could not be the case if he had a “*tragic flaw*”. The character of the hero was thus heightened to an incredible extent, and he was made perfect and invincible. He was invariably presented as a superman, acknowledging no power above his own. Even Fate or Destiny was a play thing in his hands; he was the maker of his own fate and circumstances. To invest him with a gigantic stature, he was placed in a high social rank. “No heroes of any tragedy were ever so renowned and illustrious as the heroes of this period.” It was an age which believed in the Divine Right of Kings, and so greatness was tied to rank and birth. More often than not, he was a king, a king of kings.

**37. What was the main theme of Heroic plays?**

**Ans.** Just as the theme of an heroic Poem is Love and valour, so also Love and Valour are themes of a heroic play. Admiration is aroused by the representation of these qualities. The dazzling feature of the heroic play is the hero who is superman and in whom are embodied the typically romantic qualities of *Love and Valour*. Valour is the outstanding trait of his character. He is a great warrior and he sweeps across the world in quest of glory and honour. He performs incredible feats, conquering “a few million soldiers are a mere trifle for him.” (Sattle’s conquest of China). But he is not a mere warrior, a mere men-killer; he is also a lover of extraordinary emotional capacity. His love is so sudden and intense that it surprises everybody including himself. He

throws away the entire universe in the pursuit of his love. The audience is amazed at such superhuman devotion and loyalty. Moreover, this love is not a mere physical passion; it is a virtue, "an heroic passion". It kindles in the soul, "honour's fire" and so the lover is eager to be, "worthy of his desire". To be worthy of his beloved, he must be a man of "honour" and "honour", includes all possible moral and spiritual qualities. *Heroic love purifies the hero of all base desires and makes him a fit object of admiration.*

**38. What is meant by concernment of Heroic plays?**

**Ans.** Love does not arouse only admiration, it also arouses "compassion" or as Dryden called it "concernment". It involves so much pining and whining on the part of the lover that in the true romantic tradition he is always on the verge of dying. This "*lethargy of love*" is the only weakness of the great Hero. It paralyses his will. It makes him a captive, helpless and pitiable. He fawns on, and flatters, his beloved, and faints and swoons. He passes from love to jealousy, from hope to despair, from crisis to crisis. All prostrate at the feet of his cruel lady-love he pleads, "Without your pity and your love I die."

**39. What complications are plotted in the story of the Heroic plays?**

**Ans.** The heroic play presents sudden turns of fortune, often caused by love. Complications arise such as two men may love the same woman or vice-versa, or the lovers may be father and son, or two brothers or two friends. The complications lead to a variety of adventures, and we are concerned, about the course of events and the fate of the hero.

**40. Write a short note on the 'ending of the Heroic plays'.**

**Ans.** Because the heroic tragedy arouses only "admiration" and "concernment", an unhappy ending was not considered as appropriate or necessary for it. There is no place for tragic awe and sense of waste in a heroic play. Dryden discarded the unhappy ending. The aim of the playwright was to extol some great hero and this naturally made an unhappy ending quite unsuitable. Heroic play is a play offering one sensation after another, arousing hopes and fears, and at last making the event happy to the infinite surprise and wonder of the audience. The hero does not die in the end. He is virtuous, and so virtue must be rewarded. It is only then that the people would follow the virtuous example of the hero. Poetic justice was, therefore, considered necessary in the interest of moral edification.

**41. Describe sensationalism as an essential feature of the Heroic plays.**

**Ans.** Sensationalism is an essential feature of the heroic plays. The admiration in the heroic play is not aroused merely by the contemplation of the virtues of the hero; it is also mere physical wonder at the sight of the strange, the marvellous and the terrible. Themes are taken from the past, and the action is laid in some far off place to provide the charm of novelty and to make the "great actions" credible. This helped "admiration", and remoteness caused willing suspension of disbelief. Ghosts, spirits, goblins, operatic elements, scenic effects, stirring actions, bustle and turmoil, are all used to dazzle and stupefy the contemporary novelty seeking audience. The theme is taken from past history so that the dramatist may claim more reality for his absurdity. The setting is always foreign and unfamiliar, and the time remote, and in this way the dramatists try to procure, "willing suspension of disbelief", for the incredible in their plays.

**42. What was the aim of sensationalism in the Heroic play?**

**Ans.** The structure of the plays is also determined by similar considerations of sensationalism. The aim is not to depict human passions but to exhibit sudden and surprising turns of fortune to the delight and surprise of the audience. These turns of fortune do not depend on the actions

of the hero but are brought about by a change in Fortune's wheel. Thus Fortune, something extrinsic, is brought in, and "Nature, Probability and Sense are violated." There are surprising impossibilities.

**43. What was the main reason behind the reaction against the Heroic play? Briefly describe the first step of this reaction.**

**Ans.** Reaction against the manifold extravagances of the heroic play began quite early. The heroic play could provide romance and heroism, but it could not meet any larger demands. Soon there was a longing for 'nature' and 'reality.' Its artificiality, its improbability, its extravagance, its lack of genuine human passion, doomed it to an early and natural death. Reaction began with Dryden's *Preface to Aurangzeb* where he bids farewell to his, "long loved mistress rhyme", is stung with shame at the greatness of Shakespeare and his comparative littleness, and decides to return to Nature. *The Rehearsal* (1672) set the fashion and henceforth the ridicule of the heroic play became the order of the day.

**44. Point out general tendency of reaction against Heroic play described in Dryden's 'All for Love'**

**Ans.** All for Love, staged in 1677, not only signified the downfall of the old tragedy, but also heralded the emergence of the new- *the sentimental-tragedy or she-tragedy*. The new tragedy is called 'She-tragedy, because in it the central figure is a woman, and it is sentimental because in it there is excessive indulgence in emotion. Dryden's All for Love is a transitional play, showing the features both of the heroic play and the new *She-tragedy*. It was avowedly written in the imitation of, "*divine Shakespeare*" and it was supposed to herald the, "triumph of nature", and the triumph of nature meant the death of the heroic play. Soon 'admiration' was not longer regarded as the prime emotion, but human sympathy for men and women caught in the vortex of events.

**45. Describe the way of setting of the Comedy of Manners.**

**Ans.** *The Comedy of Manners* is a peculiar product of the Restoration era, and it reflects the very spirit of the age. It depicts faithfully the life and manners of the "genteel" society of the day. It depicts a small world which has a distinct territory of its own—fashionable parks and coffee houses of the London of Charles II's time. Its setting is always provided by the public parks, like Hyde Park, St. James' Park, Mulberry Garden, and fashionable clubs and taverns, and the houses and drawing rooms of the aristocratic and leisured classes of the time. Its dramatic personages seldom move out of this charming world unless it be in search of some sex intrigue with the wife of a citizen or a common merchant or trader.

**46. Show that wit is the distinguishing feature of the comedy of Manners.**

**Ans.** The Comedy of Manners reflects several aspects of restoration life and society, specially of the upper class life. It imitates the conversation of refined gentlemen, and thus it is claimed that it reflects, "The improvement in our language which has taken place since the time of Ben Jonson." Specially, it reflects the refinement in the "*the courtship, raillery, and conversation*", of contemporary ladies and gentlemen. There is more wit in their conversation than even in the poetry of the poets of the past. Wit, "*the saying of fine sparkling things*", is the distinguishing note of this comedy.

**47. What is the weakness of characterization of the comedy of Manners?**

**Ans.** Wit is such a dominant feature of the comedy of manners that often it does violence both to character and plot. Characterisation is not regarded as the chief concern of the comic playwright.

His function is performed if the characters say number of “smart and witty things.” Even the fools are infected with wit; they too say witty things. They over-flow with smart things and are distinguished from the *true wits*” by being called “*Coxcombs*”, though they deserve not the name. Congreve believed that characters in a comedy should be properly distinguished from each other, and yet he himself failed to distinguish between the characters of “Wit-woulds” and “True-wits”. The wit of one person is not distinguished from that of the other. It is impossible to distinguish between people of “wit”, “good manners”, etc, and those who are not gifted in these matters. It is only because they have been given proper names that we can distinguish between one character and another. Too minute a characterization seems to be incompatible with the Comedy of Manners.

**48. Describe art of love making in the comedy of Manners.**

**Ans.** The heroine of the comedy of manners is of a new type—the emancipated woman—and so, the approach to love is sharply different from the traditional one. As matter of fact, “the emancipated attitude to love and gallantry explains the distinguishing features of the comedy of manners. “The age is proud of its improvements in the art of love making. The new, “Brisk, gay way”, of making love presupposes that both men and women are equally witty and emancipated. The wit-combat presupposes two equals, Wit must be foiled by wit.—“*it is the most essential feature of the comedy of manners that a witty lover and an equally witty mistress wage a war of wit against each other, till in the end, without any trace of romance or sentiment, in fact, very often purely to be rid of each other, they dwindle into husband and wife.*”

**49. What attitude towards sex has been shown in the comedy of Manners?**

**Ans.** The amorous pair in this new comedy is free and frank in all things. However, the heroine fully understands that if she errs, she does so at her peril. So she is free in expression, but not in action. *The attitude towards sex is a rationalized one.* The woman is treated neither as goddess, nor as plaything of men, nor as an object of pleasure, but as the companion of man with her own enchanting personality, which is to be exploited and won not by devotion or lust, but by intelligence, grace, brilliance of wit, and charm of manners. The new comedy presents a subtle and delicate stage between passion and appetite and hence its appeal to modern times. Both the sentimental and the sensual are out of place in this comedy. The lovers love the game of love, “the chase” They want to continue the game of love up to the very end. This conception of love and courtship leads to an ideal marriage in which the lovers prefer to retain the more agreeable names of Mistress and Gallant. It is a polished courtship in which passion gives place to manners. Nothing should be in excess, neither passion nor indifference, neither boldness in men, nor coyness in women—the attitude must be easy and graceful.

**50. What were the causes of decline of the comedy of Manners?**

**Ans.** The world of the comedy of manners is one agreeable trifling, of leisurely amusement, and it lives by the sheer brilliance of its style, grace and artificiality. Business and other considerations of the everyday world are left behind. Such an artificial and unnatural genre cannot endure for long. By its very artificiality it soon grows tiresome. As **Dryden** realized, “pure comedy of wit is capable of realization only in a few brilliant scenes, repartee alone is not sufficient to sustain a whole comedy”.

## UNIT

# 4

## AUGUSTAN AGE : 18TH CENTURY LITERATURE

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**1. Make a comment on the age which is said as the peace of the Augustans.**

**Ans.** Saintsbury refers to the age as *The Peace of the Augustans*. However, the epithet is rather misleading, for this peace was rather superficial and apparent. It was in reality an era of tensions, of great stress and strains – rural and urban tensions, tensions between the Puritans and the courtly upper classes, and fierce political and civil strife.

**2. What was the status of Whigs and Tories in Augustan age?**

**Ans.** The rise of the two political parties, the *Whig and the Tory*, goes back to the reign of Charles I. But in the early 18th century, the party spirit was more rampant than ever before. Everyone was either a Whig or a Tory. Addison tried his best to humanise the age, and calm political passions through his articles in the *spectator*. Both parties tried to secure the help of men of literary ability, and the authors now acquired an importance and an influence which they had never enjoyed before. Gradually, they became independent of the patronage of the rich and powerful. “It was the golden age of political pamphleteering and the writers made the most of it”. The puritans looked down upon the upper classes as immoral, and the courtiers called the puritans hypocrites.

**3. Write a short note on the significance of the coffee houses during Augustan period.**

**Ans.** Politicians were gregarious by nature, and increased activity in politics led to a great addition to the number of political clubs and coffee-houses, which became the center of fashionable and public life. These coffee-houses were entirely dominated by the party. People gathered there to show their ‘wit’, discuss the news of the day, and forecast the fall of one, and the rise of another. A whig will never go to a Tory coffee-house and vice versa. Swift once declared that this party spirit infected even the cats and dogs. It was natural that it should infect literature also. “Books were seldom judged”, says John Dennis, “On their merits, the praise or blame being generally awarded according to the political principles of their authors.” An impartial literary journal did not exist in the Age. These coffee houses gave rise to purely literary associations such as the famous *Scribblers* and *Kit-cat* clubs. They were popular haunts of fashionable writers, and they figure so prominently in the writings of the period. As the press was frequently used to hurl abuses at personal or political adversaries, the rise of satire was the natural result.

**4. Describe the barbarity prevalent in the first half of the 18th century.**

**Ans.** During the first half of the 18th century, England was in many respects, uncivilised. Roads were dangerous and infected with robbers, so that it was unsafe to go out after dark. The police and the watch were inefficient and helpless. Men of letters were openly attacked and beaten by the poets or politicians when they had criticised or vilified. Pope, too was threatened by Ambrose Phillips with a rod, which was hung up for his chastisement outside Button’s coffee-house. At a later period, when his satires had stirred up a nest of hornets, the poet was in the habit of carrying pistols, and taking a dog for his companion when walking out at Twickenham.



**5. What was the marital status of women during 18th century in England?**

**Ans.** Ladies were often entangled in matrimony by force or trickery. Sham marriages by sham clergymen were frequent, and gave rise to many evils. Girls of beauty or fortune were often abducted and married by force. Marriages of a more lawful kind were generally conducted on business principles. They were settled and arranged by parents or guardians, who were guided solely by profit motive.

**6. What was general status of women during 18th century?**

**Ans.** Ladies were treated with scant respect and their social status in general was low. They were addressed in a tone of gallantry, as if they were totally devoid of understanding. Often compliments paid even to unmarried girls were indecent, and look like love-making. *The Rape of the Lock* is an epitome of female vanity and frivolity. They were generally treated as little children, pretty triflers, better fitted to amuse men than to elevate them. Even Addison treats them like inferior beings, devoid of all commonsense, and dwells upon their foibles, on their dress, and on the thousand little artifices practised by them. The frivolity of women is a theme on which the writer of the day harp constantly.

**7. Why is it said that the later half of the 18th century is an age of reaction?**

**Ans.** The later half of the 18th century is an age of reaction, an age of transition, an age in which there is a marked conflict between the old and the new. The men of Pope's time had reacted against the immorality of the Restoration era and the excesses of the metaphysicals. They made reason and good sense as their guides, developed a rigid formalism, distrusted emotion and enthusiasm, so that the atmosphere of their life and writing became hard and dry. In the age of Dr. Johnson, we find that there is a reaction against the self-complacency, the artificiality, the formalism and intellectuality of the previous age. *There is renaissance of feeling*, and awakening to the wonder and mystery of the world around. "The emotions, long repressed, were now reinstated and all life was modified in consequence" (Hudson).

**8. Why and how does the Augustan age witness itself as an age of humanitarianism?**

**Ans.** This was an age of rise of sensibility. A natural consequence of the rise of sensibility is the widening and keeping of sympathy with all living beings. Man now become more humane. This humanitarianism of the age is reflected in the frequency and vigour of the protests which were made against the brutality and callousness of society.

**9. Write a short note on the rise of democracy.**

**Ans.** All this resulted in the rapid growth of the democratic spirit. Stress was laid on the essential qualities of man as man and not on his birth and breeding. People became increasingly familiar with the notions of liberty, equality and fraternity. They claimed their rights, and protested against the countless absurdities and evils of existing social order. As yet there was no upheaval : everything was apparently calm and settled. But beneath the surface, social and political unrest was growing. Says E. Albert, in this connection, "New ideas were germinating; new force were gathering strength; and the Revolution, when it did come in 1789, was only the climax to a long and deeply diffused unrest." The writings of Rousseau and other makers of the French Revolution fired all Europe with revolutionary ideas, and stirred literature to the depths.

**10. Why is 18th century known as the Augustan age?**

**Ans.** The age of Pope and Johnson is known by a variety of names. The poet Goldsmith was the first to call it, "the Augustan Age". Just as the reign of King Augustus in Italy was the golden age

of Latin literature, so also the early part of the 18th century was the golden age of English literature.

**11. How can you say that pope's couplets are not monotonous?**

**Ans.** Pope's couplets seem to be monotonous only to a careless reader, but careful examination reveals the immense variety and rapidity of movement that he has imparted to his couplets with great skill. *Variety is introduced, (i) by varying the depth of the caesura.* Sometimes, the pause is so shallow or slight that there seems to be no pause at all, and at other times it is quite weighty and deep. *(ii) variety is introduced by accent variation.* Normally, there should be only five accents, but in Pope's lines there are sometimes four and sometimes six and that is why Pope has remained inimitable upto this day. He has left the stamp of his genius on the heroic couplet. *(iii) variety movement are introduced by the skilful manipulation of liquid consonants and alliteration.*

**12. What is meant by poetic diction?**

**Ans.** By Poetic Diction, we mean the choice and arrangement of words, so as to achieve the desired effect. It differs according to the subject, the literary form, and the age in which a particular work is written. In every age poets have developed their own poetic diction which markedly differs from the speech of everyday life. In good poets, poetic diction varies according to the character who is supposed to be speaking at a particular moment, *i.e.*, it is in character.

**13. What devices have been used by Pope in his poetic diction?**

**Ans.** Pope, and other writers of the pseudo-classic school, paid more heed to their poetic diction than any other poet in the language. The most important elements in Pope's poetic diction are *periphrasis or circumlocution, personification* of inanimate abstractions, and frequent *Latinisms*. Another device used by Pope to achieve his ends is *antithesis, i.e.* the opposition or bringing together in the same line of the great and the small, of the insignificant and the significant. This device has been used throughout *The Rape of the Lock* and is the poet's chief means of creating the mock-heroic effect.

**14. What do you mean by periphrasis or circumlocution?**

**Ans.** By periphrasis or circumlocution, we mean a roundabout way of expression, or the expression of the sense of one word in many words. Pope used this device to overcome the use of words which were considered low, mean or commonplace. Thus Pope does not use "fish" because it was considered a low word, but "funny prey", he does not use "cup" but "earth of Chine." *Latinisms* and *personifications*, too, are frequently used by him for the same reason, *i.e.* to achieve elevation and dignity. The use of "sol", "irriguous" and "umbrageous" and only a few examples of the poet's Latinity. *Personifications* not only impart elevation but also force and concentration.

**15. On what grounds have Pope's style and diction been criticised?**

**Ans.** Pope's style and diction have been criticised as artificial and unnatural. It has been called mechanical and affected. It has also been pointed out that he lacks spontaneity, grace, and ease of manner. There is much in him which seems to be forced and laboured. The qualities of lucidity, clearness and logic are prosaic. The true poetic qualities are poetic rapture, intensity, the glow of passion and imagination. His poetry is devoid of all these elements; he has only wit and no originality. He spins out common-places with a mechanical regularity which becomes dull and monotonous.

**16. What is the place of satire in Pope's literature?**

**Ans.** Satire predominates in the works of Pope. Even a cursory glance at his poetry reveals that the major part of it consists of satire or is satiric in spirit. *The Rape of the Lock*, *The Dunciad*, *Moral Essays*, *Satires and Epistles of Horace Imitated*, are the best of his satires.

**17. What is the aim of Pope's satire?**

**Ans.** He was extremely vindictive. *The aim of his satire is to cause pain to his enemies.* His vindictive nature did not spare even ladies with whom he had once been on friendly terms.

**18. Give a brief introduction of Pope's "The Rape of Lock".**

**Ans.** *The Rape of the Lock* is Pope's first satire. It is a social satire as well as a mock-epic. It is a mocking poem in which Pope mocks not only at the "little unguarded follies" of the fair sex, but at the artificial social life of 18th century London as a whole. The fashion, the artificiality, the vanity and frivolity of the age is exposed and ridiculed with the unfailing grasp of master. *"The piece sparkles in every line."* *"The touch is never too heavy, an air of gay good humour is preserved throughout."* *"The Rape of the Lock"* is the triumph of the insignificant. *The mockery arises from the exaltation of the trivial. At every step there is skilful mingling of the great with the trivial.*

**19. Who is the creator of the middle style?**

**Ans.** Addison is the creator of middle style, the style which expresses the genius and character of the nation. This style is not individual, it is social.

**20. On what grounds Addison's prose can be praised?**

**Ans.** Addison's prose has been highly praised by one critic after another. Dr. Johnson emphasizes the different elements in Addison's prose. It has the ease and genial intimacy of conversation so necessary for a journalist. It has the personal note and easy familiarity of Lamb or Hazlitt, but it is singularly free from all that is vulgar, colloquial or slang. It is familiar, but not coarse. It is refined, polished, elegant, and finely chiselled, but it is not Latinised, involved and heavily ornamented, like the prose of his predecessors. It steers a middle course between the two extremes and is perfectly suited as a medium of social communication. Addison's style is light, direct, simple and clear – virtues which his predecessors lacked, despite their superior eloquence and higher flights.

**21. What is the contribution of Italian prose tales in English literature?**

**Ans.** About the middle of the 16th century, the place of medieval romance was gradually taken by Italian prose tales or novelle which appeared in English translations in large numbers. These tales were novels (though in miniature) not merely in name, but also in their nature. They were concerned with manners, morals and motives; though there was also enough of incident, sometimes of quite a sensational kind. These novelle exercised considerable influence on the pamphlet stories such as Nash's *Jack Wilton* or *The Unfortunate Traveller* as well as on such great Elizabethan works as **John Lyly's** *Euphues* and **Phillip Sidney's** *Arcadia*.

**22. Present a brief introduction of John Lyly's novel Euphues.**

**Ans.** *Euphues* is an epoch-making work which occupies an important place in the history of the English novel. If we put aside its highly ornate and artificial style, as well as the many digressions and episodes with which it is heavily over-loaded, we will find, *"the carcass of a very tolerable novel left behind."* The plots of its various stories are novels in substance. Its many undeveloped sides, its presentation unromantically of contemporary morals, manners, politics

and education, make it the ancestor of the modern novel. No doubt it lacks character-interest, but says **Saintsbury**, "I do not know any book in which the possibilities, and even the outlines, of this thing (novel) were indicated and vaguely sketched earlier in any European language." Even the character-interest in it is greater than in other works prior to it.

**23. What is the place of Sydney's *Arcadia* among English novels?**

**Ans.** Sydney's *Arcadia* does not rank very high as a novel. It is essentially a Heroic Romance of the pastoral variety. But it exercised considerable influence on the future of fiction, as it attempted to combine (i) classical unity, (ii) medieval variety, and (iii) the more modern interest in manners and personality.

**24. On what grounds have people objected 'the Pilgrim's Process'?**

**Ans.** A much higher place in the history of the English novel must be awarded to *John Bunyan's "The Pilgrim's Progress"*. Some people have objected to it on the ground that (i) it is religious, (ii) it is an allegory, and (iii) that it is lacking in love-interest, and there is no ringing of marriage-bells.

**25. How can you show that the coverly papers are not novels?**

**Ans.** *Addison-Steele periodicals, more specially the coverley papers, have a place of great importance in the history of the English novel.* They are not novels, for (i) there is no plot, (ii) some of even the most important characters are merely heard of, and not seen, for example, the widow, and (iii) the various scenes have no connection, except that the same characters figure in them.

**26. Show that the coverly papers have the seeds of the novel within them.**

**Ans.** The coverley papers have the seeds of the novel within them, for two reasons :

- (i) They can be turned into a novel with a minimum of difficulty and with only a little addition and enlargement.
- (ii) They possess, in a fashion which requires no alteration at all, many of the features of a novel, far more successfully hit off, than had ever been done before in the novel itself. This is true of dialogue of description, but above all of the characters.

**27. What is importance of the Coverly papers in the history of English literature?**

**Ans.** The coverley papers succeeded in imparting a new respectability prose-narrative and thus paved the way for the acceptance of the novel of character and manner which emerged soon after. They sharpened the appetite for the novel – something meant for entertainment and not for instruction – which they strongly suggest.

**28. Write any two qualities of Daniel Defoe, which prove his greatness as a novelist.**

**Ans.** Defoe has no other aims except the entertainment of his readers : his novel can be read again which equal keenness, and interest and excitement. Readers may not like his characters, but still they have the novel-quality, and before displays it for the first time in full measure. Another greatness of Defoe lines is his almost endless accumulation of trivial details, incidents and observations, the combined effect of which is to create in the reader an unconscious acceptance of the facts and character presented to him. Defoe is the first of the great magicians who have the peculiar talent of making uninteresting things interesting, merely by presenting them as though they really existed.

**29. What are the drawbacks of Daniel Defoe's novels?**

**Ans.** Defoe art suffers from a number of drawbacks : (i) His plots are weak; there are too many incidents, rather weakly inter-linked, and (ii) His characters are not sufficiently individualised; Robinson, Moll, Roxana, etc. May be an advance over the characters of earlier fiction, but they are not very real. They still want the touch of a genius. His descriptions may be sufficient, but they have no decorative or poetic quality. Defoe is, no doubt, fond of dialogue, but his dialogue is spoiled by his shapeless style.

**30. On what basis can Swift be ranked as a novelist?**

**Ans.** Swift is not generally ranked as a novelist, for the satiric purpose is too prominent in his works. However, his great work, *Gulliver's Travels*, has the absorbing interest of a novel, despite his satiric intent. It is a great children's classic, despite its misanthropic bitterness. It can absorb and excite the readers as few books can, and hence must be awarded an honourable place in the history of the English novel.

**31. How can the decline of drama the major factor in the rise of novel?**

**Ans.** It is literary commonplace that the drama grew as the romance of chivalry declined, and the novel grew as the drama declined. People in every age have craved for entertainment, and in the Elizabethan and Jacobian periods this entertainment was provided by the drama. By the time of the Restoration, English drama had grown unnatural, artificial and immoral. It had lost its appeal by the 18th century, and some other form of entertainment was needed to its place. " *It was the decline of the drama during the earlier part of the 18th century that make way for the novel*" (Raleigh).

**32. Write advantages of Richardson's method of narration through letters.**

**Ans.** Richardson's Narration through Letters method has a number of advantages. (i) The information obtained through letter looks natural and plausible. (ii) By varying the correspondents the novelist can give different views of the same character and events, as well as first hand manifestations of extremely different characters. (iii) Gives ample opportunity for minute analysis of character and motive. *A letter is of the nature of soliloquy and "soliloquy is the great engine for self revelation and analysis"*. As letters are written at the very moment of excitement, we see the character to its very core, in its true colours. Fourthly, the method permits a great variety in style.

**33. Write disadvantages of Richardson's method of narration through letters.**

**Ans.** Its disadvantages are marked (i) It is an artificial device and its lack of verisimilitude becomes apparent as soon as one thinks of it, (ii) the whole of life cannot enter into a letter, and so in the words of **Saintsbury** the method remains "*happy and scrappy*", and (iii) the novel is likely to become extremely lengthy and verbose.

**34. Write any three reasons which place Richardson at a high place in the history of novel.**

**Ans.** In the history of English novel, Richardson owes his high place for a number of reasons:

- (i) He enlarged the knowledge of human nature though his minute psycho-analysis of his character and thus become the founder of the modern novel, but more specially of the novel of sentiment.
- (ii) His plots might be thin, but the story interest is greater than had ever been before.
- (iii) His characters are not absolutely of the first class, but they are an immense advance on the personages that did duty as persons in earlier novels, even in Defoe.

**35. Write any three defects of Richardson as a novelist.**

**Ans.** Richardson's chief defects as a novelist are : (i) He had no knowledge of the upper classes, and his 'genteel' character, therefore, tend to be artificial and unnatural. (ii) On the comic side he is weak. He throws the comic part on young ladies who are in no way suited to perform it. (iii) He is frequently intolerably lengthy and verbose. *He lacks the epic breadth and comprehensive sweep of Fielding.* His picture of life is a limited one.

**36. Who was Tobias Smollett? Make a list of his chief works.**

**Ans.** Tobias Smollett was a Scott. He was the younger son of a younger son, and so he had little hope from his family. His novels are an expression of his frustrations and his personal experiences. The chief ones of them are : (i) Roderick Random (1748), (ii) Peregrine Pickle, (iii) The Adventures of Ferdinand Count Fatham (1753), (iv) The Adventure of Sir Launcelot Greaves (1762), and (v) Humphrey Clinker (1771).

**37. Present an assessment of Smollett's novel 'Peregrine Pickle'.**

**Ans.** Smollett's novel *Peregrine Pickle* contains doubtful and inferior matter. For one thing, many of its situations, "are half plagiarism of the main situations of *Pamella and Clarissa*" (**Saintsbury**). Many of its inset stories have no connection what ever with the main story. One cannot help suspecting that they have been introduced to provide the author an occasion for pornography. The grossness and obscenity of the book is revolting. Despite these drawbacks, *Peregrine Pickle* is a great novel; it is a great sea-novel. It is also remarkable for its racy fun and sparkling wit. **As Saintsbury** puts it, "Peregrine Pickle can never be thrown to the wolves. English literature cannot do without it."

**38. Write a brief note on satirical tendency of Smollett's novels.**

**Ans.** Fierce satire is one of the leading characteristics of Smollett's novels. **As Crose Points** out, "He crowds his pages with well-known character of his own time, usually for the purpose of fierce satire. *He is a Swift Without Swift's clear and wide vision.*" As pointed out above, he was an aggrieved and frustrated man, and "he flings back at society, with all the contempt and indignation he can muster, rather more than he has got" (**Allen**). "His method is minute and his satire savage and person I". The least unvarnished scenes in English fiction, the most coarse and brutal, belong to Smollett. He is constantly cursing his fellow-men as fools and knaves.

**39. Write any three contribution of Smollett to the growth of English novel.**

**Ans.** Following are Smollett's contribution to the growth of English novel: (i) He widened the appeal of the novel and imparted to it immense variety by describing the life and manners of different countries. "As a *Panoramic novelist, Smollett has never been surpassed.*" (ii) *Smollett is the first great novelist of the sea.* Smollett is essentially a caricaturist. He excels most as a lively caricaturist. One of the means of caricature which he usually employs is misspelling. The device has been used with great effect in the case of *Tabitha Bramble* and her maid. (iii) Smollett was the first English novelist to give detailed description of interior decoration, furniture and other accessories. In this respect, few have excelled him.

**40. Which novels of Laurence Sterne are known as his masterpieces?**

**Ans.** Laurence Sterne's two masterpieces are: (i) *The Life and Opinions of Tristram Shandy*, 1767, (ii) *The Sentimental Journey through France and Italy*, 1768.

**41. Give argument in favour of putting Laurence Sterne as the first of the modern impressionists.**

**Ans.** His narrative methods are very close to those of the modern impressionists, like *Virginia Woolf* and *James Joyce*. Like them, he too constantly moves backwards and forwards. *E.M. Forster* is right in regarding Sterne as the first of the impressionists. The recent teachings of psychology clearly show that Sterne, after all, is not so incoherent and shapeless as earlier critics supposed him to be. He was simply much in advance of his times. He suggests the novel of the sub-conscious. Therefore, we can call him the first of the modern impressionists.

**42. Describe Laurence Sterne's style.**

**Ans.** His style, his dialogue, his phrases and his expressions are a thing apart in English literature. He could be artificial and laboured, but more usually he is a master in the use of language, and English literature would be seriously impoverished without him. A number of proverbs and idioms, which have passed into common everyday speech, come from Sterne. In the words of **W.L. Cross** he, "could write with force that should possess the precision, the melody, and the sensuousness of the highest poetic expression".

**43. Write a brief note on Sterne's humour.**

**Ans.** *Sterne's humour defies analysis, eternal surprise is of its essence.* Sterne is the most original of humorists in English literature. His humour is of a special kind. It evokes only the gentlest of emotions of pity, to be followed by a smile. In Sterne, humour and pathos are inextricably combined, his laughter and his tears lie so close together that one always provokes the other. He laughs at sorrow and finds matter for pathos in the most comical mishap. A solemn occasion provokes him to burlesque, and his heart is touched by a trifle.

**44. How can you say that Laurence Sterne was a novelist of sentiments?**

**Ans.** Sterne was the first to use the word *sentimental to characterise*, "*The soft state of the feelings and the imagination.*" A tale on misery gives him sweet and pleasurable sensations. His compassion is aroused even by the suffering of a flea or a donkey, and he expresses it in such a way that we are moved to smile at the same time. He was a connoisseur of feeling, he could tell and distinguish between fine shades of feeling, and could communicate them to his readers, in a way that aroused both compassion and mirth.

**45. Taking examples of his plots, show that Fielding is the true father of English novel.**

**Ans.** Doubtlessly, Fielding is the true father of English novel. His works exhibit all the essential features of a successful novel. He revolutionised the concept of plot-construction. It is in him that we get for the first time a closely-knit organic plot. His skill in plot architecture cannot be overpraised. There is practically no superfluity in *Tom Jones*; the action moves rapidly and there is hardly any incident or character which does not contribute to the story.

**46. It is said that Richardson might be the father of the novel of sentiment, but Fielding is certainly the father of the novel of character. Justify.**

**Ans.** Fielding peopled the novel with a great crowd of lively and interesting characters, and endowed them with life and vitality. Even his minor characters are singularly alive. As **Hazlitt** points out, "he has brought together a greater variety of characters from common life, marked with more distinct peculiarities, and without an atom of caricature, than any other novel writer whatsoever." In this respect, fielding has been equalled by few and surpassed by none. The canvas of *Tom Jones* alone contains forty figures.



**47. Write a brief note on Fielding's humour.**

**Ans.** Fielding was the first to infuse the novel, "With the refreshing and preserving element of humour." Fielding's humour is spontaneous, all-pervasive, kindly, genial and tolerant. It has immense variety. He rises to pure comedy in such characters as Adams and Partridge, and to comedy lower and more farcical in characters like Mrs. Slipslop and Square Western. There is ample humour of situation, too, in his novels.

**48. Describe the nature of Picaresque novel.**

**Ans.** The word 'Picaresque' has been derived from the Spanish word 'Pícaro' which means a "rogue" or "knave". The picaresque novel is the tale of the adventures or misadventures of a pícaro or rogue who wanders from one country, to another, from one setting to another, from the town to the country, from one inn to another, and in this way, the novelist gets an opportunity of introducing a variety of characters and incidents, of painting society as a whole realistically. The picture may be satiric but the aim of the novelist is to delight and entertain, and not to reform or improve.

**49. Write down chief features of Picaresque novel.**

**Ans.** Following are the chief features of Picaresque novel:

- (i) It has a pícaro or a semi-criminal as its central figure, to shift for himself early in life.
- (ii) The plot consists of a series of thrilling events only loosely connected together by the fact that the same central character figures in them all.
- (iii) The plot is episodic, and the incidents thrilling or sensational.
- (iv) There is immense variety-social setting of incident and of character.
- (v) A picture of contemporary society is thus presented realistically and completely.
- (vi) The novelist may satirise various faults of character or the corruption of society, but his purpose is to entertain and delight.
- (vii) He is not concerned, to any great extent, with moral issues. The picaresque novel is not moral in its intention.

**50. Present a brief history of Picaresque novel.**

**Ans.** The picaresque novel had its origin in the 16th century in Spain, as a reaction against the romance of chivalry. However, the picaresque novel which exercised the profoundest influence on the picaresque novel in England is the French *Gil Blas* of Le Sage. Nash's *Jack Wilton or The Unfortunate Traveller* is the earliest novel in England in this genre (1594). It was followed by *The English Rogue* of George Head, and the picaresque novels of Defoe and Smollett. Defoe's *Moll Flanders* enlarged the scope of this type as it depicts the life of a dissolute heroine and not of a hero.

**51. Describe Swift's greatness as a prose stylist.**

**Ans.** Regarding style, Swift avoids the excessive ornamentation and long-windedness of Sir Thomas Browne and other 17th century writers, as well as the over condensation and concentration of writers like Bacon. He writes, "the plainest of the plain style", his one concern being to be understood. This makes him one of the most forceful writers of prose in the history of literature. "He was born to write great prose as Milton was born to compose Epic Poetry."

**52. Describe Nicholas Rowe's style in his play 'The Fair Penitent'.**

**Ans.** Nicholas Rowe in *The Fair Penitent* (1703), and in his later plays, followed the tradition of the tragedy of Otway, for whose work he expresses great admiration. The theme is derived from a play of Massinger entitled *The Fatal Dowry*, and though it is a domestic theme, it has a background that is romantic, and even heroic. The emphasis is on the female character who dies for the sake of love and the pathos of her position is stressed. The play certainly had a great success in the theatre.

**53. Which type of setting has been adopted by Nicholas Rowe in masterpiece play, 'The Tragedy of Jane shore'?**

**Ans.** In his masterpiece, *The Tragedy of Jane Shore* (1713), which was "written in imitation of Shakespeare's style", Rowe gave to the domestic or private theme a historical setting. The emphasis still lies on a woman and the pathos of her position. Rowe had great gifts as a poet and as a dramatist but at times he seems uncertain as to whether he will restore older forms of drama or write according to the new tendencies of the age.

**54. What is the significance of John Gay's ballad – opera in the history of English literature.**

**Ans.** John Gay's ballad-opera "*The Beggar's Opera*" (1718) is one of the outstanding achievements of the English stage in the early eighteenth century. Its immediate aim was to satirise Walpole in the person of Macheath, the highwayman. But, it had a more subtle design in transferring the whole grandiose apparatus of opera to the precincts of Newgate. *The Beggar's Opera* belonged not only to those things in the theatre which are original, but to that very small group of plays which are permanent and have success, whenever they are competently, revived to intelligent audiences" (Ifor Evans).

**55. Evaluate Goldsmith as a humorist.**

**Ans.** Goldsmith is one of the greatest humorists in the English language, and his comic Muse is characterised by immense variety. As we have already noted above, there is ample 'humour of character', the highest kind of humour arising from an exposure of the follies, affectations, weaknesses and hypocrisies of some particular characters. There is also ironic humour arising from the incongruity between that things are, and what we expect them to be. There is also dramatic irony in ample measure, with the characters talking and acting at cross-purposes and the readers enjoying the fun of it. Here, humour arises from different levels of awareness or knowledge, with the audience knowing much that is not known to the actors on the stage, and some of the actors knowing more than the others.

## UNIT

# 5

## ROMANTIC PERIOD

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### 1. How many stages were there in the growth of Wordsworth's nature love?

**Ans.** There were four stages in the development of his love of the outer world. In the first stage, "his love of nature was simply a healthy boy's delight in freedom and the open air." Then followed a period of the senses. He loved nature for her sensuous beauty. This stage of "dizzy joys" and "aching raptures" came to an end with his experience of human sorrow and suffering in France. He had kept watch over "human mortality" and in his eyes nature now took on a "sober colouring." Love of nature now fused with the love of Man.

But this stage of "human-heartedness" was a transitory one. It was soon followed by the last and the most important stage – the stage of the spiritual and mystical interpretation of Nature. He now imparted a separate life and soul to nature; henceforth, he had apprehensions of transcendental presence in the external world.

### 2. What are the limitations of Wordsworth nature-treatment?

**Ans.** Wordsworth's nature treatment has also been criticized as one-sided and partial. As **W. H. Hudson** points out, "*he finds a never failing principal of joy in nature.*" He tells us in one of his well-known poems,

*"And it is my faith  
That every flower enjoys the air it breathes."*

He also believes that is a "*Holy plan*" at work in the world of leaves and flowers. He thus remains blind to the sorrow and suffering that pervades all nature, to the brutal struggle for existence and mutual butchery which is nature's law. As **Aldous Huxley** in his "*Nature in the Tropics*" points out, he had never strayed out of the Lake district and so never had the chance of coming across nature "*red in tooth and claw.*" His vision was therefore, limited; he had no knowledge of nature in her more terrible aspects, and could not realize the whole truth about her.

### 3. Which type of joy does Shelley find in nature?

**Ans. His joy in nature.** Shelley, like Wordsworth, finds joy in nature. His heart dances with joy to hear the music of the skylark, as did the heart of *Wordsworth* at the sight of the daffodils. He loved the physical beauty of nature and could be as sensuous as Keats. It is the light and colour of nature that attract him the most. His pictures of nature are often dazzlingly bright and colourful with all the colours of a painter's palette.

### 4. Which kinds of objects in nature have been loved by Shelley?

**Ans.** Shelley could love all objects of nature with the glow and passion of a lover. Like Wordsworth, he could also love the more familiar and the homelier aspects of nature. In one of his poems, he tells us that he loved. "*the fresh earth in new leaves dressed*", "*the starry night*", "*autumn evenings*", "*the morn when golden mists are born*", etc. But more characteristic of Shelley is the love of the wilder, vaster and the unfamiliar in nature. He was the one who loved the desolate

rocks and caves, the fury of the storm, lightning and thunder, the waves dancing fast and bright, and the lightning of the noontide ocean flashing round him. Like his own skylark, Shelley is always soaring high into the realm of sun-and-light.

**5. How is Shelley different from Wordsworth regarding his love for nature?**

**Ans.** While *Wordsworth* loved the static, the quiet, and the fixed in Nature, more characteristic of Shelley is his love for Nature in the flux. His restless soul is constantly drawn to her ever changing and dynamic aspects: the moving winds, on-rushing torrents, floating clouds, and leaves, “*like ghosts from an enchanter fleeing*”, and waves dancing fast and bright. *Nature, in Shelley, is ever changing, ever becoming and growing into something different.* It would, therefore, be quite correct to say that *he is more interested in her doings than in her forms.*

**6. Write a short note on Shelley’s symbolism.**

**Ans.** Frequently, Shelley goes to the out-of-door world to find in her symbols for his own thoughts and emotions. His poetry acquires a singular force and power when one of his major passions finds its symbol in nature. He own personality is merged and fused with some nature-object and he attributes to it what goes on within his own consciousness. Thus the *West Wind*, ever restless and moving like Shelley himself, is emblematic of his faith in the future emancipation of mankind, of regeneration following close on the heels of destruction; *the cloud* of his belief in immortality and his yearning for some kind of supernal status; and the *skylark* of his hopefulness for the emancipation of mankind through the efforts of poet-prophets. In *Adonais*, “*pansies*” are the symbols of his sad thoughts, and “*violets*” of his modesty and innocence. The snake and the eagle in his poetry recurringly stand for the good and the evil respectively.

**7. Which type of nature has been used by Shelley in his poems?**

**Ans.** Shelley uses nature as a magazine of images. She provides him with delightful similes and metaphors which he uses in wild profusion to illustrate his concepts. For example, images after images have been piled up in quick succession for the skylark. It is a “*cloud of fire*” an *unembodied joy*”, a “*golden glowworm*”, Equally liberal is his use of images to illustrate the different and changing aspects of the west wind. The abstract and the concrete, the real and the imaginary, freely mingle in the images of Shelley, and so do the different senses.

**8. Briefly describe Shelley’s nature painting.**

**Ans.** Shelly could be pictorial and voluptuous like *Keats*, as in the following:

*“And the rose like a nymph to bath addressed  
Which unveiled the depth of her glowing breast.”*

The use of colour-epithets in these lines is vivid and happy and the words quoted bring to our mind’s eye the little shapes and gleaming colours of these creatures. But vagueness and indistinctness is a more common characteristic of his nature-painting. He is the least pictorial of English poets and the outlines of his land-scapes are indistinct and blurred.

**9. Describe Shelley’s philosophy of nature?**

**Ans.** Shelley, like Wordsworth, was intensely conscious of a life in nature. From her face Shelley passes to a study of the reality beneath. But his views about this life in nature vary according to his moods. There is a marked dualism in Shelley’s philosophy of nature. Sometimes, he believes that at the back of her facts and phenomena there is at work a spirit or Soul, which is one and indivisible, but which expresses itself in myriad forms of the world of sense. Thus every object of nature shares in this Universal Spirit, and is made one with it again after its

earthly existence comes to an end.

**10. What is meant by Pantheism ? How has it been described in the poetry of Shelley?**

**Ans.** In *Adonais* we find that Keats becomes :

*“A portion of the loveliness  
Which once he made more lovely”.*

This is *Pantheism*, the theory that all Nature is the expression of one Universal Spirit. In this respect Shelley is at one with Wordsworth. He reminds us of Wordsworth’s “*Soul of all the world*”, and of his “*a motion and a spirit*”, which “rolls through all things”, “*circulates from link to link*”, knowing “*no chasms in between*”. Shelley gives this spirit a mind and an intelligence, but he does not receive from it any moral lessons any “law” or “impulse”. He does not make it a moral teacher. This is what **compton-rickett** means when he says, “*Wordsworth spiritualises nature while Shelley intellectualises it.*”

**11. What is sense of Shelley’s spirit of love?**

**Ans.** In *Adonais* he tells us, this Spirit of Love.

*“.....wields the world with never wearied Love,  
Sustains it from beneath, and kindles it above.”*

It is this Spirit of Love which, “spreads undivided, operates unspent”, through all nature. His *Hymn to Asia* beginning, *Life of my life, thy lips enkindle*” is an expression of this belief. It is for this reason that Shelley finds nothing but love and sympathy in nature and it is in this way that he unites *Pantheism* with *Platonism*.

**12. Describe Keats’ treatment of nature.**

**Ans.** Keats’ treatment of nature is much simpler, moedirect and personal than that of Shelley or Wordsworth. He does not spiritualise nature nor does he go to her to seek lessons of moral evil and of good. Neither does he hear in her trumpets of a prophecy regarding the future of mankind. He goes to nature for her physical and sensuous aspect. He takes child-like delight in her external beauty. He loves her “more for the own sake and less for the sake of sympathy which the human mind can read into her with its own workings and aspirations” Rather, he loves her with all the glow of a lover.

**13. Which aspect of nature is appealing to Keats?**

**Ans.** Keats enjoys nature, seeming repose and calm. It is the peace and quiet in her that appeals to him the most. Unheard melodies to him are more sweet than the heard ones. He loves the beauty of nature, but what he loves most “is the *seeming sleep of nature*”, her silent phases “*the phases of repose, in which he discovers an ecstasy that is at once the glory and the greatness of his poetry*”.

**14. How do think that the love of past is an important feature of English romanticism?**

**Ans.** “To Scott”, says **Compton-Rickett**, “*the appeal of a landscape lay in its historic associations: Keats in its legendary inspiration.*” He does not attribute, like *Wordsworth*, a soul and a life to Nature, but he peoples her with the gods and goddesses of Greek mythology. Every tree in his poetry comes to have its own Dryad, every wood its own Fauns and Satyrs, and every river and lake its own Nymphs. What he says of the ancient Greeks is equally applicable to him :

*“When holy were the haunted forest boughs  
Holy the air, the water and the fire”.*

As his friend **Leigh Hunt** once said, “He never beheld an oak tree without seeing a Dryad on it”.

A love of the past, specially of the remote and mysterious Middle Ages, is an important feature of English romanticism. Dissatisfied with the present, the real and the actual, the romantics turned back to the Middle Ages in search of inspiration and themes.

The result of this medieval revival in prose fiction was the Gothic novel, and about the same time its influence became equally conspicuous in poetry.

**15. How did the interest of ballad literature supported in the development of naturalism?**

**Ans.** As in the development of naturalism, so in this revival of the Middle Ages, a powerful influence was exerted by the revival of interest in ballad literature. The most important ballad collection of the eighteenth century was **Bishop Percy’s Reliques of Ancient English Poetry**. *The Reliques* proved a great power in spreading romantic tastes, and as we shall presently see, his first reading of them made an epoch in the intellectual development of Scott. Another remarkable ballad collection is that of **Thomas Chatterton**, known as *Rowley, poems*, which he gave out as the work of a certain Thomas Rowley, a mythical Bristol priest of the fifteenth century.

This medieval revival was accompanied by a further spread of interest in the romantic past, and specially by a revival of interest in the heroic and legendary world of the north – the world of Celtic antiquity. This is seen in the popularity of the *Ossianic Poems of James Macpherson*, (1736-96).

**16. What was the perception of Coleridge about medieval age?**

**Ans.** To Coleridge, the Middle Ages had a special appeal, for it was an age of magic and superstition. Coleridge’s greatest contribution to the romantic movement is the recreation of the medieval atmosphere of wonder and mystery, “of women wailing for their demon lovers”. *In Christable*, the moated castle, the rich baron, the embossed shield, the maiden praying at mid of night, are all characteristic of the Middle Ages. The repetition in ballad manner, the narration of the story through question and answer and method, frequent pious exclamations like, “Jesu, Maria shield her well !”, all help to create the medieval atmosphere.

**17. Which were those special things of medieval age, attracted John Keats?**

**Ans.** Keats was fascinated by the colour and pageantry, the magic and witchcraft, the tales of love, adventure and chivalry of the Middle Ages. More specially, it is in the *Eve of St. Agnes*, *The Eve of St. Mark*, *Isabella* and *La Belle Dame Sans Merci*, that the various aspects of medieval life have been vividly portrayed. *The Eve of St. Agnes* takes us to a feudal mansion, a chief component of middle ages, and we get a vivid account of medieval pomp, colour and pageantry. Keats strikes a medieval note when he refers a kind of superstition in *The Eve of St. Agnes*. The weird and uncanny atmosphere of the Middle Ages is often evoked by the use of suggestive words and images. *La Belle Dame Sans Merci* creates the medieval atmosphere in an equally suggestive manner. In *Lamia* the poet has re-created all the horror and mystery, as well as the charm and fascination, connected with the serpent-women whose existence was once a matter of popular belief. *La Belle Dame Sans Merci* suggests the charm of chivalry, love and romance, as well as the magic and mystery of medieval life. The ballad, from first to last, is steeped in medieval atmosphere.

The revival of old meters formed an essential part of the medievalisation movement. Keats discarded the heroic couplet and experimented with a number of old metres. In *La Belle* the ballad meter and the ballad manner have been used with great effect. Spencer was his best

love and in *The Eve of St. Agnes* he has used the Spenserian stanza with great effect. Its music and melody recalls the music of *"The Faerie Queen"*, and its leisurely peace, the leisurely course of life in the Middle Ages.

**18. What are the demerits of William Wordsworth's poetry, estimated by Mathew Arnold?**

**Ans.** Following demerits of Wordsworth's poetry has been counted by Mathew Arnold:

- (i) *"To be recognized far and wide as a great poet, to be passable and receivable as a classic, Wordsworth needs to be relieved of a great deal of the poetic baggage which now encumbers him."*
- (ii) He is too pre-occupied with his own self to take an objective view of things. His excessive self-esteem often makes him ridiculous and trivial. Keats rightly called him, *"The Egotistical Sublime."*
- (iii) *"He is curiously deficient in the purely lyrical gift."*
- (iv) He had no marked style of his own. *"When he seeks to have a style, he falls into ponderosity and pomposity."*

**19. Give the description of Arnold's final perception of Wordsworth's greatness?**

**Ans.** Wordsworth is great as a teacher, and great as a poet; he is great for he opens the eyes of his readers to the loveliness of Nature and their souls to her divine message. "Wordsworth's poetry is great", writes **Arnold**, his genius is at its fullest when he has the high things to say, and in such really inspired moments, Nature herself seems to take the pen out of his hand, and to write for him, with her own bare, sheer, penetrating power." He is one of the chief glories of English poetry. He had hoped that his poetry would cooperate with the begin tendencies in human nature and society, and will be efficacious in making men wiser, better and happier. Time has shown that his hopes were justified.

**20. Write the basic characteristic of Coleridge's poetry?**

**Ans.** Coleridge was a great lover of dreams. He took keen interest in illusions, hallucinations magic and dreams. The dream quality of his poetry is essentially a romantic trait. He escapes from the world of reality into the mystic world of dreams. To him his visions have the force of reality, and it is his visions which he seeks to impart to his readers. His *Kubla Khan* is a dream-poem, and it remained incomplete because his dream was broken by the knock of a visitor.

**21. Do you think medievalisation movement as a integral part of romanticism? Give short reason.**

**Ans.** The medievalisation movement was a part and parcel of romanticism and a played an important part in bringing about the romantic revival. For Coleridge the Middle Ages had a special appeal, for it was an age of magic and superstition. Coleridge's greatest contribution to the romantic movement is the recreation of the medieval atmosphere of wonder and mystery, "of women wailing for their demon lovers", or forlorn maidens praying for their absent ones.

**22. What are the main features of Romantic poetry?**

**Ans.** Romantic poetry is characterized by a love of the out-of-doors world. Suffocated with the artificialities of city life the romantics turned to nature. Many of them went and actually lived in her midst. Coleridge, too, loved nature. He observed her with his eyes steadily fixed upon her and could describe her with feeling and with greater accuracy and minuteness than Wordsworth. In some of his nature-piece, he is as sensuous as Keats. He often finds in nature, symbols of his thoughts and feelings, and often the reflects his own soul.



**23. Which are those characteristics of romantics reflected in their poetries?**

**Ans.** A Strain of melancholy and despair was a characteristic feature of romantic poetry. The romantics were frustrated and dissatisfied personalities who made their poetry an expression of their frustration. This romantic note of melancholy is also present in the poetry of Coleridge. In his *Dejection Ode*, and in "*Pains of Sleep*" he sounds are of despair.

**24. Write a short note on musical lyrics of Coleridge?**

**Ans.** All the poets of romance were great lovers of music, and Coleridge, with the possible exception of Shelley, is the greatest in this respect. According to **Saintsbury** he reached the highest point of English verse-music. *Christabel* and *The Ancient Mariner* have a number of artistic sound-pattern and the music of "*Kubla Khan*" is haunting and weird.

**25. How can we call Coleridge an innovator in the development of romantic poetry?**

**Ans.** Romantic poetry was a poetry of revolt against the artificial poetic diction of the 18th century and the tyranny of the heroic couplet. Though Coleridge did not subscribe to Wordsworth's theory of poetic diction, yet his style is marked with a charming simplicity entirely his own. He discarded the heroic couplet and experimented with a number of ancient metres. He was a great innovator in the field. In *The Ancient Mariner* he uses the old ballad metre with perfect mastery, and in *Christabel* he displays full command over the music of the octo-syllabic couplet.

**26. What are the limitations of Coleridge's poetry?**

**Ans.** Certain limitations of Coleridge's poetry may now be noted. First his poetic output is extremely limited. Secondly, the period during which his creative genius was at his best was brief, and therefore, much that he has written is flat, gross and dull. Thirdly, his poetry is dream-poetry and as such it does not deal with the realities of life. Human passions do not find an adequate expression in it. Fourthly, even the little that he could compose is fragmentary. His *Kubla Khan* and *Christabel* are mere fragments.

**27. What are those demerits of John Keats poetry?**

**Ans.** Shelley did not have any high opinion of Keats poetry, for it is frankly escapist and does not deal with current events, political or religious, as does the poetry of Shelley himself. Keats kept aloof from the stirring events of the day: for him they did not exist at all. *Keats's poetry, therefore lacks human interest, and Shelley felt that his poetry, would never appeal to the common man, who is interested in his everyday life and wants it discussed in literature.*

Moreover, Keats's poetry suffers from a number of other well-marked faults. For one thing it is too heavily overloaded with mythology. So many reference to Greek literature and mythology are likely to confuse the average reader and present insurmountable difficulties for him. He lacked taste and artistic self-control. Their attention gets distracted between so many beauties and they fail to concentrate on any one of them. His narration is marked by too many digressions. The result is that his stories are thin, vague, and confused.

**28. How has John Keats treated beauty? Describe it.**

**Ans.** First of all, it should be remembered that his *differentia* is love of beauty. While Wordsworth worshipped Nature, Keats worships Beauty, wherever he finds it: Beauty of Nature; the Beauty of women, the Beauty of art and literature, all equally captivate and charm his heart. He is the most sensuous of English poets. As Arnold puts it, "*he is abundantly and enchantingly sensuous.*" The sights and sounds, the fragrance and the delicacies, and the colours of nature, thrill his

body and soul and excite his imagination to creative activity. His sensuousness is universal. He likes to luxuriate long over the loveliness of female anatomy. As he himself once wrote, he loved the principle of Beauty in all things. It is not sensuous beauty alone that he loves, but also the beauty of a higher kind. As his powers matured he could identify Beauty with Truth, and later on with power as well. With him a thing of beauty is a joy for ever. This is one of the secrets of his greatness. In his over-mastering passion for beauty, Keats stands along among English poets.

**29. Draw the canvas which makes John Keats a great artist of all time?**

**Ans.** He is highly suggestive; he suggests much more than he actually describes. He is the greatest painter of word-pictures in English literature. Often he could enclose vast concepts in a single epithet or compound word. By his many coinages he enlarged the scope and richness of his mother-tongue. He was a conscious artist who polished and re-polished what he wrote and selected every word carefully, taking into account both, its sense and its sound. All this artistry was not the result of conscious art, but came to him by nature and inspiration. Many of his poems were written spontaneously, still they are perfect works of art.

**30. How do the poetries of John Keats reflect past?**

**Ans.** It should soothe the ruffled minds and hearts of men by bringing them in contact with loveliness of form and loveliness of ideas and emotions. It is for this reason that he does not deal with the disagreeable present, but rather with the world of the early Greeks or the Middle Ages. His attitude towards these ages is not that of a realist, but that of a romantic. He does not say anything about the darker aspects of life in the past, but paints it as it appears to his romantic imagination. The beauty of art, literature, and mythology of the ancient Greeks inspires him to poetic activity; his themes are chosen from the art and literature of Hellas and his poetry is heavily overloaded with references to their mythology. He has their passion for perfection, and their zest for the good things of life. The chivalry, the knight-errantry, and woman-worship of the Middle Ages have a special fascination for him and he renders them in his poetry with a romantic colouring from his own imagination.

**31. Focus upon the association of Keats with nature?**

**Ans.** He enjoys both, the activity of nature and her repose. The beauty of the colours, the scents, and the forms of nature appeal to him and in one poem after another he communicates his own sensuous enjoyment of her loveliness to his readers. He is habitually personifying the objects and forces of nature and his personifications have the clearness of outline, firmness and solidity of a Greek sculpture.

There never were, nor have there been ever since, things of such perfect beauty. Keats himself thought that his name was writ in water, Shelley thought he would never be a popular poet, but *The Odes* justify the praise of **Saintsbury** that his name is writ in water, no doubt, but in the water of life.

**32. What place John Keats occupies in the field of poetic literature.**

**Ans.** Keats is a unique phenomenon in more ways than one, but in nothing so much as in the rapid maturing of his powers. Dying at twenty-five, he has left behind a rich body of poetry which merits comparison with the best of Shakespeare. It should also be added that his letters show a growing awareness of life and its problems and had he lived longer, his poetry would have shown greater concern for the life of his fellowmen. His faults, in short, are the faults of immaturity.

Keats is truly a poets' poet, who has influenced profoundly Tennyson, the pre-Raphaelites and a host of other poets.

**33. How do the 'odes' reflect the genius mood of John Keats?**

**Ans.** Keats is the greatest writer of *Odes* in English literature. His *Odes* are the finest fruits of his maturity. They represent Keats at his best. All the characteristic qualities of his poetry find full and vivid expression in them. As has been well said, Shelley's genius finds perfect expression in the lyrics, Keats' genius in *The Odes*.

*The Odes* represent at its best, the poet's sensuous enjoyment of Beauty – beauty of art, of nature, and of the ancient world of the Hellas. It was Beauty, and Beauty alone, which inspired him and made him create.

**34. How does John Keats create a strict balance between joy and sorrow?**

**Ans.** *The Odes* thus represent Keats' realism – his calm acceptance of the fact of suffering. Both joy and sorrow are the realities of life and so the poet must be equally at home in both of them. In other words, in them the poet achieves "Negative Capability", that imaginative sympathy, that perfect mood of self-effacement in which the poet views with equal calm both good and evil, sorrow and suffering.

**35. Describe the escape of John Keats from the hard facts of life?**

**Ans.** *Again and again* the poet tries to escape from the disagreeable world of reality into the beautiful land of romance, but always he realises the futility of such attempts. In *The Grecian Urn* he escapes imaginatively into the world of art but cannot forget reality for long. In *The Ode to Autumn* also the poet asks, "Where are the songs of spring?" However, he concludes, we must accept reality as it is and accept such music as the autumn has to. We must take beauty with ugliness, joy with sorrow, the ideal with the real, as all attempts at escape from the hard facts of life are bound to result in disillusionment.

**36. What are those characteristics of John Keats's odes?**

**Ans.** The *Odes* are perfect specimens of Keats' artistry. His love of fine phrases, his habit of loading every rift of his subject with ore, his power of word-painting, his use of suggestive, sensuous epithets, his music and melody, in short, every aspect of his art finds a rich and full expression in the odes. Their workmanship is flawless, the development of thought logical, and the language clear and well-chiselled. However, all this exquisite art of the odes is not the result of conscious artistry; it came spontaneously to the poet, for the ode-form was the most natural expression of his genius.

**37. Write about the lyrical approach of Shelley?**

**Ans.** Shelley genius was essentially lyrical. Though he has written long narrative poems, epics and dramas, the lyric impulse penetrates all of them. They are lyrics on a large scale. Lyrics are scattered all over his dramas, and constitute their chief merit. As a lyricist, Shelley remains unexcelled in the history of English literature. His lyrics are marked with spontaneity and effortlessness. He was born to sing rather than narrate a tale.

**38. How does music play significant role in Shelley's compositions?**

**Ans.** Shelley is one of the most musical of English poets. He was a master of the art of musical suggestion. He selects musical words whose sound conveys the sense. Critics after critics are agreed that the strength of his verse lies its music. Commenting on the music of his verse,

Swinburne remarks, “*He was alone the perfect singing god; his thoughts, words and deeds all sang together.*” He had full command over a wide range of rhyme and rhythm.

**39. Describe Shelley’s vagueness and insubstantiality.**

**Ans.** Shelley is the most ethereal of poets. He soars aloft on mighty wings in his poetry. He does not heed reality; from the objects of this material world, he is constantly flying on the wings of his imagination into a world of abstractions. The creatures of his imagination are more real to him than reality itself. His poetry is rich with his thick coming fancies. His fondness for abstractions, his habit of soaring into thought’s wildernesses, imparts to his poetry a touch of vagueness and unsubstantiality.

**40. Focus upon Shelley’s application of metaphors.**

**Ans.** Images after images are poed up in quick succession so much so that the readers are unable to keep pace with the flight of his fancy. He does not curb his magnanimity in this respect. Often there is a mixture of metaphors. Use of kinetic and synaesthetic imagery is also characteristic of Shelley.

**41. Describe the bonds of Shelley’s poetries with nature?**

**Ans.** Shelley loved nature. He found in her a companion, with whom he talked as with a human being. He was more interested in the wilder and vaster in nature, than in her homelier and familiar aspects. He loved the play of lightning, the motion of the clouds and the raging of storms. He liked to paint nature in a flux. He is more interested in the doings of nature than in her appearance.

**42. Draw a picture of Shelley as a myth-maker?**

**Ans.** Shelley as a Myth-maker believes in a spirit or soul at work in nature and causing all phenomena. But sometimes, he departs from this concept of oneness of all and imparts a separate soul or life to every object of nature. In this way, he makes innumerable nature-myths. He is one of the greatest Myth-makers in modern times, and his myths have the freshness and sureness of touch of the ancient Greek myths.

**43. Do you find reflection of Greek themes in the poetries of Shelley? Write a short note.**

**Ans.** Shelley was a scholar deeply read in ancient Greek literature. This is seen in his choice of Greek themes, and in his frequent allusions to Greek mythology and literature. His concept of love is essentially Platonic. He was a Greek in his passion for beauty and perfection. His style, too, is essentially classic in its simplicity and austerity.

**44. Describe the idealistic approach of Shelley?**

**Ans.** Shelley was essentially a poet of desire. He was ever yearning for the ideal, the perfect and the beautiful. Perfect love, perfect beauty, perfect liberty were his ideals. As his ideals could never be achieved, he was for ever frustrated. A melancholy note runs through all his personal poetry.

**45. Do you think Shelley’s poetry as an amalgamation of optimism and pessimism? Focus shortly.**

**Ans.** In Shelley’s poetry, pessimism, the result of frustrated aspirations, mingles with an equally intense optimism. Shelley was fired with a passion for reforming the world, and he was quite hopeful of the dawn of a golden age when love would take the place of force, and Evil would be overcome by Good. Hatred of all tyranny and oppression, denunciation of priests and kings

as symbols of tyranny, a dislike for tradition and convention, are the recurring notes of his poetry.

**46. Write limitations of Shelley's poetries?**

**Ans.** Shelley's narrative power was weak, and his characters are all thin, shadowy figures. He was not a conscious artist, often he was carried away by the on-rushing torrent of ideas and wrote hurriedly. The result is that his style is often vague and incoherent. He put no checks on the flights of his imagination and so often his works are over-burdened by the profusion of his fancies. **Symonds** sums up his defects thus. "Haste, incoherence, verbal carelessness, a want of narrative force, and a weak hold on objective realities."

**47. Describe the fundamental features of Byron's poetry.**

**Ans.** Of all the great poets of England, Byron is the most subjective, and the chief attraction of his poetry lies in the beauty of his descriptions. Really speaking, his poetry is a brilliant and charming autobiography. "His energy, passion and power of vivid and richly coloured description, together with the incrust attaching to his wayward and unhappy career, must always make him loom large in the assembly of English poets." In literature as well as in politics, Byron was "a revolutionary aristocrat."

**48. How can you pictorise Byron as revolutionary poet?**

**Ans.** Byron excels most other poets of England in his being the supreme poet of Revolution and Liberty. His poetry voices the many moods of the spirit of revolution which captured the imagination of Europe in the earlier years of the last century. A rebel against society, and not only against society but also against the very conditions of human life. Byron is the one supreme exponent of the destructive forces of the Revolution.

**49. Write a short note on Byron's liberal and individualistic thought?**

**Ans.** He had a real passion for liberty. But liberty with him was synonymous with pure individualism; it meant at bottom the right of each man to live as a law unto himself. He is from the first to the last great iconoclast. He became a source of strength and inspiration to the people of Europe because of his passionate devotion to liberty, his interest in the past glories of Italy and Greece, and the prophetic outburst that, "*blood will be shed like water and tears like mist, but people will conquer in the end.*"

**50. How does Byron treat nature in his poetries? Reflect.**

**Ans.** Byron's treatment of Nature is distinctive, different from that of the romantic school. The charm of his nature-poetry lies in the beautiful description and picturesque experience related with great passion. He did not muse reflectively on Nature, but was satisfied with her external beauty. Like Wordsworth, he did not reach the heart of Nature by penetrative imagination. The emotion infused in these landscapes is born of the delightful relaxing of sorrow-laden soul, that yearns for untrammelled expansion."

**51. Describe the backing of lyrical music behind Byron's poems?**

**Ans.** "He has rhetoric and declamation, and sometimes a kind of recitative chant, but of real music, he shows himself deficient except in half a dozen lyrics. He is a singer by chance; his lyrics are seldom the inevitable expression of a mood." But there is no denying the fact that he has a remarkable power of passionate self-expression, which helps him to ease his heart of its aches when the imperious urge is within. Thus his lyrics come but as musical gusts of wind,

impulsive, passionate, random, but spontaneous. It is the elemented energy of the soul that speaks.

**52. Highlight the colours of Byron in his poetries?**

**Ans.** It cannot be denied that Byron was one of the greatest pioneers of romanticism. “He was one of the chief force which made a breach for romanticism in the fortress walls of custom and prejudice.” As a matter of fact, no one made the romantic taste in poetry so popular as Byron. He rebelled against all conventions, social, political or religious.

Byron’s poetry is marked by large and sweeping imagination and a grand rush of passions. These two qualities make his poetry romantic. Byron stands firm on the present with its manifold problems and varied interests. It is true that he sometimes goes to the historic past to feel the pathos of the, “days that are no more”. But he is most at home when he is dealing with the present. He possesses a strong and vivid sense of delineating the present. “Of all the great poets of the time, Byron presents the curious and piquant combination of an ardent romantic imagination, and an intellect and outlook essentially worldly and matter-of fact.

## UNIT

# 6

## VICTORIAN AND PRE-RAPHAELITES

.....

**1. Write about the rise of queen Victoria and her individual thoughts ?**

**Ans.** Victoria (1819-1901), who was 18 when she became the Queen, had all the personal traits and characteristics of her age ; in the arts she did not introduce any changes ; she simply approved of them and became a symbol of them. She was a sheltered child, with well-marked personal traits which she demonstrated throughout her long life as the queen of England. For the moderns, she represents false modesty, squeamishness in facing the facts of life (Particularly if they concerned sex). We associate with her name such concepts as complacent narrowness, artificial respectability, a code of 'decency' decided upon by the 'best' people. Victoria, as a queen was simply an ideal, who personally agreed with the practices and ideals of the new commercial upper-middle classes of England.

**2. The era of Queen Victoria was a period of prosperity, aggressive nationalism and rising imperialism, Give logical description ?**

**Ans.** This sense of self-satisfaction or complacency resulted from the immense strides that England had taken in the industrial and scientific fields. The nation was prospering and growing richer and richer everyday. Wealth brought with it many evils, like snobbery and social climbing. Money values prevailed, and as a result of increased materialism of the age, art and culture suffered. The British empire was already a reality ; the white man's burden ; or the colonizing mission of the English, was already bringing in rich dividends. They attributed all this prosperity to their glorious and dominant Queen Victoria. It was an era of prosperity, an era of aggressive nationalism, an era of rising imperialism.

**3. Do you think during Victorian period Industrial revolution changed the social structure of England ? Give the concrete reason.**

**Ans.** Industrial revolution gradually destroyed the old agricultural England. It shook the supremacy of the aristocratic class and landed gentry, and brought into being a new merchant class. This new class, quite naturally, clamored for power and prestige, both political and social, and did not agree to the accepted order of things. Victorian traditions and conventions were thus subjected to greater and greater pressures and by the last quarter of the century there were large cracks in the Victorian fabric. Moreover, the lower classes, too, were acquiring political rights.

**4. Give a Pictorial description of women's condition during Victorian age ?**

**Ans.** Victorian tradition and Victorian prudery placed excessive emphasis on the chastity of women. Their proper sphere was within the four walls of the home ; any contact with the outside world was supposed to corrupt and spoil them. Their sole business was to look after the comfort of their menfolk. But with the passing of time the movement for women's emancipation gained ground ; women were given political rights and more and more of them came out of their homes to take up independent careers. Florence Nightingale did valuable service to the cause of women, problems of sex and married life were receiving increasing attention from thinkers and writers.



**5. How do you think that evolution of innovative scientific ideas questioned the spirit during Victorian era ?**

**Ans.** This breakup of Victorian traditions and conventions was accelerated by the rapid advance of science. Science with its emphasis on reason rather than on faith, encouraged the spirit of questioning. Victorian beliefs, both religious and social, were subjected to a searching scrutiny and found wanting. The publication of Darwin's *Origin of Species* in 1859 is of special significance from this point of view. His celebrated theory of Evolution contradicted the account of Man's origin as given in *The Bible*. His theory carried conviction as it was logically developed and supported by overwhelming evidence. Man's faith in orthodox religion was shaken; he could no longer accept without question God's mercy, etc., for such orthodox notions of God were contradicted by facts. The impact of these developments in science and philosophy on the literature of the period is far-reaching.

**6. "The growth of pessimistic thoughts during Victorian era". Describe it.**

**Ans.** Thus the established order, customs, faiths, beliefs and traditions were losing their hold on the minds of the people, and the new order of things had not yet been established. Man had lost his mooring in God, Religion and Nature. The mechanistic, view of the universe precluded any faith in a benevolent creator. Man felt, "Orphan and defrauded". He took a gloomy, view of life, for he felt miserable and helpless with nothing to fall back upon. It was for the first time, says **David Cecil**, that "*conscious, considered pessimism became a force in English literature*". The melancholy poems of Arnold, the poetry of Fitzgerald, Thomson's *The City of God*, and the works of Thomas Hardy all reflect the pessimistic outlook of the late Victorian era. This growth of pessimism was further encouraged by the flow of pessimistic thought from Europe, where pessimism was much in the air at the time.

**7. Which were the principal disintegrating forces during Victorian era?**

**Ans.** The chief disintegrating forces of the Victorian age were three: (i) the Industrial Revolution resulting in the rise of a new, rich and prosperous merchant class, desirous of rank and privilege, (ii) the rise of democracy, and (iii) the rise of evolutionary science.

**8. Give the description of several aspects of Victorian compromise?**

**Ans.** The Victorian compromise had several aspects. Politically it meant the reconciliation of the claims of liberty and progress with order. An orderly bordering down of freedom from precedent to precedent became the Victorian ideal. Government still remained an affair of "great families" whether Whig or Tory. But the aristocracy itself was recruited more freely from the middle classes. In every field the Victorians tried to uphold authority in the face of the rising tide of social change. In the political field "authority" meant State and established law: in the field of government it meant aristocracy; in religion it was represented by the Established Church: in the domestic sphere it meant the supremacy of man over woman. Victorianism emphasized authority, and in religion it was represented by the English Church. The emphasis on Church authority deepened in the face of the challenge from science and rationalism.

**9. Do you think morality and respectability were the significant pillars of Victorianism?**

**Ans.** Morality and respectability were the corner-stones of Victorianism. This emphasis on conventional morality was partly a reaction against the corruption of the earlier age, scandals of Byron and the radicalism of Shelley who did not hesitate even from depicting incest. "Moral duty remained for most Victorians a categorical imperative." The Victorians expected the poets not only to

amuse but also to instruct. Men of letters must show a sense of social responsibility in a high degree. It is reflected in the humanitarianism of Dickens, Kingsley and Charles Reade.

**10. How was evidences of extremes associated with Victorianism?**

**Ans.** The Victorians disliked extremes of feeling or passion or even language. There was a tacit understanding as to what was to be depicted on the stage and what was to be left to the imagination. A general reticence concerning matters of sex is a common characteristic of literature in the Victorian age. **H.M. Jones** remarks: *Victorianism is the pretence that if you do not name a thing it isn't there.* According to **Elwin**, "prudery and humbug" presided over the age. This prudery placed a real limitation on the contents of the novel. It made it impossible for the novelist and poets to portray a real, living woman. Hence it is that decorum and solemnity are associated with Victorianism.

**11. Give the evidences which proved that the second half of 19th century was the golden age of literature.**

**Ans.** By the second half of the 19th century, the Romantic movement had exhausted itself, and with the reign of Queen Victoria, there began a new golden age in the literary history of England. The sixty years covered by Tennyson's working life were rich in literature of almost every kind. They were years of rapid change, stimulating thought and provoking criticism. The growth of wealth gave increased leisure for the pursuit of letters, and widened the audience to whom a man of letters could appeal. In a single year, 1895, there were published *Tennyson's Maud*, *Browning's Men and women*, *Arnold's Balder Dead*, *Patmore's Angle in the House*, and Macdonald's first work : in fiction, Dicken's little *Dorrit* and Thackeray's *Newcomes*, Mrs. Gaskell's *North and South*, Kingsley *Westward Ho* ; and Trollope's *Warden* ; in history, the third and fourth volumes of Macaulay's *History*. At the same time, there were writing such eminent writers as Rosette and Fitzgerlad, Charlotte Bronte, George Eliot, and George Meredith, and in the world of criticism, Ruskin, Carlyle, Mill and Newman. It was the golden age of literature.

**12. Do you think that growth of literature during Victorian era was a social criticism?**

**Ans.** As a whole, the literature of the period is critical of the age rather than representative of it. The popular philosophy of the time was Utilitarianism. It was the philosophy of a commercial people, whose chief aim and achievement was material progress. Utilitarianism appears in the imaginative literature of the time only to be criticised and vilified. Everywhere, in the poetry of Tennyson and Arnold, in the novels of Dickens and Thackeray, in the art criticism of Ruskin and the literary criticism of Carlyle, we get the same note of social criticism, the same dissatisfaction with contemporary ideals. "Complacency and optimism are the Keynotes of the Victorian Age in everything but its literature ; mental struggle and spiritual dissatisfaction are the keynotes of its literature."

**13. Describe intellectual changes as a distinguishing feature of Victorian Age literature.**

**Ans.** It was during Victorian Age when old views of the universe, man and his relation to God, had to be given up or resised. The orthodox hesitated of tried to ignore the criticism; but the thoughtful laymen felt his old beliefs giving way, and naturally turned to the sciences. Rationalistic theories eliminated the supernatural from the universe, and perhaps, unintentionally gave some support to the materialism of the age. Those whose honesty compelled them to give up traditional faith – at any rate in the from in which they had received them – and could not find any permanent satisfaction in a purely material conception of life, took refuge in indifference to religion. Carlyle, the first great figure of the period, is typical of its literature, because he preached the necessity

of faith, and thought he was unable to reach such faith himself, proclaimed the insufficiency of existing social ideals. Tennyson's work is full of the struggle between knowledge and faith. Clough and Arnold represent it, the one tempering agnosticism with hope, the other with stoicism. In fiction, until we reach George Eliot there is little evidence of it the intellectual changes of the time : but in all of it there is abundant criticism of the social tendencies and ideals.

**14. Give some literary examples showing that the Victorian Age people had interest in the past.**

**Ans.** As in most literary revivals, the classical myths received a new life ; and in the hands of Tennyson, Arnold, and Swinburne, were made to express the thought and feelings of the modern world. Arnold lived in habitual converse with the Greeks and derived his art and ideas from them rather than from any modern source. Browning made the period of Renaissance lively and real. Pater found much that could be applied to modern conditions in the life of the second century of the Christian era. But the chief historical interest of the time was in the Middle Ages, and the chief expression of this interest was, perhaps, the Oxford Movement.

**15. What were the main characteristics of Victorian Age poems?**

**Ans.** The Poetry of a period generally reflects the main characteristics of its intellectual life but it may be doubted whether the Victorian poetry does so Historically perhaps prose fiction is the most important, or at any rate the most characteristic, product of the literature of the century. "*Poetry during the period is chiefly lyric or esodic in character.*" There are few great constructive works. Browning is an exception; but even his plays are the least successful part of his works. Morris was a great narrative poet, but his narrative was not dramatic; and Tennyson's plays and Idylls of the Kings are the part of his work with which the majority of people would most willingly dispense.

**16. Briefly describe the representative character of the Victorian Age Novels.**

**Ans.** The novel is perhaps the most elastic and adaptable form that the literary artist has discovered. The eighteenth century had invented it, but its possibilities, so far from being exhausted by the eighteenth century writers, were barely explored by them. Scott, with enormous success, made the novel a vehicle of the Romantic spirit. Jane Austen showed its possibilities in the way of the quietest realism. And the Victorian novelists followed her example in treating contemporary life and manners. While allowing the author to elaborate his characters and incidents in detail, the novel requires elaborate dramatic construction. It gives the humorist his opportunity, whether his humour lies mainly in the perception and creation of oddities of character, as with Dickens, or in his style, as with Thackeray. The variety of treatment it permits gives the writer scope for fullest self- expression; and the variety of subjects it can treat is so great that the works of, for example, Dickens and Thackeray, give us a more complete picture of the London of their time than we could have got in any other way. The Victorian novel gives us a panoramic view of the life of the time; it is a social document of great value and significance.

**17. What was the condition of drama during Victorian Age?**

**Ans.** The only rival of the novel is drama; and for some reason or other, the Victorian age was singularly poor in this branch of literature. "It may have been that drama requires the concentration of the intellectual life of a nation in one place, as the life of France is now concentrated in Paris, or as that of England was in London in the times of Shakespeare, Congreve and Sheridan. It may simply have been that the people with dramatic genius did not think of the stage because the novel could command a much larger audience with much less trouble. Whatever the cause,

however, the drama plays but a small part in the literature of the period". A number of poets wrote poetical dramas which had literary value, but were unsuited for the stage. Tennyson's plays were acted, but have not kept the stage. The same is true of Browning's plays; though their dramatic value is higher than those of Tennyson's and in Mr. Birrell's words, they "entitle the author to the very first place amongst those dramatists of the century who have laboured under the enormous disadvantage of being poets of start with." Of the commercially successful dramatists of the age. Bulwer Lytton and Charles Reade have a place in literature, but as novelists rather than as dramatists. The revival of drama came only with last few years of the century.

**18. What was the impact of the growth of population and the diffusion of education on victorian age literature?**

**Ans.** The wide appeal of prose fiction is the indicator of an important tendency. With the growth of population and the diffusion of education, a great reading public grew up unlike any that had existed before. This new reading public had no high literary standards. It asked for something to read, and two great industries grew up to satisfy that demand though popular fiction and popular journalism. Hence, it had become difficult for an author always to satisfy his standards of literary taste and at the same time, to make a popular appeal. Dickens succeeded, but others have not been so fortunate, and hence we had the new and strange condition of a great class of readers who had no interest in true literature of that time.

**19. What was the role of journalism in the development of literature during victorian period?**

**Ans.** To reach upto general class there has grown up a great mass of magazines and other serial publications which, with much that is purely ephemeral, contain a good deal of real literature. At the same time, the proportion of public with a genuine interest in literature was increasing; and the effect of this popular demand on literary development was one of the most interesting studies in contemporary criticism.

**20. What were the factors which affected the literature of the victorian era?**

**Ans.** Two prominent factors in the literature of the Victorian era are: (i) the steady advance of democratic ideals, and (ii) the progress of scientific thought. Both these movements profoundly affected the literature of the period, both directly and indirectly.

**21. Write a brief note on the scientific method applied in the victorian literature.**

**Ans.** Scientific method invades the art of the Victorian age. In accuracy of detail it would be impossible to rival the scenic descriptions of Tennyson, whose nature poetry is like the work of an inspired scientist; and if we pass from poetry to history and fiction, we can see the dominance of the scientific method more clearly. In the poetry of Tennyson and the novels of Thomas Hardy, nature no longer remains a "kindly mother" with a "holy plan" of her own. Tennyson speaks of Nature as, "red in tooth and claw"; he is conscious of the grim struggle for survival which goes on within her. Thomas Hardy is even more explicit. He paints both ugly and the beautiful in Nature, and regards "mutual butchery" as the law of Nature. He gives a knock-out blow to the romantic exaltation of Nature, as makes us see her in her true colour. Impelled by scientific rationalism, he scoffs at the Cause of Things, and conceives of Him as a blind power workings ceaselessly, unmindful of human suffering.

**22. Briefly describe the use of the principle of induction in Victorian literature.**

**Ans.** The principle of induction, involving as a primary process the patient accumulation of facts, may be seen in the work of Carlyle, bitterly opposed as he was in many ways to the scientific attitude of mind; the same principle is at once the strength and weakness of the modern school of history. The modern historian, like the scientist, traces things to a beginning, marks the gradual development of an institution; he is also beginning, marks the gradual development of an institution; he is also beginning to generalise from the data collected, and, like Buckle, to try and understand the psychology of a race, to give unity to the mass of data before him.

**23. What was the influence of scientific method in the fiction of Victorian age?**

**Ans.** In fiction, the scientific spirit is no less discernible; the problems of heredity and environment pre-occupies the attention of the novelists, like Hardy. "The social problems of the earlier Victorians, of Charlotte Bronte, Dickens, Kingsley, and Reade, give place to points in biology, Psychology, Pathology. The influence of Herbert Spencer and Comte meets us in the pages of George Eliot; while the analytical methods of science are even more subtly followed in the fiction of George Eliot, the early writing of Mrs. Humphry Ward and the Wessex studies of Thomas Hardy." (Compton-Rickett):

**24. Give examples of some writers of the Victorian age who show no influence of the scientific movement.**

**Ans.** Certain poets of the Victorian Age, for example, the Pre-Raphaelites, apparently show no influence of the scientific movement of the age. However, their aestheticism, their exclusive concern with Beauty, their theory of "Art's sake", may also be taken as a reaction to the increasing materialism and matter effectness of the age, both of which were encouraged and fostered by science.

**25. Present a brief description of Oxford Movement.**

**Ans.** Oxford movement was, fundamentally, a movement for religious reform. It is called "Oxford" because some Oxford professors and scholars were the force at the back of it. One of its aims was to rehabilitate the dignity of the Church and to deliver it from the grasp of secular authority. It was conservative in character. It was suspicious of the growing strength of Liberalism in religion and politics. Its protagonists wanted to combat all such Liberalism as far as it appeared in the Church. The Oxford Movement had nothing to do with politics, but it favored Conservatism or Traditionalism in every walk of life. It was opposed to rationalism in matters concerned with Church: it arose as a reaction to the rapid and tremendous expansion of physical science.

**26. Who was the real founder of Oxford Movement?**

**Ans.** It was one of Wordsworth's John Keble, professor of poetry at Oxford, who was real founder of the "Oxford Movement." The first impulse for reaction against secular authority was given by his sermon on, "national apostasy" in 1833. But these very ideas had been expressed as early as 1827 in his Christian year, a series of religious poems appropriate to the religious festivals of the year, a sort of commentary on the Anglican liturgy, full of gentle are not of the first order, but they had a considerable success and were soon to be found in the majority of English homes.

**27. Why is the Oxford Movement is also known as "Tractarian Movement"? What is its relation with Puseyism?**

**Ans.** There was the High Church revival in the bosom of Anglicanism, distinct from and independent of Roman Catholicism, but approaching it in its ceremonial its dogmatism, and its attachment

to the past. This spirit displayed itself in the Oxford Movement in the pamphlets called *Tracts for the Times* (1833-41), where its other name, the, "*Tractarian Movement*". Apart from Kbalet it was inspired by E. B. Pusey (1800-82), who originated "Puseyism", the form of Anglicanism which came nearest to Roman Catholicism without being merged into Romanism.

**28. What was the main contribution of John Henry Newman in the efforts of Oxford Movement?**

**Ans. The Chief Protagonist of the Movement John Henry Newman (1801-90)**, went to the length of breaking completely with protestantism and returning to the bosom of the Roman Catholic Church. Newman, the most important personality at the back of the "Oxford Movement", is also its most conspicuous writer. He was driven to take the decisive step by his dislike of liberalism and his indignation at political interference with religious matters and affairs of the Churches.

**29. Give a brief account of the work of Henry Newman.**

**Ans.** In the course of his career, Newman revealed himself to be a great writer, both in verse and prose. He set forth the reasons for his conversion in his *Apologia Pro Vita Sua* (1864), in reply to Charles Kingsley who was an Anglican Clergy and had imputed lack of frankness to Roman Catholicism and to Newman himself. He also wrote a novel, *Callista*, the story of a beautiful Greek artist, a carver of idols, who at first resists Christianity, then is converted, and finally dies a martyr. In poetry he produced in 1865 his *Dream of Geronitus*, a vision of the invisible, with a chorus of angels in the manner of Goethe *Faust*; and in 1868 *Verses on Various Occasions*. The nature of his work in prose limits the number of his readers, for it is largely religious in character. He contended himself with condemning the spirit of the age for its liberalism and rationalism, which he regarded with horror.

**30. Do you think that Shaw was not a born dramatist? Discuss in short.**

**Ans.** Shaw was a consummate dramatic artist. A technical device of this kind is apt to make the play untheatrical, because the author, failing to express his meaning through the words of his characters, is inclined to fall back upon this easier, more direct method of explaining his purposes. It has been said by many that Shaw was not a born dramatist, that he had merely seized on the theatre because it gave him a platform from which to preach his sermons, that his plays are little more than illustrations of his prefaces. This view, it is almost certain, must be rejected by future historians of the drama. No writer has shown such a vivid and appreciative sense of the theatre as Shaw, and it is because of the theatrical qualities in his work that his plays will survive.

**31. Why is the last decade of nineteenth century referred to as 'naughty nineties'?**

**Ans.** The last decade of the nineteenth century is referred to as "naughty", for it was characterized by a revolt against Victorianism, a whole sale condemnation of the ideals and values which had been cherished during the earlier decades of Victoria's reign.

**32. What is the nature of the period naughty nineties?**

**Ans.** It is essentially a period of transition in which much that is old and conventional continues to exist along with much that is new and unorthodox. It is, therefore, a period of great confusion and complexity, in which originate many of the new trends and movements which will reach their full flowering in the next century.

**33. Describe naughty nineties as a revolt against victorianism.**

**Ans.** In the last ten years of the century many powerful new forces are to be seen at the work of pulling down the edifice of Victorianism. The process of destruction (partly of re-construction) was attended with a lot of confusion, stress and strain. Therefore, **Joseph Warren Beach** is right in saying that the last years of the nineteenth century were, “a somewhat miscellaneous and uneasy period.” Some ultra-Radicals as Oscar Wilde were “naughty” in their revolt against the Victorian inhibition on sex, and in their advocacy of “art for art’s sake”. Most of the outstanding Victorians had been critics and revolutionaries who stood against the time-spirit. Carlyle, Ruskin, Arnold and Rossetti may be noted in this context. But in this decade the condemnation and criticism of Victorianism is more wholesale and thorough than ever before. The basic assumptions of the age are now criticised for the first time.

**34. How many aspects of the revolt of nineties have been identified by Compton Rickett?**

**Ans.** According to **Compton Rickett**, this revolt of the nineties has three aspects. First, it reiterates the old revolutionary formula of Liberty, Equality, and Fraternity, in a new setting. Secondly, it worships power rather than beauty. And thirdly, it challenges the older values of art and life.

**35. Describe critical tendencies of naughty nineties.**

**Ans.** The famous “Victorian-compromise” was criticised and condemned. In the socio political field, Gladstonian Liberal pacificism gave place to commercial imperialism. The Fabian Movement exalted enlightened socialism. Orthodox morality and priggishness, associated with typical Victorians, were swept away and less restricted sexual code was followed by a number of writers. The Victorian conflict between Faith and Science which had disturbed sensitive souls like Matthew Arnold was now resolved— mostly in favour of Science, but in a few cases, in favour of Faith. Formerly, even agnostics like T.H. Huxley had to take notice of religion, even if only to criticise it. But now the attitude became one of indifference rather than of criticism or active acceptance.

**36. Which kinds of revolutionary tendencies were prevalent among the writers of naughty nineties?**

**Ans.** At many points, revolutionary tendencies criss-crosses each other, and they affected different men of letters in different ways. Socialism and egalitarianism came into conflict with imperialism. Oscar Wilde was the protagonist of the Aesthetic Movement, and yet he was a keen socialist. Rudyard Kipling was an imperialist, but he had connections with the Pre-Raphaelites. The Fabians, like the Webbs and Shaw, supported the capitalistic Liberals and even the imperialistic wing. In short, the revolt of the nineties is confused and complex, made up of an intricate web of the old and the new, the conventional and the revolutionary.

**37. Point out the new literary tendencies of naughty nineties.**

**Ans.** Following are the new literary tendencies of naughty nineties:

- (i) Revival of the drama.
- (ii) *The Aesthetic Movement*, associated with the names of Pater and Oscar Wilde, did much to wean literature away from the usual Victorian cult of, “art for life’s sake”, and to exalt the sense of beauty, especially of the literary form.
- (iii) Movement or the revival of Irish literature in which Moore and Yeats played major roles.
- (iv) In poetry some voices echoing the past could be heard, but mostly, the tendency was to make new experiments. This was also the case with the novel.
- (v) *The pessimistic tendency* in the work of Hardy, Housman, Gissing, and other.
- (vi) *The cosmopolitan tendency*, as contrasted with the narrowly nationalistic tendency of the earlier period.



**38. Who were Aesthetes? What was their aim?**

**Ans.** By the last years of nineteenth century, the Pre-Raphaelites had begun a movement toward a new concept of beauty, embodied in a colourful, warm and sensuous elaboration of detail. *The Aesthetes* called also *The Decadents* and *Fin De Siccles* carried this cult of beauty to an extreme. In the exaggeration of his search for, “art for art’s sake” **Walter Pater** retired to his isolated “ivory tower” and urged for a withdrawal of art from humanity and its “social problems”, all this was audacity in art at the time. But in the late years of the century, audacity was a part of the atmosphere which a young and daring generation breathed. The Aesthetes liked to flout the Victorian traditions as openly and flagrantly as possible.

**39. Give an introduction of Oscar Wilde.**

**Ans.** **Oscar Wilde** is the most famous and the most outstanding figure of Aesthetes’ group. Like other aesthetes, he attempted to live entirely by self induced set of sensory principles. He was born in Dublin of noble Celtic parentage. Lady Wilde, his mother, was disappointed at not having had a girl, so she tried to give her son as much of a female upbringing as possible. Oscar distinguished himself in Oxford. He came to London and soon attracted a considerable amount of attention by his eccentricities, of declaring himself a “professor of aesthetic”, and wearing long curly locks. By their strong situations, extraordinary incidents, and striking action, the works of Oscar Wilde lure us into a different world beyond the humdrum and work-a day world in which we live and move.

**40. Throw ample light on the novelists of social reform during naughty nineties.**

**Ans.** **H.G. Wells** wrote scientific fantasies as well as novels of serious social criticism. However, his only novel which appeared in the nineties is *The Time Machine* (1895) which is a fantastic romance based on the imaginary development of physical science. It was in the novels to come that he appeared as a social critic. Bennett and Galsworthy are the other novelists in whose social reform and social criticism loom large.

**41. Describe the importance of Thomas Hardy as a novelist of naughty nineties.**

**Ans.** Among the novelists who were neither romancers nor social critics, the most prominent place ought to be given to **Thomas Hardy**. His two major novels *Tess of the d’Urbevilles* (1891) and his last *Jude the Obscure* (1896) appeared in the period under review. These novels are “naughty”, for they are characterised by a frank, realistic approach dressed in fancy suits of velvet. He further gain attention by his insulting wit.

**42. Which of the Wilde’s work is regarded as his best novel?**

**Ans.** Wilde is the best writer of the “aesthetic” group. His best novel is *The Picture of Darin Gray* (1891) a fantasy of Oscar Wilde’s own “aesthetic” world. This remains the best novel from this “art for art’s sake” group, and as such, bids fair to attract readers for many years to come. It is conceived with an extraordinary wit and is sufficiently naughty to hold interest.

**43. Write a short note on the pessimists of the last decade of nineteenth century.**

**Ans.** James Thomson, Matthew Arnold and Arthur Clough seemed to be the main sources of inspiration for a new direction of outright pessimism, – seen in the works of *Thomas Hardy*, *A.E. Housman*, *Francis Thompson* – which a major branch of the new poetry took. It was not until the new century was well advanced that English poetry again put forward a hopeful spirit and began to come forward with a new strength and beauty which could, in any sense compare with the novelty and strength of Browning, the all-inclusive variety of themes of middle class interest of

Tennyson, or with the warmth and melody of Rossetti or Swinburne. The transition to the new century in English poetry is plainly a period of decadence. The new poets produced variety, but there are no great figures among them. They represent very well the *fin de siècle* transition period of disillusionment, spiritual insecurity, and lack of positive attitudes, but there is not a name among them that stands out as a towering being among lesser figures.

**44. Give an introduction of the impressionists.**

**Ans.** The impressionists drew their inspiration from the French painters of mid-19th century, painters such as Manet, Monet, Cezanne, and Renoir. This group revolted against realistic detail in painting and sought to reproduce the impressions which objects left upon the spirit of the artist. Translated to poetry, impressionism became a highly personal manner of writing in which the poet attempted to escape the commonplace details of ideas and to express himself simply by the moods, and the emotions left upon him. There was to be little sentiment involved; rather there was to be a passing flash of what was seen or felt – a fleeting impression. The English impressionists formed the *Rhymer's Club*, in the *Cheshire Cheese*, London to discuss their theories and to enjoy the poetic efforts of each other. It was in reality, an aesthetic aristocracy. The group included; *John Davidson* (1883-1909), *Ernest Dowson* (1867-1900), *Arthur Symonds* (1865-1945), *W.B. Yeats* (1865-1939).

**45. Who were symbolists?**

**Ans.** Symbolism, for the first time, became a conscious movement in France. It also avoided direct expression. It sought, by means of imagery and fancy, to endow poetic material with some hidden spiritual or intellectual significance. The English symbolists mostly belonged to the Catholic sect of Christianity. They sought their aesthetic escape in a religious mysticism, connected with the tenets of Catholicism. To this group belonged *Gerard Hopkins* (1844-1899), *Francis Thompson* (1859-1907), *Coventry Patmore* (1823-1896), and also *W.B. Yeats*.

**46. Describe the nature of revolt in fiction of the last decade of nineteenth century.**

**Ans.** The spirit of revolt is much more marked in the fiction than in the poetry of the last decade of the century. This revolt in fiction is, according to **Moody** and **Lovett**, two-fold: (i) *First, there is the tendency to, "restore the spirit of romance to the novel."* This tendency is shown by such novelists as Conrad, Stevenson, Barrie and Kipling. (ii) Secondly, there are writers like H. G. Wells, Arnold Bennett and Galsworthy who, *"regarded the novel as a social document, and in some cases as a medium of propaganda."* Previous to them such Victorian novelists as George Eliot, Charles Reade and Charles Kingsley had also used the novel as a medium of social reform. But what distinguishes the social critics and propagandists of the nineties, "is the severity of their criticism and the depth of their antipathy to the age in which they had grown up and which they chose to depict." Their criticism is more thorough; they criticise the very fundamentals of the social fabric.

**47. Give a brief account of the works of R.L. Stevenson.**

**Ans.** R.L. Stevenson *Travels with a Donkey* (1879), *Treasure Island* (1882), *The Strange Case of Dr. Jekyll and Mr. Hyde*, (1886), *Kidnapped* (1886), *The Master of Ballantrae* (1889), *Island Nights Entertainments* (1893) – are the "dear delights" of young and old. *Romanticism is the most striking thing about all his tales*, to sex which shocked Victorian prudery, and raised a hue and cry against the novelist.

**48. What kinds of tendencies have been revealed in the works of George Gissing?**

**Ans.** George Gissing's *Old Women* (1893) and *New Grub Street* (1891) were first published in the 1890. Gissing's novels are marked by an atmosphere of gloomy oppressiveness created by his depiction of the stark and seamy realities of life. He is "naughty", for in his novels he stressed the evils of industrialization and urbanization as none else had done before him.

**49. Write a short note on the revival of drama during naughty nineties.**

**Ans.** The last decade of the nineteenth century witnessed a revival of drama. The drama which had completely collapsed in the earlier decades of the century sprang once again to life. Not only were many plays written, but they were widely read, enjoyed, staged and admired. This revival was largely the result of the work done by **Henry Arthur Jones** and **Sir Arthur Pinero**. Their plays are by and large social. Social reform and criticism is their dominant theme. **Oscar Wilde's** plays like *Lady Windermere's Fan* (1892), *Woman of No Importance* (1893) and *The Importance of Being Earnest* (1895) may also be noted here, though his social criticism is much lighter and anything but 'earnest'. He excels in wit of the kind of Sheridan's **G.B. Shaw** is, doubtlessly, the greatest of all the dramatists, of this period. His collection of plays – *Plays Pleasant and Unpleasant* – appeared in 1898. He used his most exquisite wit with very marked propagandist aim. He was an anti-romantic who made his drama the medium of exposing and ridiculing the most cherished ideas and ideals of his age. He was "naughty" in this respect.

**50. What was the nature of literary criticism during naughty nineties?**

**Ans.** Pater and Oscar Wilde are the originators of the slogan, "Art for Art's Sake", which was the literary creed of the English Aesthetes. Pater is the chief exponent of the school of aesthetic criticism which extols beauty at the cost of everything else. He may be regarded as the father of the modern school of impressionistic criticism. He was "naughty" in his revolt against the accepted critical canons of the day, as expounded by Arnold. Pater influenced Wilde a great deal. Wilde's *Internations* were published in 1891. **Legouis** observes about him: "He spiced the doctrine of art for art's sake, with a certain cynicism; wit, paradox and mocking humour give a keen edge to his beautifully wrought prose."

## MODERN BRITISH LITERATURE

**1. What do you know about Aesthetic movement ?**

**Ans.** Aestheticism, or “the Aesthetic Movement”, was a European phenomenon during the latter nineteenth century that had its chief philosophical headquarters in France. In defiance against the indifference or hostility of their society to any art that did not inculcate current utilitarian and social values, French writers developed the doctrine that art is the supreme value among the works of man because it is self-sufficient and has no aim beyond its own perfection: the end of a work of art is simply to exist, and to be beautiful. A rallying cry of Aestheticism became the phrase “l’art pour l’art”–art for art’s sake.

**2. Who introduced the doctrine of French Aestheticism into England ?**

**Ans.** The doctrines of French Aestheticism were introduced into England by Walter Pater, with his emphasis on painstaking artifice and stylistic subtlety, his recommendation to crowd one’s life with the maximum of exquisite sensations, and his concept of the supreme value of beauty and of “the love of art for its own sake”. Central to this movement was the view that art is totally opposed to “nature”, both in the sense of biological nature and of the standard, or “natural”, norms of morality and sexual behaviour.

**3. What is meant by Decadence ?**

**Ans.** Some proponents of Aestheticism also espoused views and values which developed into a movement called the Decadence. The movement reached its height in the last two decades of the century. Representative literary products are Wilde’s novel *The Picture of Dorian Gray* (1891) and his play *Salome* (1893); also the poems of Ernest Dowson.

**4. Name those modern authors who have aesthetic and decadent tendencies in their works.**

**Ans.** The influence of certain aesthetic and decadent tendencies – such as the view of the “autonomy” (self-sufficiency) of art, the concept of the poem or novel as a constructed object, the distrust of spontaneous “nature” as against art and artifice – have been important in the writings of such prominent recent authors as W.B. Yeats, T.E. Hulme and T.S. Eliot as well as in the theory of the *New Critics*.

**5. Write a short note on the beginning of modern psychological novels.**

**Ans.** Modern psychological novel was born between 1913 and 1915 with the publication of Marcel Proust’s *Remembrance of Things Past* in 1913 and Miss Dorothy Richardson’s first volume of *Pilgrimage* in 1915. James Joyce also began publishing in 1914, in serial form, a novel entitled *A Portrait of the Artist as a Young Man*. The temperaments, moods, fantasies, associative memories, momentary observations and subconscious thoughts of the leading persons in the novels assumed a greater significance than before.

**6. Describe the influence of Henry James' psychological works on literature and on other writers.**

**Ans.** Henry James, an American, dreaming all his life of the beauty and subtlety of European civilization, had carried the analysis of complex moods and sentiments much further. He had in this sense revolutionized the art of the novel, and his influence on the following generation was immense, and extended on both sides of the Channel. Even in Conrad something of his influence is perceptible. In James Joyce this influence culminated in a strikingly original art devoting itself entirely to a minute and, at times, wayward exploration of "the soul's secret life", sometimes of the most forbidden regions of the sub-conscious.

**7. Giving the name of prominent psychological novelists, describe their common ideas.**

**Ans.** Novelists like Henry James, Joseph Conrad, James Joyce, Virginia Woolf, Dorothy Richardson, Elizabeth Bowen have made English novel extremely psychological in nature. They felt that the sense of life is often best rendered by an abrupt passing from one series of events, one group of characters, one centre of consciousness to another. They revealed that human consciousness has very deep layers and, buried, under the conscious, are the subconscious and the unconscious. Plot, action, character and thought are drowned in the stream of consciousness. Only consciousness remains – bottomless and endless. The thoughts, whether stream of consciousness or internal monologue, must speak for themselves, without his or her intervening as narrator.

**8. What is Dr. Sigmund Freud's contribution to the psychologically oriented literature.**

**Ans.** Dr. Sigmund Freud appeared on the scene with his brilliant thesis on Psychoanalysis which violently shook the foundations of human thought. And if we believe literature is an issue of human thought, we must acknowledge Freud's contribution to the psychological orientation in literature.

**9. Present a brief introduction of H.G. Wells and his works.**

**Ans.** Wells is one of the few English writers to be well read in modern science and in the scientific method; he was also ambiguously persuaded both of the advantages of a socialistically and scientifically planned future and of the inherently anti-humanist bent of certain aspects of scientific progress. His science-fiction novels, *The Time Machine* (1895), *The Island of Dr Moreau* (1896), and *The War of the Worlds* (1898), still function as alarmist prophecies a century after their first publication.

In *The Time Machine* (1895), a long short story in which a time traveller makes weird excursions into the future, he created a new kind of art, full for all its strangeness and unreality, of a deep human appeal. Then in *The Invisible Man* (1897) and *The War of the Worlds* (1898) he gave a most astonishingly vivid and moving account of a Martian invasion of the earth. In two other romances, *The Food of the Gods* (1904) and *In the Days of the Comet* (1906), socialistic ideas began to intrude.

**10. Write any specific characteristic of H.G. Wells' literary works.**

**Ans.** There is an individualism about Wells's arguments and the characters who mouth them which matches that of his sometime friend and Fabian socialist colleague, Shaw. Well's English social fiction contrasts starkly with such fantasies though even here science and men of science have leading roles.

**11. What is James Joyce place among the exponents of the stream-of-consciousness novels.**

**Ans.** James Joyce is the main exponent of the stream-of consciousness novel and his *Ulysses* is the finest example of the use of this technique in modern fiction. He employed the Stream of Consciousness technique in his multi-dimensional novel *Ulysses*. The action of *Ulysses* covers one specific day in Dublin in 1904. Reading *Ulysses* is a process of refamiliarization with a variety of adapted styles, modes, and techniques.

**12. How has James Joyce expressed his stream-of-consciousness theme in his novel, 'Ulysses' ?**

**Ans.** Bloom's (character of the novel) far less organized mind regularly throws up snippets of phrases and memories from a private past and from an observed world. It follows the extraordinary vagaries of Bloom's mind as he shops, lusts, cooks, eats, relieves himself in the privy, and goes about his business. From these reiterations, repetitions, and variations Joyce gradually weaves a fabric which is at once startling and familiar, superbly comic and cerebral, rumbustious and refined. The novel has been called a 'comic epic' in which the novelist went deeper and farther than any other novelist in his handling of the interior monologue.

**13. Give a brief account of James Joyce's literary works.**

**Ans.** Joyce's prominent work is 'Ulysses' which is a great work related to stream of consciousness novels. In *Finnegan's Wake (1939)*, "Subtlety and complexity produce incomprehensibility. The use of an inconsecutive narrative and of a private vocabulary adds to the confusion, but it cannot conceal the poetic fervour, the power and brilliant verbal skill of the work".

"As a revelation of Joyce's power to explore the psychology of his own nature with detachment and scientific curiosity, *A Portrait of the Artist as a Young Man* is unparalleled in a period rich in self-analysis. Pride and sensuality struggle for the possession of the soul of Stephen Dedalus, who, having rejected the help of religion, seeks to escape into tranquility through the impersonality of art."

**14. Describe the significance of Virginia Woolf in the history of English literature.**

**Ans.** Virginia Woolf occupies a position of importance in 20th century fiction for she gave to the stream-of-consciousness novel a new twist. The first novel of significance by Virginia Woolf was *The Voyage out (1915)* followed by *Night and Day (1919)*. Concerned from the beginning with the nature of personality and convinced of its fluid formlessness, she suggested here that personality has no existence apart from the society in which it develops, that the so called individual existence is really no more than a facet of the existence of a group.

**15. To which school does Dorothy Richardson belong ? What reason is she known for ?**

**Ans.** Dorothy Richardson belongs to the school of James Joyce and Virginia Woolf. She is known for making experiments in the fields of psychological analysis

**16. What is the style of Katherine Mansfield's stories ?**

**Ans.** As a writer of stories, Katherine Mansfield followed in the footsteps of the Russian novelist and short story writer Chekhov, whose work she admired inordinately. Unlike Dorothy Richardson and Virginia Woolf, who are exclusively autobiographical, Katherine Mansfield studied life objectively and 'understood characters widely divergent from herself in both, temperaments and accidentals.'

**17. Who is Humphrey Ward ?**

**Ans.** Humphrey Ward is an intellectual novelist, and her work is marked with a note of seriousness and earnestness. Her *Robert Elsmere* and *Marcella* are saturated with religious and philosophical thought.

**18. Describe G.B. Shaw as a Dramatist.**

**Ans.** In the opening years of the twentieth century, Shaw's 'revolutionary imagination' began to realize its ambition to create a 'New Drama' on the stage of the Royal Court Theatre in London. He was an advocate of the new problem and social drama of Ibsen, who had ruthlessly torn away the veil of respectability to expose the rottenness of the heart of contemporary social life and had naturally become a storm-centre in the 90's. Shaw was earnestly at work to prepare the ground for the advent of this new drama in England.

His drama is not so much didactic as instructive; his arguments fuse elements of socialism, science, and philosophy, in a way which continues to vex socialists, scientists, and philosophers. "Shaw's fundamental aim in his drama was the bettering of the lot of humanity. Scoffing at the romantic view of life, he examined man and his social institutions with intellectual courage and shrewd, irreverent insight.

**19. Present general themes of shaw's important dramatical works.**

**Ans.** *Mrs. Warren's Profession* boldly confronts two contemporary women's issues: the future professional careers of educated, would-be independent women, and the oldest profession, female prostitution. The social and economic aspects of prostitution attracted the attention of Shaw, and he boldly dramatized it in the theme of *Mrs. Warren's Profession*. In *Arms and the Man* Shaw stripped war of heroism and of all its romantic glamour. *Widower's House* was a deep examination of slum landlordism.

**20. What are problem plays ?**

**Ans.** The term "The Problem Play" was coined by Sydney Grundy who used it in a disparaging sense for the intellectual drama of the nineties, which he believed was marching to its doom in the hands of 'a coterie of enthusiastic eccentrics'. It is believed that problem drama or the so-called 'drama' differs essentially from tragedy, even though it deals with serious issues. It normally exhibits ideas, situations and feelings that lack tragic dimensions. It is distinguished from comedy not only by the lack of episode designed simple to amuse, but on account of its serious temper and didactic aim.

**21. What is 'Celtic Revival' ?**

**Ans.** Celtic notes which were formed in ancient literature, have been revived in modern age. One of the first to share the ancient Celtic idea with modern readers was Katharine Tynan (Mrs Hinkson, 1863-1931) in her "Waiting", which portrays Finn and his warriors sleeping in a cave of the Donegal hills until the harp summons them to battle once more for Irish freedom. Because of his varied work as editor, essayist, poet, playwright, and co-founder with Lady Gregory of the Abbey Theatre as :the center of Irish literature."

**22. What is place of Yeats in the history of Celtic revival ?**

**Ans.** Yeats is honored as leader of the Celtic revival, more so in this country than his own. Like others of the revival school, Yeats tried his hand at retelling Celtic mythology, as in *The Seven Woods* (1903), or in "The Wanderings of Oisín" (in the volume with that title), or in "The Madness



of King Goll”, or, more romantically, in “Baile and Aillin”. Other and better volumes, such as *The Wind in the Trees* (1898) and *Collected Poems* (1931), reflect a very wide range, from balladry to religion and from the sunshine of peace to the dark shadows of the First World War.

**23. Write a feature of Celtic mythology which still appeals to Irish country folk.**

**Ans.** A feature of Celtic mythology which still appeals to Irish country folk is that the ancient bards and warriors do not die; they only sleep until their songs or swords will again be needed. The term ‘Celtic Revival’ seems only too apt when juxtaposed with this.

**24. Describe T.S. Eliot’s technique in his style through which the present is judged in its proper historical perspective.**

**Ans.** The use of conversational rhythms and imagery drawn from urban life, the use of symbols, the juxtaposing of the past and the present in his poetry, etc., are some of the ways in which whole ages are telescoped within a single passage. This condensation and compression may result in some difficulty and perplexity for the readers, but through this technique, the present is judged in its proper historical perspective.

**25. What is the theme of Eliot’s poem, ‘The Waste Land’ ?**

**Ans.** The most striking effects in *The Waste Land* are achieved through the play of jarring juxtaposition, inconsistency of perception, multiplicity of narration, and fluidity of time and place. In this poem Eliot embodied an intense vision of the post-war disintegration of European civilization. The ‘waste land’ is a wilderness of the spirit viewed mostly against the background of squalid London life. Through this “heap of broken images”, Eliot holds up the barrenness of life from which faith has fled. This scattered vision of spiritual disruption, is expressed in one of the most striking openings in English poetry : April is the cruellest month, breeding Lilacs out of the dead land, mixing Memory and desire, stirring Dull roots with string rain.

**26. Describe the significance of W.H. Auden as an artist.**

**Ans.** As an artist and experimentator, Auden showed considerable intellectual curiosity and receptiveness to new ideas and suggestions. The nature of his affirmation shifted as he gradually moved, in charted stages, from a Marxist alignment to a Christian one. When he removed himself to the United States in 1939 and took out US citizenship in 1946 he regarded both as decisive breaks with his personal, political, and literary pasts (though he returned to Britain at the end of his life).

Reworkings and rethinking of an inherited tradition were especially evident in the verse that emerged in his first American years. In ‘*Musee des Beaux Arts*’, for example, Auden identifies suffering and ‘its human position’ as a key concern of art (though in the Brueghel painting of the fall of Icarus to which the poem refers ‘everything turns away | Quite leisurely from the disaster’). The two elegies to W.B. Yeats and Sigmund Freud (both of 1939 and both written in the tradition of Milton’s *Lycidas*) celebrate continuity as much as they mourn the departed and the condition of the age.

**27. What is meant by realism in literature ?**

**Ans.** The realist sets out to write a fiction which will give the illusion that it reflects life as it seems to the common reader. The realist, in other words, is deliberately selective in his material and prefers the average, the commonplace, and the everyday over the rarer aspects of the contemporary scene. Life is presented with detached accuracy, regardless of moral or ideological considerations.

**28. Show that realism is a basic trait of modern novels.**

**Ans.** The modern novel presents realistically the doubts, the conflicts and the frustrations of the modern world. *Joseph Conrad makes realism the basis of his romantic tales.* *E.M. Forster* is undisguised in his attack on the business mind. *Somerset Maugham* reflects the bitter cynicism and frustration of the post-war generation. *Aldous Huxley* analyses the disease of modern civilisation and *Conrad's* novels are all pessimistic and tragic.

**29. Write a brief note on the new analytical realism.**

**Ans.** The new analytical realism developed by the American cosmopolite, Henry James, became active from modern period, though it gained in importance only after the war. Somerset Maugham, the playwright, who started his novelist's career in this period, was a disciple of Maupassant in his almost neutralistic and slightly cynical portrayal of the patterns of reality. E.M. Forster, on the other hand, showed no clear outside influence; he suggested in his early novels a sense of the inadequacy of the English emotional life. In sharp contrast with all these stood the versatile genius of H.G. Wells who showed the intense stimulating influence of modern science on speculative and creative imagination.

**30. Write the names of pessimistic poets of Edwardian era.**

**Ans.** The two great pessimistic poets of the Edwardian era are Thomas Hardy (1840-1928) and A.E.Housman (1859-1936). Their poetry is the final expression of the disillusionment resulting from the advance of science and the disintegration of faith and traditional values. The pessimism, which is a characteristic feature of Hardy's fiction, also marks his poetry.

**31. Describe Eliot as a pessimist architect of the English literature.**

**Ans.** Eliot, was one such architect of the English language, who is thoroughly pessimistic. The use of conversational rhythms and imagery drawn from urban life, the use of symbols, the juxtaposing of the past and the present in his poetry, etc., are some of the ways in which whole ages are telescoped within a single passage. This condensation and compression may result in some difficulty and perplexity for the readers, but through this technique the present is judged in its proper historical perspective.

**32. What is symbolism ?**

**Ans.** Symbolism is a blend of sensibility and imagination. Thus, it is a new variation on romanticism. Symbolist poetry is a poetry of indirection, in which objects tend to be suggested rather than named, or to be used primarily for an evocation of mood. The techniques of the French Symbolists, who exploited private symbols in a poetry of rich suggestiveness rather than explicit statement, had an immense influence throughout Europe, and (especially in the 1890s and later) in England and America as well, on poets such as Arthur Symons, Ernest Dowson, Yeats, Eliot, Pound, Dylan Thomas, Hart Crane, E.E. Cummings and Wallace Stevens.

**33. Write down the general idea of symbolism.**

**Ans.** The symbolic use of word is distinguished from the emotive. A symbol takes us beyond the object or idea that it denotes to another level of significance that reaches forth to embrace that spirit. Intensity and complexity were to be achieved by condensed syntax and minor images clustered around one main metaphor, until one sense impression was translated into another and both became symbols of the original impression. According to R.G. Haggere, a symbol is a recognisable equivalent for type of some person, object or abstract idea by means of features associated in the popular mind with the person, object, or abstract idea.

**34. What is Imagism ?**

**Ans.** Imagism was a poetic movement that flourished in England, and even more vigorously in America, between the years 1912 and 1917. Imagism was too restrictive to sustain long as a concerted movement, but it proved to be the beginning of modern poetry. Almost every major poet up to this day, including W.B. Yeats, T.S. Eliot, and Wallace Stevens, has felt strongly the influence of the Imagist experiments with precise, clear images, juxtaposed without express connection. The typical Imagist poem is written in *free verse*, and undertakes to render as exactly and tersely as possible, without comment or generalization, the writer's response to a visual object or scene. Often the impression is rendered by means of metaphor, or by juxtaposing a description of one object with that of a second and different object.

**35. Write the qualities of John Davidson's English poetries. For which he will be remembered?**

**Ans.** John Davidson is master of various things such as farce, satire, fantasy, romance, but as a writer of ballads, he will probably be best remembered. There is a passion about these that grip the imagination. Sometimes, indeed he rises to stark splendour of phrasing worthy of the highest traditions of English poetry. There is a fine humour in Davidson's verse, that sparkles in *The Ballad of a Nun*, and flashes from his haunting lyric *The Runnable Stag*.

**36. Why has the Celtic note gained more attention today than formerly?**

**Ans.** The Celtic note, in so far as it exists, is merely a continuation of a persistent element in British verse from earliest times. If it has gained more attention to-day than formerly, this is merely because it is sharply differentiated from the prevalent note of realism; it is a Romantic survival that has resisted the spirit of change, not a fresh manifestation in literary life.

**37. Focus shortly over the emergence of journalism and drama against novel?**

**Ans.** Some of the most remarkable men of the present time achieve their best work in terms of the newspaper office, or of the theatre- e.g. Bernard Shaw, G.K. Chesterton, John Galsworthy, J.M. Barrie, Granville Barker. Mr. G.K. Chesterton, with his acrobatic intellect, has essayed fiction in the same way as he has essayed most forms of literature, but he is above everything, a brilliant journalist. Sir J.M. Barrie won a name in contemporary letters, truly, by his studies in Scottish life; but the kernel of Barrie's genius lies in his plays.

**38. What did the "new humour" lack?**

**Ans.** The "New Humour", lacked the body, the sanity, the broad humanity of the great Victorians, and the virility of the eighteenth century humorists.

**39. Compare between "new humour" and elder humour?**

**Ans.** *Wilde's Dorian Grey* and the fantastic fun of J.M. Barrie, each in its own way contributes distinctly and originally to humorous literature; while its special characteristic lies in the self-consciousness of the jester and capricious blend of romance and reality in his method. It contains more spirit of mockery than elder humour; there is an absence of that immense flow of animal spirits that meets us in Dickens, or the tender, spontaneous whimsicality of Lamb. The humour is thinner, drier, less universal in its appeal. It belongs far more to a time and to fashion than does the humour of the elder humorists.

**40. How is Mr. W.W. Jacobs different than other "New Humourists"?**

**Ans.** Mr. W.W. Jacobs can scarcely be classed with the "New Humourists," for he derives so unmistakably from Dickens and Smollett, and carries on worthily-in miniature-the elder traditions.

**41. Who are those two men prepared the way for the striking change that took place in the nineties and how? Explain.**

**Ans.** Two men who prepared the way for the striking change that took place in the nineties—a change that has not yet reached its fullness of development—are Henry Arthur Jones and Arthur Wing Pinero. Mr. H.A. Jones showed a lively sense of characterisation that helped materially to vitalise the stereotyped figures of the older Victorian play; Sir A.W. Pinero by his deft craftsmanship and keen appreciation of stage effects did good work in creating a livelier illusion of reality. Neither the one nor the other were Realists in the accepted sense of the term; Mr. Jones' rhetorical methods detracted often from his shrewd observation; and Sir A.W. Pinero showed more ingenuity in his situations than in ideas.

**42. Focus upon the developments that took place in the field of Independent theatre and the stage society in nineties?**

**Ans.** In 1889, *A Doll's House* was produced in England by Charles Charrington, and this was followed a few years later by *Hedda Gabler* and *Ghosts* the effect of Ibsen's methods, and Ibsen's attitude towards life, was unmistakable. The later plays of H.A. Jones and Pinero testify to this leaven, compare *The Liars* and *Michael and his Lost Angel of Jones*, *The Second Mrs. Tanqueray* and *Iris* of Pinero, with their earlier work. For the rest, Mr. Stephen Phillips accomplished what his greater predecessors were unable to do—he made the poetic drama, to an appreciable extent, a vital reality, in *Paolo* and *Francesca* and in *Herod*; for he had what men like Tennyson and Browning lacked a natural instinct for the stage. Then this concentration on the poetic drama had stimulated a fresh interest in Shakespeare and both Sir Henry Irving and after him Sir Herbert Beerbohm Tree did real service to the stage in their scholarly and poetic productions.

**43. What was the influence of Wilde's work upon the stage?**

**Ans.** Wilde's influence upon the stage was that of a wit, not of craftsman.

**44. What was the most significant achievement of radical wing of playwrights?**

**Ans.** Achievements of the radical wing of playwrights was effected at the Court Theatre early in the new century, and introduced a number of writers, several of whom are still doing notable work for the stage. Granville Barker scored his first unequivocal success in *The Voysey Inheritance*; while John Galsworthy, John Masefield, and St. John Hankin were responsible for live and fresh contribution to drama in real sense.

**45. How does Mr. Bernard Shaw treat good journalism and good literature?**

**Ans.** Mr. Bernard Shaw has expressed the view that good journalism is much rarer and more important than good literature. This is probably only his extravagant and provocative way of drawing attention to the importance of dealing with the concrete actualities of one's own age; examining its particular problems; of being vital and, in the best sense of the word, topical. And, in so far as Mr. Shaw seeks to discourage the purely academic view of literature as by-product—a scholar's game.

**46. What are those qualities a great literature possess according to Mr. Bernard Shaw.**

**Ans.** Great literature, according to Mr. Shaw is great only so far as it is a living, organic thing, intimately related to life and related in two ways. Its tap-root lies in the soil from which it draws its sustenance; the soil of a particular age, with its limitations and characteristics; but its flower is blown upon by the breezes of heaven and fed by the rain and the sun—in this respect it is related to the universal, and is an expression not of an age but of the ages.

**47. We may call Victorian era, an era of black and white artists. Why? Give reason.**

**Ans.** The Victorian era had its notable black and white artists, as readers of *Punch* know; and the life of the age with its whims and fancies, fashions and manners is indelibly stamped on the work of such men John Leech, Charles Keene, and George du Maurier. In the last decade of the century and the early years of new, there were half a dozen first rated men where there was only one before. It was the age of Phil May, Raven Hill Harry Furniss, Bernard Partridge and few would dispute the place of honour of Phil May. His art epitomised all the humours of town life. Simplicity and good-natured tolerance that made him equally popular with his brother artists and the public at large. There is no movement in the literature of that time that does not find pictorial expression in black and white art.

**48. Write critical acclaims of Rudyard Kipling's Verse of poetry?**

**Ans.** He was hailed as a Realist, who had come to knock the romantic stuffing out of poetry more effectually even than did Whitman; since although Whitman has shown us man as he is, Kipling shows us men as they are moreover, he had a sense of humour denied to the American. Consequently the average man, who feels much about poetry as Sir Issac Newton did when he called it "ingenious nonsense," took Kipling at once to his heart. "There is no romantic highfalutin about this fellow," said the average man. Mr. Kipling is steeped in romance. He has felt the glamour and the wonder of life, as fully as the most ardent Romantic, only he does not always speak of these things. He feels them, and he can suggest both in prose and verse; but he speaks of everyday matters and familiar common places.

**49. Write the name of two melodious compositions of Kipling. How are those compositions different than Keat's versions?**

**Ans.** The haunting melody of *Mandalay*, the rhythmic vitality of the *Ballad of East and West*. Like every true romancer, he had guarded against the make-believe of romance-but he does it in his own way. Keats sang of the glamour of sex, and of the tragic folly of man, in his ballad *La Belle Dame sans Merci*; Kipling treats precisely the same thing in the *Vampire*, thought in the uncompromising way of everyday talk – Keats allows us to see the problem of femininity through the eyes of the bewitched man; Kipling makes us the looker-on, there is the difference.

**50. What are the qualities Kipling's Vision possess?**

**Ans.** One of the most interest qualities in Kipling's vision is his faculty of seeing the romance of modern life; scorning the idea that we have to fly back to a bygone age in order to catch the "light that never was on sea or land." Nor can we dispute him. Romance, like humour, is merely a point of view. One man listens to a bird and thinks of lark pie; both Wordsworth and Keats would have turned away scornfully from the steam engine: Romance for Kipling is no sequestered land of beauty; he finds it in the everyday life of the men about him; while no poet has got more poetry out of machinery than he. And he has stated it with characteristic vigour through the mouth of his engineer.

**51. Mr. Kipling is called the "Leureate of the music hall? Give the logic?**

**Ans.** Mr. Kipling has been called the "Laureate of the Music Hall." If by that phrase it is meant that is merely a clever, slangy, and superficial expositor of the inherent qualities of human nature, then the phrase is unjust. He is very much more than a maker of catch-penny jingles, though he is not above banjo strains. Some of his admirers would indignantly reject such a suggestion by recalling poems like the *Recessional*. His colloquial "dialect" verse are more reliable, and in place of disclaiming for him this epithet, seek to show how admirable a thing it is when rightly understood to call him Laureate of Music Hall.

**52. Where does the genius of Kipling's art lie? And Where does he lag?**

**Ans.** Mr. Kipling is a genuine artist, but the genius of his art lies in his power to express the sentiments and primal passions of men in the rough and ready way of the music hall, not by eliminating its grotesque vulgarity, but by using it to express things that are neither grotesque nor vulgar, but vast and elemental, he is at his best on all these grounds. On the other hand, he uses more conventional means and falls back upon the ordinary language of the poetic artist, as he does in the *Recessional*, when he wishes to be more dignified and weighty, then, he is really less effective he impresses as much as a splendid "character" actor does. The *Recessional* is good verse; but *Mandalay* is inspired verse.

**53. Where does Mr. Kipling stand best while applying his music hall manner? And Why?**

**Ans.** As a prose writer he stands at some different footing. The technique of poetry shackles the imagination of such writers in place of liberating it. The same with a qualification, applies to Kipling. The qualification is that, as an artist speaking in terms of the music hall, Kipling is admirable. Otherwise he is inclined to be stiff and self-conscious. But in prose he can dispense with his music hall manner and yet can be quite as effective.

**54. What kind of writer Mr. Kipling is? Write some features which enables him to be Laureate of the music hall.**

**Ans.** The strength and weakness of Mr. Kipling lies in his journalistic faculty. He is a born journalist, and he is a great journalist, and he is a great journalist. It is the journalistic flair that enables him to be Laureate of the music hall, that gives him actuality, clarity, and conciseness as a writer whether in prose or verse; but is the journalistic flair that leads him to be overgenerous with banjo strains, and to overburden some of his prose with irrelevancies.

**55. What is the paradox of literature? How has Mr Kipling used it?**

**Ans.** It is one of the paradoxes of literature, that the more realistic you are, the less real you are. This applies to Kipling. The impression he gives us sometimes is not that he is describing a thing out of the fullness of his knowledge with an easy mastery of his material; but that he is describing a thing that he has "worked up," and is more anxious to show us how much he knows, than the artistic use he is making of his knowledge.

**56. What does it seem; when one goes through Mr. Kipling's writings?**

**Ans.** To read *Bread upon the Waters*, *007*, *The Ship that Found Herself*, is like looking at a series of educational films on the cinematography. Their scientific interest may be considerable; their artistic interest is a trifling matter.

**57. Where does Mr. William Watson give best inputs and where does he lag?**

**Ans.** Mr. Watson's Best work shows a true balance between "understanding" and "imagination," and that in his less satisfactory work he is affected by the two extremes; excessive romanticism on the one hand, as in *The Prince's Quest*, and excessive intellectualism on the other, as in some of his political and philosophical poems. The rhythmic felicities that star many of his odes and sonnets, remind us, clear-visioned outlook, of such masters as Milton and Wordsworth, It reveals also the essential attitude of the man towards life. He has little really of the eager, adventurous spirit of the Romantic. He is at his beat as thinker in verse; his weakness as a poet to-day is the weakness-was it not illustrated in Meredith-of overweighting his verse with thought. He has never betrayed into those realistic extravagances. Dignity, strength, and lucidity are his, at his best.

**58. Throw light upon the beginning phase of Mr. G.B. Shaw's career as a writer?**

**Ans.** In 1885, W.T. Stead offered him a post as a reviewer on the staff of the *Pall Mall Gazette*; this was followed by the even more congenial appointment as art critic to the *World* under Edmund Yates. As "*Cornetto di Basseto*" he was acting as musical critic to the *Star* in 1889-1890, and the play-writing period begins. The first, *Widowers' houses*, appeared in 1892, and *Arms and the Man*, two years later. From 1895-1899, he was dramatic critic of the *Saturday Review*, collecting his criticisms and publishing them in two volumes of *Dramatic Opinions* (1906). In Fabian Society, Mr. Shaw joined its ranks on September 4, 1884, and immediately threw himself into the thickest of the work, whether organising, writing, or lecturing. One of his best known papers was that on Ibsen, read at St. James' Restaurant with Mrs. Besant in the chair; it was published later as the *Quintessence of Ibsenism*.

**59. How was Mr. G. Bernard Shaw different than other social critics?**

**Ans.** Mr. G. Bernard Shaw Unlike Other social critics, did not differentiate between sentiment and sentimentality. Sentiment for them was the natural offspring of Romanticism, and Romanticism was worthy of all respect. But Mr. Shaw suspected even Romanticism. Romanticism, in his opinion, was responsible for sentimentality. Out it must all go, root and branch. The trouble was how to draw attention to a gospel so antipathetic to the Englishman's temperament. Being endowed with unlimited pertinacity, audacity, and a pretty wit, he soon managed to attract attention.

**60. What is the perception of people about Mr. G.B. Shaw's works?**

**Ans.** As a creative force, Mr. Shaw has nothing like the originality and rich fertility of Mr. Wells; and he is certainly not, as some of his disciples claim for him, a profound and original philosopher. But he has ever been a pungent and outspoken critic of his age. He is so pitilessly exposes the Romantic illusion of his own school of thought, he is not likely to be less lenient towards the multitude of illusions that rule the average unthinking man and woman.

**61. Why is G.B. Shaw considered half-hearted rationalist? Give reasons.**

**Ans.** In *Arms and the man* "Fight if you will," says he, "but for goodness' sake don't strike picturesque attitude in the limelight about it. View it as one of the desperately irrational things of life that may, however, in certain circumstances be a brutal necessity." In *Candida*, he does not attack love. Here is another irrational thing, he says-well, it can't be evaded, so let us make it as matter of fact, as rational, in short, as possible. *Candida*, in deliberately electing to remain with her self-confident husband because "he is the weaker of the two" and needs her the more, grounds here "duty" as a wife on no conventional code of morals, but on instinct. It looks as if Mr. Shaw, with his ascetic instincts, had started his crusade in life is in no wise guided by logic, he had concluded perhaps that task to be an impossible one. Whatever the reason, he is only a half-hearted rationalist.

**62. What is glorified at last by Mr. G. Bernard Shaw in his writings?**

**Ans.** It seems that Mr. Shaw, like Balaam, had come out to curse and remained to bless. He starts by glorifying intellectuality and deriding sentiments; then finding that sentiments is rooted in instinct and that instinct rules life, he ends by glorifying instinct.

**63. Examine the doctrine of the life-force which from man and superman onward plays too significant a part in Mr. Shaw's writings?**

**Ans.** Two important formative influences in Mr. Shaw's outlook on life have been Samuel Butler and Schopenhauer. To Butler there was an unconscious mind in nature, while to Schopenhauer this



unconscious mind, a blind dynamic force, is elaborated into an important philosophy. With many of the philosophic implications Mr. Shaw did not concern himself. He was uninterested, both in metaphysics and in science, but being deeply interested in man's social welfare he saw in this Life-Force a solution to his perplexities. Despite, his strong rationalistic tendencies, Shaw's curious dislike of and contempt for science put definite limits on his rationalism. He was rationalistic in his hatred of sentimentality and of all the pretty insincerities that obscured men's vision of the realities of life. The fact is, there are two contradictory strains in Mr. Shaw's temperament—an intensely practical and utilitarian strain, and a fantastic, imaginative, and semi-mystical strain.

**64. Write about the earliest phase of Mr. H.G. Well's career?**

**Ans.** Mr. Wells first novel, *The Time Machine*, had made its first appearance in the Phoenix, still successful College of Science magazine that he started while a student there; parts had also appeared in the National Observer and the New Review; yet in 1895 when issued in book form, it was absolutely ignored by the critics. His next attempt fared little better. Having collected the humorous papers that had been published earlier in the Pall Mall, they were criticised as "portentously foolish," and, to add insult to injury, the reviewer remarked "the book has a very nice cover." *The Invisible Man* (1897) and *The War of the Worlds* (1898) followed.

**65. What kind of writer is Mr. H.G. Well's known to the modern readers?**

**Ans.** Mr. H. G. Wells is known to the modern reader as a writer of scientific romances, as a social reformer, and as a sociological novelist; but he is at bottom essentially an ideologist who uses the various forms of letters, fictions or the essay, as means of airing his ideas.

**66. What is the comparison and contrast between writings of Mr. H.G. Wells and G.B. Shaw?**

**Ans.** Certainly Both, Mr. G.B. Shaw and Wells, are ideologists to each, the literary form of their work is a secondary matter; they are primarily concerned to promulgate certain ideas and theories, and they are primarily concerned to promulgate certain ideas and theories, and they use the form which seems to them the most convenient or suitable for the moment of effectuate their aim. Here, however, the similarity ends. Mr. Bernard Shaw has a theory of life, which, whatever be its merits or demerits, gives a homogeneity to his work-dramatic, fictional or purely argumentative. Mr. H.G. Wells has no definite theory of life. His writings are not the varied and continuous expression of any distinctive systematised outlook.

**67. Write names of some of the most important writings of Mr. H.G. Wells?**

**Ans.** His novels of middle-class life from *Love and Mr. Lewisham* (1900) to *the Passionate Friends* (1913); his social discussions from *Anticipations* (1901) to *the Future in America* (1906) his most important social speculations, *New Worlds for Old* (1908) and *A Modern Utopia* (1905).

**68. What types of nexus one can find, between emotional life and intellectual life of Mr. G.B. Shaw and Mr. H.G. Wells?**

**Ans.** Shaw's emotional life is strictly subordinate to his intellectual; Wells' emotional life is at war with his intellectual life. The difference is well exemplified in their respective attitudes towards sexual problems. Both Mr. Shaw and Mr. Wells are agreed that the sex impulse is a tyrant, but Wells cannot make up his mind whether to hate or love the tyrant. So we may judge from his *Ann Veronica*, *New Mahiavelli*, *Marriage*, and *The Passionate Friends*.

**69. Which are those characteristics of Mr. H.G. Wells' writings lower his rank in comparison with other contemporary writers?**

**Ans.** Common with many influential writers of the day his selective faculty is weak, and the ultimate reality of his stories suffers from his insistent realism. As a consequence, while the foreground

is vague and shadowy. The perspective is at fault. His tenacious memory and his sharp perceptive powers prove a snare as well as a blessing. Consequently, his parts are better than his whole; and the lack of perspective is further embarrassed by his fertility in ideas. They are interesting enough, but he is too prodigal with them. He inundates us with ideas and details, until we are wearied. For all his originality, his undoubted power both in narrative and in characterization, these grave defects preclude our ranking him with the great masters of fiction.

**70. What is the comparison and contrast between the writings of Mr. Arnold Bennett and Mr. H. G. Wells?**

**Ans.** Mr. Arnold Bennett (1867), has one thing in common with Mr. Wells; he also has a touch of romanticism in his nature, though it is less pronounced and not mingled with the sentimentalism from which Wells is never wholly free. But unlike Mr. Wells, Mr. Bennett is half ashamed of his romanticism, and hurries its gay colouring into his lighter writings, in order that he may present the life he is more concerned to portray, in a stern grey light. Moreover, Mr. Bennett, whatever revolutionary sentiment he may possess, allows none to colour his work as a story-teller. Wells' imagination, half fascinated half repelled by the reactionary forces that keep it drab and monotonous, is less concerned to abolish than to analyse and discuss them. Bennett neither attack them nor dissects them.

**71. Which are those qualities Mr. Arnold Bennett's book "The Old Wives Tale" possess?**

**Ans.** *The Old Wives' Tale* (1908) is a piece of remarkable literature in its detailed picture of domestic life in a small manufacturing town. It is an epic of lower middle-class provincial life, told plainly and soberly, without either bitterness or relish; but exhibiting clearly enough a vivid sense of the littleness of human existence and mutability of things. For all its multiplicity of detail, the book has breadth and perspective, while its most salient quality is its consistent objectivity.

**72. What could Mr. Arnold Bennett have avoided to become one of the great novelist of today?**

**Ans.** If Mr. Bennett had not played tricks with his personality, he would be, not merely what he is, a distinguished novelist, but a great novelist to-day. Mr. Bennett would have proved less actual but more actual if he had blended his realism with his romanticism. It is quite clear as we read the succession of his novels that his strength lies in showing a diversity of new points – if he can only moderate his curiosity, and deal at such length as may enable him to give perspective to his scheme. Now, he would be immensely strong here if he had not cut adrift from his romanticism and relegated that entirely.

**73. Write some of the principal features of Mr. G.K. Chesterton's writings and compare him with some of the prominent writers?**

**Ans.** He is the most thorough-going vindicator of the romantic imagination that we have to-day; and as such he proves an excellent foil to the majority of our ablest writers, who either distrust romanticism, like Mr. Shaw and Mr. Galsworthy; who yield unwilling homage, like Mr. Wells; or half-hearted admiration, like Mr. Bennett. He is, with Mark Tapley, determined to be jolly in all possible circumstances; and like that somewhat irritating optimist, Mr. Chesterton's jolliness is almost more oppressive at times than the melancholy of some of his contemporaries.

**74. What is the comparison and contrast between the writings of Mr. G.B. Shaw and Mr. Chesterton?**

**Ans.** Both men use paradox as a means of promulgating their point of view; to each man paradox is merely truth standing on its head to attract attention; yet the truths they draw attention to

are widely different. Mr. Shaw throws morality overboard, frankly proclaims himself an anarchist, and bids us give us free expression to the instinctive life force within us; while all the time his ascetic temperament and intellectual tastes show very clearly that he is an immoralist and an anarchist simply because he happens to be the most moral of men, and the most orderly, and has no personal need of rules and conventions to make him a highly useful member of society. Mr. Shaw's life-force is not tempestuous, elemental, but a finely austere "tendency that makes for righteousness".

**75. What can Mr. Chesterton be called after reading his writings on Tolstoy and Why?**

**Ans.** We have only to read Mr. Chesterton on Tolstoy and the Cult of Simplicity, to realise how incensed he becomes at any gospel that threatens the jollity of life. Anaemia to him is a form of ungodliness; he hates the faddist more than he does the criminal.

**76. Is Mr. Chesterton the true immoralist by nature? Give justification.**

**Ans.** Chesterton is the true immoralist by nature. Chesterton nullify his temperamental immoralism by his intellectual conventionality. He believes stoutly in tradition. And so, when it comes to the actual conduct of life, each is quite a decorous and respectable member of society.

**77. Where does the strength of Mr. Chesterton lie as a writer?**

**Ans.** Mr. Chesterton's strength as a writer does not rely on any profundity of thought, nor in any original point of view, but in the clear and witty way in which he expresses commonplace truths. He is an acute critic, not a subtle one; and he is not afraid of showing us the limitations to his sympathies. He is quite emphatic in his failure to appreciate, pessimism and dispassionateness are qualities that enrage him in literature as in life.

**78. Why may we differ with Mr. Chesterton?**

**Ans.** Mr. Chesterton is very English, and although we may differ with him about some of his prejudices and predilections, it is refreshing to find a man who is so honest and straight-forward concerning them.

**79. Which are those forms of literature opted by Mr. Chesterton?**

**Ans.** Like most journalists who take to literature, he has tried many forms: essay, fiction, verse, and quite recently, drama.

**80. Highlight some of the positive and negative qualities of Mr. Chesterton's writings?**

**Ans.** Mr. Chesterton writes too easily, and is too fond of constructing card-castles in order to knock them down. That is no drawback to him as a journalist, but it is a distinct drawback to him as a journalist, but it is a distinct drawback to him as a man of letters. Card-castles are good fun-but the fun is childish. Mr. Chesterton has many of the lovable qualities of a great big child; some also of the distracting qualities. Mr. Chesterton is too fond of spoiling good writing with this shoddy wit. It is a pity. But if Mr. Chesterton annoys us with his childishness, he is, to do him justice, splendidly childlike. He is childlike in his capacity for enjoyment, childlike in his power of enthusiasm. In an age that is inclined to be blase and cynical, it is a joy to have a writer who is not afraid of enthusiasm, and who sees the dynamic force of enthusiasm.

**81. What was the mood of twentieth century in the field of literature?**

**Ans.** On the one hand, this lingering decadent romanticism is of a remarkably hybrid nature. Secondly, side by side with the mixed romanticism were present various rational and realistic reactions to it. So, complex indeed is the spectacle that is more than a dozen authors of this period

peculiarly mixed reactions to life, strange minglings of eminently contradictory tendencies are perceptible.

**82. What was the impact of breakdown of the Victorian order and discipline upon twentieth century?**

**Ans.** The gradual breakdown of the Victorian order and discipline had laid bare many weak and unhealthy signs on the body of the society. Drama, which mirrors social life was the first to reflect this. The critical spirit roused by these elements was reinforced by an influence from abroad—the influence of the social and psychological consciousness embodied in the works of the Norwegian dramatist Henrik Ibsen.

**83. Which are those features the social novel of twentieth century possess?**

**Ans.** The social novel from this period bears increasingly the stamp of various foreign influences, French, Russian and American. We have already noticed the Russian influence on Galsworthy, and of Ibsen on the new social dramatists. Another feature of this period, showing the decline of strictly ordered literary form and the rise of more free fancy and a more facile sensibility, was the revival of the personal essay.

**84. What were impacts of two world wars upon literature of twentieth century?**

**Ans.** On complex literary scene the First World War worked drastic changes. In a sense it is really from the war-period that the modern age in English literature began. A sceptical and critical attitude towards the accepted values of life and already been felt in the intense pessimism of Hardy, in the social awareness of the new dramatists, and most of all in the paradoxical wit the Bernard Shaw. Certain Behemian tendencies in the realm of the novel also suggested a deviation from the beaten track. The same spirit was evident in the controlled diversity, the loose variety of literary forms, during this phase.

**85. Who was the first person to start Imagist Movement in the field of literature of twentieth century?**

**Ans.** The Imagist movement launched by Ezra Pound, calling forth the use of common speech, novel rhythms and clear images, had set the wheel rolling. T.S. Eliot, who attacked romanticism as a false and deceptive faith, and advocated a return to classicism with a steady recognition of man's imperfections. The light, clear and melodious form of Georgian poetry was finally superseded by Eliot's *Waste Land* which was a vast chaotic vision of the disruption of European civilization embodied in "a heap of broken images", stirring and absolutely irregular rhythms, and a multitude of scattered allusions.

**86. What was the scenario in the field of literature in post 1930 phase?**

**Ans.** Poets like W.A. Auden were preoccupied with the problems of industrial civilization and borrowed imagery from mechanized life often with striking felicity. They also showed Marxist or Freudian inclinations, more a cult than out of conviction. But their poetry, though often excellent technically, lacked Eliot's intensity of vision, though they were undoubtedly influenced by it.

**87. What are the features of Mr. T.S. Eliot's writings possess?**

**Ans.** In 1935 in his first full-fledged poetic play, *Murder in the Cathedral*, in which he enshrined the Christian theme of the murder of the medieval archbishop Becket in a beautifully designed form, closely modelled on Greek tragedy. Later on, he applied the same manner, occasionally omitting the chorus, to more modern themes, often depicting, - as in his verse, but less obscurely, - the spiritual emptiness and despondency in post-war life.

## UNIT

# 8

## CONTEMPORARY BRITISH LITERATURE

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### 1. Who is Lawrence Durrell ?

**Ans.** A prominent British writer of the period (A.D. 1912-90) who keenly responded to the idea of creating an avowedly 'Modernist' fiction, and whose experiments were enthusiastically received by a wide public, was Lawrence Durrell.

### 2. Present a brief introduction of Beckett as an English Dramatist.

**Ans.** Beckett was consistent in his use of drama as extension of his wider interest in the gaps, the jumps, and the lurches which characterize the functioning and the malfunctioning of the human mind. In his play – as much as in his notes – ideas, phrases, images, and minds overlap; voices both, interrupt and inherit trains of thought begun elsewhere or nowhere and separate consciousnesses both, impede and impress themselves on one another. Beckett's dialogue, for which *Waiting for Godot* is particularly remarkable, is the most energetic, densely layered, and supple play written by any twentieth-century playwright; his comedy, whether visual, verbal, ritual, or even, at times, slapstick is amongst the most subtle and surprising.

Time-present, as Beckett represents it in his plays, is broken, inconsistent, and inconsequential. Nevertheless, in each play he allows for the intrusion of a past which is oppressively rich in the larger inconsistencies of private and public history. His own dramatic repetitions and iterations, his persistent echoes and footfalls, emerge not from a negative view of human existence, but from an acceptance of 'dull inviolability' as a positive, if not progressive, force.

### 3. What is the meaning of blindness and silence in the plays of Beckett ?

**Ans.** When Beckett uses blindness, as he does with Hamm in *Endgame*, he suggests that one kind of deprivation may alert audiences to the force of alternative ways of perceiving. When, by contrast, he uses silence, as in *Film* and the mime play *Act without Words II* (1967), he seems to be directing his audiences to explore the value of new sensory and physical formulations.

### 4. Describe the principle on which Beckett's plays are based.

**Ans.** The structural principles on which he built both his plays and his novels can be related back to the pattern of ideas explored in 1931 in the dense critical essay on Proust. When, for example, he insists on Proust's contempt for a literature that "describes", or when he affirms that 'there is no escape from yesterday because yesterday has deformed us, or been deformed by us', or when he describes 'the attempt to communicate where no communication is possible' as 'merely a simian vulgarity, or horribly comic', it is possible to recognize the extent to which his theatrical innovation was rooted both, in a literary precedent and in a coherent Modernist philosophical statement.

**5. Give a brief account of William Golding's works.**

**Ans.** William Golding's first and most enduringly popular novel, *Lord of the Flies* (1954), gives a surer indication of his continuing concern with moral allegory than it does of his subsequent experiments with fictional form. Golding (1911-93) set the novel on a desert island on which a marooned party of boys from an English cathedral choir-school gradually falls away from the genteel civilization that has so far shaped it and regresses into dirt, barbarism, and murder. In 1967, his work, *The Pyramid* was followed by what appeared to be an absention from fiction, which was broken in 1979, by *Darkness Visible*.

The four novels published since *Darkness Visible – Rites of Passage* (1980), its sequels *Close Quarters* (1987) and *Fire Down Below* (1989), and *The Paper Men* (1984) – have extended what can be seen as an established rhythm of contrasted sea-stories and land-stories all of which are concerned with extremity and isolation.

**6. On the basis of his works present Larkin's contribution to the English literature.**

**Ans.** His earliest published poem, 'Winter Nocturne' (printed in his school magazine in 1938), clearly shows the influence of Yeats. From the mid 1940s, however, he discovered a new model of poetic restraint in Hardy. Much of Larkin's subsequent poetry was to bypass Modernist experiment and high-flown languages in favour of traditional metrical forms and a precise and plain diction. The two later collections, *The Whitsun Weddings* (1964) and *High Windows* (1974), point not simply to the sharpness of Larkin's ear for the inflexions of his own age, but also to a new and, at the time, deliberately provocative frankness.

Larkin presents the late 1950s in the poems "The Whitsun Weddings" and 'Afternoons', is that of an England of false cheer, cheap fashions, joyless wedding parties, drab recreation grounds, and 'estatefuls' of washing.

**7. With the help of examples show Larkin's use of 'four letter words'.**

**Ans.** As the selection of his *Letters* published in 1992 reveals, Larkin had a private penchant for what was once coyly described as 'four-letter words'. If this vocabulary had only minimally entered the 'polite' literary mainstream before, Larkin's long-established admiration for Lawrence's *Lady Chatterley's Lover* may partly explain the plain speaking of certain of the poems published in *High Windows*. The language of the title poem stresses its contemporaneity: "When I see a couple of kids | And guess he's fucking her and she's | Taking pills or wearing a diaphragm | I know this is the paradise | Everyone old has dreamed of all their lives'.

**8. Give evidences of some quotations and lines of Larkin's poem which have made impact on your mind.**

**Ans.** 'Annus Mirabilis', an old man's sing-song ballad, sees the paperback publication of Lawrence's book as part of a wider shift in popular culture and manners: 'Sexual intercourse began | In nineteen sixty-three | (Which was rather late for me) – | Between the end of the Chatterley ban | And the Beatles' first L.P.

What has since become Larkin's most quoted line "They fuck you up, your mum and dad" opens 'This Be the Verse', a poem which at first sight appears to be a neat summary of Freudian theory and Hardyan pessimism, but one which moves into an intensely private disillusion: 'Man hands on misery to man | It deepens like a coastal shelf | Get out as early as you can | And don't have any kids yourself.

In a later poem, 'To the Sea', Larkin looks back far more gaily to the seashores of his parents' courtship and of his own boyhood, but the line expressive of the continuities that the poem recalls ('Still going on, all of it, still going on') scarcely suggests a sense of liberation in or from time. *An Arundel Tomb* describes a medieval funerary monument to a husband and wife who are shown lying side by side and hand in hand.

**9. Present a brief introduction of Harold Pinter and his works.**

**Ans.** By far the most original, flexible, and challenging of the new dramatists of the late 1950s, Harold Pinter (b. 1930), was, like Wesker, the son of an East End Jewish tailor. All Pinter's plays suggest a sure sense of the dramatic effect of pace, pausing, and timing. They open up instead a world of seeming inconsequentiality, genital communication, dislocated relationships, and undefined threats. Pinter's first four plays were *The Room*, *The Waiter*, *The Birthday Party* (all written in 1957), and *The Caretaker* (written in 1959 and performed in the following year). *Betrayal*, cleverly based on a series of retrogressions, deals, ostensibly realistically, with middle-class adultery in literary London. *The Homecoming*, first performed by the Royal Shakespeare Company in 1964, marks something of a turning-point in his career. *The Homecoming* leaves a residual sense of sourness and negativity. Its most notable successors, *Old Times* (1971), *No Man's Land* (1975), and *Betrayal* (1978), all extend its calculated uncertainty and its (now denitrified) hints of menace and ominousness. Since *One for the Road* (1984), Pinter's plays have shifted away from developed representations of uncertainty towards a far more terse and more overtly political drama. Both *One for the Road* and *Mountain Language* (1988) are insistently concerned with language and with acts of interrogation.

**10. What is the difference between Harold Pinter's earlier and latest works ?**

**Ans.** Where Pinter's earlier work had allowed for indeterminacy, his latest work seems to have surrendered to an insistent demand for moral definition. The ideas of 'them' and 'us', which were once open, subtle, fluid categories, have been replaced by a rigid partisanship.

**11. What has been expressed in the two volumes of Hughes' works ?**

**Ans.** Hughes's first two volumes, *The Hawk in the Rain* (1957) and *Lupercal* (1960), express a rapt fascination with animal energy and independence and an awareness of the affinities between animal and human life, between human aspirations to freedom and power and the instinctive animal achievement of both.

**12. Describe the themes of Hughes' poems 'Hawk Roosting' and 'Crow'.**

**Ans.** In his most anthologized poem, 'Hawk Roosting', Hughes represents the consciousness of an animal, the hawk expresses its animal single-mindedness with an unmistakably human arrogance ('There is no sophistry in my body: My manners are tearing off heads') Hughes's language seems from the wild men of the woods of *Sir Gawain and the Green Knight*) but his earlier experiments with the violent meshes of animal and human sense culminate in gnomic sequence of poems *Crow: From the Life and Songs of the Crow* (1970, amplified 1972). Crow himself plays pranks, refuses to learn the word 'love', and re-enacts aspects of the stories of Adam, Oedipus, Ulysses, and Hamlet. The poems intertwine and redefine established ideas by means of brash assertions and intense, even brutal stabs at meaning.



**13. Introduce John Arden as a dramatist.**

**Ans.** John Arden was in many ways typical of a new generation of playwrights launched at the Royal Court: provocative, argumentative, brusque, and Anglo-Brechtian. Arden's most celebrated and punchy play, *Serjeant Musgrave's Dance* (1959), addresses its antimilitaristic theme with a combination of Brechtian exposition and music-hall routines.

**14. Write the names of those comedies which Orton completed before his untimely death.**

**Ans.** The five major comedies that Orton completed before his untimely death are *Entertaining Mr. Sloane* (1964), *Loot* (1966, published 1967), *The Ruffian on the Stair*, *The Erpingham Camp* (both 1967), and *What the Butler Saw* (1969).

**15. What was the new radical drama ?**

**Ans.** The new, radical drama of the 1970s and 1980s, with which Brenton, Trevor Griffiths (b. 1935), David Hare (b. 1947), and David Edgar were prominently associated, was essentially the product of the assimilated political and cultural lessons of the Parisian *evenements* of May 1968.

**16. Name that women playwright who emerged in the late 1990s as the most distinctive and sharp witted.**

**Ans.** The most distinctive and sharp-witted new woman playwright to emerge in the late 1990s is Shelagh Stephenson (b. 1955).

**17. Give a brief assessment of Alan Hollinghurst novels.**

**Ans.** The work of Alan Hollinghurst has an extraordinary verbal poise and a chastity of expression which contrasts with its often overcharged, and deliberately indulgent, eroticism. His first novel, *The Swimming Pool Library* (1998), was much praised for its innovative daring by its first critics, but his second, *The Folding Star* (1994), is a far more refined, and haunting, achievement both in terms of its evocations of landscape and seascape and in its enigmatic and often elusive account of an obsessive pursuit. *The spell* (1998) is far less compelling.

**18. Describe Bartlett as a playwright of homoerotic obsession.**

**Ans.** Perhaps the most subtle and well-designed recent study of homoerotic obsession is Neil Bartlett's *Mr. Clive and Mr. Page* (1996). Bartlett has made his career in the theatre, as a director and playwright, but his novel, set in a repressed, and characteristically reserved, London of the 1920s and 1950s, interconnects events, places and people which seem initially to be severed one from another by time, environment, and class. It has a subtle mystery which partly derives from the cautious uncertainties and evasiveness of its narrator.

**19. What is the significance of 'Oranges are not the only Fruit' writer by Jeanette Winterson in the modern trend of English literature.**

**Ans.** Jeanette Winterson wrote in 1985 *Oranges Are not the Only Fruit*, a witty, biting perceptiveness study of a provincial childhood passed within the narrow, women-dominated confines of an evangelical Christian sect. It was an avowedly lesbian novel of escape into a more open kind of gynocentrism.

**20. Describe Lodge's novels as 'campus fiction'.**

**Ans.** Lodge's novels *Changing Places: A Tale of Two Campuses* (1975), *Small World: An Academic Romance* (1984) and *Nice Work* (1988) are all loosely centered on the University of Rummidge. Where the first two novels deal with academic misunderstanding and intellectual crossed wires, the third explores the non-communication between representatives of Rummidge's University Arts faculty and its city's industry.

**21. Who are those novelists having great contribution the campus novels of during 1970s ?**

**Ans.** In *One Fat Englishman* (1963) Amis turned to a British visitor's experiences in an American college. While 'lucky' Jim Dixon had been a typical enough 'angry young man' and the portly Roger Micheldene the model of the kind of Englishman who grimly kicks against the pricks of the American way of life, in the hands of three slightly less manic writers the 'campus novel' of the 1970s served to reflect the academic ambitions and the academic tensions of the rapidly expanding world of higher education in the period.

**22. What is contribution of Tom Sharpe to the development of campus novels ?**

**Ans.** Tom Sharpe (b. 1928) proved to be the most vivacious *farceur* amongst campus novelists, extravagantly tripping up the good intentions of a technical college lecturer in *Wilt* (1976) and its sequels *The Wilt Alternative* (1979) and *Wilt on High* (1985) and literally exploding the unresolved frictions within a corrupt Cambridge college and its members in *Porterhouse Blue* (1974).

**23. Present Malcolm Bradbury as a novelist of campus criterion.**

**Ans.** Malcolm Bradbury (b. 1932) has shown himself to be a writer who is less concerned with fads and diversions than with facades and distortions. Bradbury's *The History Man* (1975) is a study of smug radical sociologist at a new university, one who has published books which are in consort with the times' and whose slickly packaged analyses are seen as symptomatic of what often passed for social criticism in the years following 1968.

**24. What can you say about the literature of 1990s ?**

**Ans.** What is certain is that the literature of the late 1990s lacks the tutelary presence of a major writer or writers. But literature flourishes none the less. Writing could be said to be living off the accrued fat of the twentieth-century. The novel at least has little of the intellectual bite of recent work produced in the Americas. It also seems to be taking its time in assimilating the import of the substantial changes that have taken place in the world since the end of the Cold War, since the fragmentation of the Soviet Empire. In the 1990s the novel has remained the most accessible, the most discussed, the most promoted, and the most sponsored literary form. Literary prizes, such as the annual Booker Prize, founded in 1969 on the model of the French Prix Goncourt, have helped to stimulate an interest in new fiction which cannot be anything but healthy. The novel has properly reflected modernity', the changes in how we think, move, and have our modern being, and the fragmentation and chaos which are supposed to characterize contemporary life.

**25. Present a brief account of the literary contributions to the age of 1990s.**

**Ans.** Perhaps the most revealingly successful of the 'newly emergent' novelists of the 1990s has been Louis de Bernieres (b. 1954). His three vivid, cruelly witty, and imaginatively titled novels set in a fictional South American country, *The War of Don Emmanuel's Nether Parts* (1990), *Senor Vivo and the Coca Lord* (1991), and *The Troblesome Offspring of Cardinal Guzman* (1992), all suggest a debt to the 'magic realism' associated with the work of Gabriel Garcia Marquez. Pat Barker's *Regeneration* trilogy (*Regeneration* (1991), *The Eye in the Door* (1993), and *The Ghost Road* (1995) suggests a return to the 'classic' mode of historical fiction, intermixing real historical figures (Robert Graves, Siegfried Sassoon, Wilfred Owen, and their sympathetic doctor W.H.R. Rivers) with invented ones.

In January 1997, a chain of British booksellers and an independent television channel announced the result of a survey in which some 25,000 people had been asked to assist in drawing up a list of the 100 best books of the century. Of the 'top ten' books four were North American and one South American in origin; two were by George Orwell, and one, (*Ulysses*) was by James Joyce. Nevertheless, *Ulysses* in fourth place was ranked lower than Tolkien's *The Lord of the Rings* and was only five places above Irvine Welsh's recently published *Trainspotting*. In 1998 the BBC bravely, but again arbitrarily, selected 100 'seminal artistic works' for a radio series called *The Centurions*. Only ten of the international 100 works of art were by women and of these three were novelists (Woolf's *The Waves*, Murdoch's *Under the Net*, and Lessing's *The Golden Notebook*).

**26. Present that attempt which ascribed Shakespeare as the 'British Personality of the Millennium'**

**Ans.** The year 1999 has seen the choice of Shakespeare as the 'British Personality of the Millennium' by listeners to a popular news programme and the publication of a series of essays by forty-seven 'esteemed writers, journalists, publishers and critics', in an attempt to define the nature of a 'classic'.

## LITERARY THEORY AND CRITICISM UPTO T.S. ELIOT

**1. Which tendencies has been inherited from Dryden by 18th Century?**

**Ans.** 18th century has inherited following tendencies from Dryden — (i) Cultural nationalism, (ii) historical sense, (iii) Descriptive criticism.

**2. Describe the dual trends which were prevalent in the age of Johnson.**

**Ans.** Neo-classic criticism of the previous age predominated in the age of Johnson. However, a new kind of criticism – the romantic criticism was also rising. **A . Barker** in his admirable book *Literary Criticism in the age of Johnson* emphasises the dual trends in the criticism of the later half of the 18th century : the persistence of the neo-classic trends, and the rise of romanticism. The Neo-classic school is still dominant, but it is being undermined by the rising romantic criticism of the age – a criticism which does not believe in rules, and in adherence to authority.

**3. Why is Johnson’s Classicism is known as Doctrinal Classicism?**

**Ans.** Johnson eminently represents the persistence of classical dogma. He belongs to the older, traditional, school of criticism and as its authority is being undermined by the rising romantic school, need is felt to assert its principles and to justify it. Dr. Johnson is the spokesman of the classical school, he asserts effectively its doctrines, and hence **Legouis and Cazamian** call his classicism, “*Doctrinal Classicism.*”

**4. Write the names of the chief critical works of Johnson.**

**Ans.** Dr. Johnson is one of the greatest of literary critics of England. Though stray critical remarks are strewn all over the pages of the Rambler, his chief critical works are–  
 (i) Preface to the Dictionary of the English Language.  
 (ii) Preface to Shakespeare.  
 (iii) Lives of the Poets.

**5. Johnson’s criticism was derived or it was devised; comment.**

**Ans.** He belongs to the school of “*Classic*” or “*Judicial*” criticism as against the “*Romantic*” or “*Aesthetic*” criticism of the next generation. His classicism resulted from his reading of the classics, early in life, and from the influence of the environment in which he lived and wrote. Hence we find judging by set rules, “rules of old discovered and not devised”, in the tradition of Dryden and Pope.

**6. What factors was Johnson’s criticism affected by?**

**Ans.** His critical manners and theories were limited by classical prejudices. He could not appreciate blank verse, and Milton, *Gray and Collins* certainly do not deserve the judgement that Dr. Johnson passed upon them. The traditionalist in him was out of sympathy with them. “Rationality” and “good sense” were the tests he applied and the excesses of the “metaphysical” or the romantics were alike abhorrent to him. Even Shakespeare, toward whom his tone is much warmer, is criticised for his many “excesses”.

**7. Give a brief idea about Johnson's aesthetic sensibility.**

**Ans.** Dr. Johnson was singularly deficient in aesthetic sensibility. He had no ear for music and no eye for the beauty of nature. He found the music of *Lycidas* harsh, and, "one blade of grass", for him "was like another". He could appreciate only the regular, mechanical and monotonous beat of the "heroic couplet" and blank verse for him was a verse only to the eye. All his criticism is marred by his lack of appreciation of those who treat of nature or the life lived in the midst of nature. Similarly, the highest flights of poetry were beyond him. In *Molten*, he admired the power of his mind and the elevation of his character, and not all his purely poetic gifts.

**8. How has Johnson treated with poetry?**

**Ans.** His various critical references to the nature of poetry show that he regarded poetry as an artful intellectual embroidery, not as the only fit utterance of an exalted mood. poetry for him was a "Cunning Craft" and not an expression of the human soul, or a spontaneous overflow of powerful feeling.

**9. On what grounds has Johnson criticised *Paradise Lost*?**

**Ans.** He criticises *Paradise Lost*, for it lacks in human interest. As he pointed out, its plan comprises neither human actions nor human manners. The stage is dominated by the super-natural, and the purely human is pushed into the background.

**10. What may be said about Johnson's critical opinion?**

**Ans.** We may not agree with many of his opinions, but there is not denying the fact that they are based on sound and accurate knowledge of the subject, and are tested, modified and shifted by an appeal to commonsense and truth too life. No prejudices, pre-conceived notions and theories, prevent him from going straight to the heart of the matter and stating his opinions, directly, forcefully and fearlessly.

**11. Briefly describe Johnson's positive contribution as a critic of literature.**

**Ans.** Despite his limitations, he is one of the masters of English criticism. The publication of his dictionary marks an epoch in the history of English. After this event, English took its place among the literary languages of Europe, and both foreigners and Englishman could now learn the language like scholars and with understanding. He not only codified the floating and uncertain rules of spelling and grammar, but in his preface to the Dictionary also recognized that a language is a living thing and that it must grow and changed like a living being. It must have laws, but such laws are only tentative ; they must changed with the changed of time and cricumstance. He thus saved the language from growing rigid and lifeless. In this way, he rendered one of the greatest services that can be rendered to the literature of a nation.

**12. Summarize Johnson as a critic in few lines.**

**Ans.** Johnson was the child of his age, and his faults are the faults of the time in which he lived. His merits are entirely his own ; they show how far in advance of his age he really was. No doubt he attaches great importances to classcial technique and rules of composition, but he also appreciates the charm, the evocative power, the pure beauty of the verse or the image. "*He has founded it in the full perception of spiritual energies*" (Legouis). And his style contributes a great deal to the force and effect of his remarks.

**13. Write some points which show the greatness of Johnson as a critic.**

**Ans.** Following points show the greatness of Johnson as a critic :

- (i) He broadens the classic point of view by a pruitfuls appeal to the resources of literary psychology.

- (ii) Rules, he followed, was derived from the deepest knowledge of human heart.
- (iii) His sound scholarship and sturdy independence.
- (iv) His measure of literary merit is impartial.

**14. In what meaning has sensibility been used in 18th century?**

**Ans.** "Sensibility" primarily means the power of sensation or perception, but this meaning has become overlaid with another, that of quickness and acuteness of apprehension or feeling, which in turn was extended, during the 18th century, to mean the capacity for refined emotion, sensitiveness generally of the face of external nature, and the readiness to feel for the poor and the suffering.

**15. What was the impact of the French Revolution and the American war of independence on British literal criticism?**

**Ans.** The French Revolution and the American War of Independence fostered the spirit of free thinking. Love of political independence led to the rise of the spirit of free inquiry. The pseudo-classical rules were questioned and their limitations exposed. Writers liked to create unhampered by rules and conventions, and the critics to judge according to their own light.

**16. How can you say that the foundation of 19th century criticism were laid in the 18th century?**

**Ans.** Under the superficial calm of the 18th century, new forces were brewing, an under-current of changed was flowing, which burst into life with the publication of Wordsworth's *Preface to the Lyrical Ballads*. Hence it is true to say, as Atkins points out, that the foundations of 19th century criticism were laid in the 18th century.

**17. What is the main feature of Romantic criticism?**

**Ans.** Romantic criticism ignores rules whether of Aristotle or Horace or of the French and emphasises that works of literature are to be judged on the basis of the impression they produce, and not with reference to any rules. *It is impressionistic and individualistic*, and freedom of inquire is its keynote.

**18. What are the main concerns of Romantic criticism?**

**Ans.** It is concerned with the fundamentals, such as the nature of poetry, and its functions, and not merely with the problems of style, diction or literary genres. It is neither legislative nor judicial. It is concerned mainly with the theory of poetry, and the process of poetic creation.

**19. What was the status of poetry in Romantic criticism?**

**Ans.** New definitions of poetry are attempted. *Poetry is no longer considered as mere imitation or invention but becomes the expression of emotion and imagination*. Inspiration and intuition rather than adherence to rules are regarded as the true basis of creation. No earlier English critic, except Sydney (and he too only in passing) had examined such fundamental questions.

**20. Why is Wordsworth's preface to the lyrical Ballads important in the history of literal criticism?**

**Ans.** Wordsworth's preface to *The Lyrical Ballads* is an unofficial manifesto of the Romantic movement, for it throws out hints and makes suggestions which capture the imagination, and which lead to the rise of the romantic criticism in the early decades of the next century.

**21. In what areas of criticism may Wordsworth be regarded as first?**

**Ans.** Wordsworth was the first in many fields, he stimulated interest and controversy, and so brought about fundamental changes both, in the romantic theory and practice. He is the first theorist

of the movement, and the credit of having given a particular shape and direction to English romantic criticism must go to him. By his emphasis on simplicity both in theme and treatment he conquered new territories for poetry and so enlarged the domain both of theory and practice of literature. By his emphasis on emotion and imagination he gave back to English poetry the stuff which properly belongs to it, and in this way revolutionized literary concepts.

**22. What is the significance of Wordsworth's preface to literary criticism?**

**Ans.** His preface is an unofficial manifesto of the English romantic movement. It is a great literary landmark which gave a new direction, consciousness and programme to English Romanticism. After Wordsworth had written, literary criticism could never be the same as before.

**23. What is significance of Wordsworth's literary criticism in his age?**

**Ans.** Wordsworth through, his literary criticism, demolishes the old and the faulty, and opens out new vistas and avenues. He discards the artificial and restricted forms of approved 18th century Poetry. Disgusted by the, "gaudiness and inane phraseology of many modern writers", he castigates poets who, "separate themselves from the sympathies of men, and indulge in arbitrary and capricious habit of expression, on order to furnish food for fickle tastes and fickle appetites, their own creation." Discarding formal finish and perfection, he says, "All good poetry is the spontaneous overflow of powerful feelings." He discards Aristotelian doctrine. "For him, the plot, or situation, is not the first thing. It is the feeling that matters" (**Scot-James**).

**24. Describe Wordsworth's reaction against the artificiality of 18th century poetry.**

**Ans.** Reacting against the artificiality of 18th century poetry, he advocates simplicity both, in theme and treatment. He advocates a deliberate choice of subjects from, "humble and rustic life." Instead of being pre-occupied with nymphs and goddesses, he portrays the emotions of village girls and peasants. There is a healthy realism in his demand and that the poet should use, "the language of common men", the language of prose when prose is well-written, and that he should aim at keeping, "the reader in the company of flesh and blood."

**25. What is Wordsworth's place in English critic to consider the nature of poetry?**

**Ans.** Wordsworth is the first English critic to consider at length the nature of poetry, and the creative process. He is a great pioneer in this field. Wordsworth is a romantic in his emphasis on spontaneity, imagination, intuition and inspiration. But unlike the other romantics, he also lays stress on the element of thought in poetry. He has a high conception of his own calling, and so knows that great poetry cannot be produced by a careless or thoughtless person.

**26. Describe Wordsworth's view on poetry against the neo-classical view.**

**Ans.** Wordsworth goes against the neo-classic view that poetry should both instruct and delight, when he stresses that the function of poetry is to give pleasure-a pleasure of a noble and exalted kind, pleasure which result from increased understanding and sympathy. That it teaches, it does so only indirectly, by purifying the emotions, uplifting the soul, and bringing it nearer to nature.

**27. What are primary and secondary imagination according to Coleridge?**

**Ans.** According to Coleridge, Imagination has two forms, primary and secondary. primary imagination is merely the power of receiving impressions of the external world through the senses. It is the power of perceiving the objects of sense, both in their parts and as a whole. The primary imagination is universal, it is possessed by all. The secondary imagination, on the other hand, may be possessed by others also but it is the peculiar and distinctive of the artist. It requires



an effort of the will, volition and conscious effort. It works upon what is perceived by the primary imagination ; its raw material is the sensations and impressions supplied to it by the primary imagination.

**28. What are the functions of secondary imagination?**

**Ans.** Secondary imagination is at the root of all poetic activity. It is this power which harmonizes and reconciles opposites, and hence Coleridge calls it a magical, synthetic power. This unifying power of the imagination, is best seen in the fact that it synthesises or fuses the various faculties of the soul, perception, intellect, will, emotion, and also fuses the internal with the external, the subjective with the objective, the human mind with external nature, the spiritual with the physical or material. It is through the play of this unifying power that nature is colored by the soul of the poet, and the soul of the poet is steeped in nature.

**29. Differentiate between primary and secondary imaginations.**

**Ans.** The primary and secondary imaginations do not differ from each other in kind. The difference between them is one of degree. The secondary imagination is more active, more a result of volition, more conscious, and voluntary, than the primary one. The primary imagination, on the other hand, is universal, while the secondary is a peculiar privilege enjoyed by the artist.

**30. What kind of differences between imagination and fancy according to Coleridge?**

**Ans.** Imagination and Fancy, differ in kind. These are activities of two different kinds. Fancy is not a creative power at all. It only combines what it perceives into beautiful shapes, but like the imagination it does not fuse and unify. *The difference between the two is the same as the difference between a mechanical mixture and a chemical compound.*

**31. Make a comparison between Coleridge and Wordsworth's view.**

**Ans.** (i) **Coleridge** Owed his interest in the study of imagination to Wordsworth. But Wordsworth was interested only in the practice of poetry, and he considered only the impact of imagination on Poetry ; Coleridge, on the other hand, is interested in the theory of imagination. *He is the first critic to study the nature of imagination and examine its role in creative activity.* (ii) While Wordsworth uses fancy and imagination almost as *While Synonyms*, *Coleridge is the first critic to distinguish between them and define the respective roles.* (iii) Wordsworth does not distinguish between primary and secondary imagination, Coleridge's treatment of the subject is, on the whole, character by greater depth, penetration and philosophical subtlety. *This is his unique contribution to literary theory.*

**32. Write some positive comments on Coleridge.**

**Ans.** After eliminating one after another the possible contenders for the title of the greatest critic, **Saintsbury** concludes : *"So, then there abide these three – Aristotle, Longinus and Coleridge"*. According to **Arthur Symons**, Coleridge's *Biographia Literaria* is, *"the greatest book of criticism in English"*. **Herbert Read** considers Coleridge as, *"head and shoulders above every other English critic"*. **I. R. Richards** considers him as the foreunner, *"of the modern science of semantics"* and **Rene Wellek** is of the view that he is a link, *"between German Transcendentalism and English romanticism."*

**33. Describe Coleridge's practical criticism.**

**Ans.** Coleridge was eminently fitted to the task of a critic. His practical criticism consists of his evaluations of Shakespeare and other English dramatists, and of Milton and Wordsworth. Despite the fact that there are so many digressions and repetitions, *his practical criticism is always*

*illuminating and highly original.* It is rich in suggestions of far-reaching value and significance and flashes of insight rarely to be met with in any other critic. His greatness is well brought out if we keep in mind the state of practical criticism in English before him.

**34. Why is Coleridge known for making union of philosophy and literary criticism?**

**Ans.** In the field of theoretical inquiry, Coleridge was the first to introduce psychology and philosophy into literary criticism. He was interested in the study of the process of poetic creation, the very principles of creative activity, and for his purposes freely drew upon philosophy and psychology. He thus brought about a union of philosophy, and literary criticism. His literary theories have their bases in philosophy. *He philosophised literary criticism, and thus brought about a better and truer understanding of the process of creation and the nature and function of poetry.*

**35. Describe Coleridge's theory of imagination as his contribution to literary criticism.**

**Ans.** *All previous discussions of imagination look superficial and childish when compared with Coleridge's treatment of the subject.* He is the first critic to differentiate between Imagination and Fancy, the first literary critic to distinguish between primary and Secondary Imagination. Through his theory of imagination, he revolutionised the concept of artistic imitation. Poetic imitation is neither a servile copy of nature, nor is it the creation of something entirely new and different from nature. Poetry is not imitation, but creation, but it is creation based on the sensations and impressions received from the external world.

**36. What is Coleridge's demonstration of the organic wholeness of poetry?**

**Ans.** It was Coleridge who, finally, for the first time, resolved the age-old problem of the relation between the form and content of poetry. Through his philosophical inquiry into the nature and value of Poetry, he established that poem is an organic whole, and that its form is determined by its content, and is essential to that content. Thus meter and rhyme, he showed, are not merely, "pleasure super-added", not merely something superfluous which can be dispensed with, not mere decorations, but essential to that pleasure which is the true poetic pleasure. *This demonstration of the organic wholeness of a poem is one of his major contributions to literary theory.*

**37. What is Coleridge's theory of "willing suspension of disbelief"?**

**Ans.** His theory of "*Willing Suspension of Disbelief*" marks a significant advance over earlier theories on the subject. His view that during the perusal of a poem or the witnessing of a play, there is neither belief nor disbelief, but a mere suspension of disbelief, is now universally accepted as correct, and the controversy on the subject has been finally set at rest.

**38. Who have supported the Victorian trend towards realism and matter of factness?**

**Ans.** The materialistic and positivist philosophy of **Saint Simon** and **August Comte**, with its stress on facts and the reality of the physical world, reinforced the teaching of science and undermined the romantic and idealistic forces. *This trend towards realism and matter of factness which we witness in Victorian criticism was further supported and strengthened by the critical methods of two French critics, Taine and Sainte Beuve.*

**39. Draw an outline of those tendencies which were existing side-by-side in Victorian criticism.**

**Ans.** Though scientific rationalism and materialistic, realistic philosophy undermined romanticism, romantic trends were not entirely eradicated. In fact, these two opposite and contradictory tendencies exist side by side both in Victorian literature, and literary criticism. There are writers like Macaulay, John Stuart Mill, Huxley, John Morley, Herbert Spencer, *who express the rationalistic*

and materialistic trends of the age. The opposite way of thought, the romantic-idealistic, is represented by writers like Ruskin, Carlyle Pater, Addington Symonds, Arthur Symons, and the Pre-Raphaelites, Arnold occupies a middle position between the two.

**40. What was Symon's place regarding the two tendencies flowing in victorian criticism?**

**Ans.** He has the moral concern of the idealistic group, but not their romantic negation of life and reality ; he has the realism of the materialistic group, but has no faith in their materialistic philosophy. Rather, he would like to correct the evils of excessive materialism by making poetry a "criticism of life", by making the best the noblest ideas prevail through his literary criticism.

**41. Write a short note on the reviews in victorian era.**

**Ans.** *The Reviews* had been there in Victorian era since the very beginning of the century, but they enjoyed nothing of the multiplicity, popularity and influence of *The Review*, in the new age. *The Edinburgh Review*, *The Quarterly*, *The Monthly Review* etc, are the names of a few of the most influential of the Reviews. The Reviews did valuable service. With rise of readers of democracy and the spread of education, a new class of casual readers — Readers who had no time to read a full scale book — sprang into prominence, and *The Reviews* fulfilled admirably the needs of this class. Hence, they enjoyed a wide circulation. They also served the casual writer who had not the time or inclination to write a book.

**42. What was the chief cause of the inferiority of periodical criticism in the victorian age?**

**Ans.** The chief cause, which accounts for the *inferiority of periodical criticism*, is the extreme partiality and bigotry of the reviewers. The personal, literary, political, religious prejudices and loyalties carried them off their feet, with the result that they indulged in virulent and violent invective and vicious fault-finding.

**43. What can you say about the quality of victorian criticism?**

**Ans.** There was *abundance of output, but a corresponding paucity of standards*. Non-literary interests penetrate literary criticism and spoil it. There is nothing like pure literary criticism in the Victorian era. Politics, economics, science, history, religion, passion for social reform, interest in other arts, all mix up with literary criticism to its detriment.

**44. Describe the position of literary criticism in the early victorian era (1835-60).**

**Ans.** *The early Victorian era* (1835-1860) is a period of the decay and decline of literary criticism. There is practically no talented critic, and no outstanding work of literary criticism. The only names worth mentioning are those of *Keble and Brimley*. No doubt, Macaulay, Carlyle and John Stuart Mill belong to this age, but they are not literary critics. Their literary criticism, though of a high standard, is only incidental ; their interests are historical, social or philosophical.

**45. What can you say about the originality of Arnold in the field of literary criticism?**

**Ans.** His criticism lacks in originality. Practically all of his critical concepts are borrowed. In his emphasis on 'action' and 'high seriousness', he merely echoes Aristotle ; his concept of "grand style" is exactly the same thing as, "the sublime", of Longinus.

**46. Which effects of poetry attracts Arnold to write a critic?**

**Ans.** He speaks of the moral effects of Poetry, of its "high seriousness", but never of its pleasure, the "aesthetic pleasure" which a poem must impart, and which is the true test of its excellence. His standards of judgment are not literary.

**47. What is Arnold's distinctive contribution to the study of critical principles?**

**Ans.** Arnold is a propandist tilling the soil so that "the best ideas" may prevail making, "intellectual situation of which the creative power can profitably avail itself." To prepare a social atmosphere which will simulate the artist – to make the best that has been written familiar of the public – this was the new task of criticism. It was to be a contribution to the problem of "perfection," or "how to live." *Arnold discussed and defined more clearly than any other writer before him the relation of the critic of literature to the society in which he lives. Herein lies his distinctive contribution to the study of critical principles.*

**48. Make a positive comment on Arnold's literary criticism.**

**Ans.** Arnold's criticism is of great historical significance. *He provided the classical resistance, "the counter-check quatrelsome", to then prevalent but degenerated and decadent, romantic criticism.* In his re-affirmation of the classical norm of the importance of the fable or "action", of "high seriousness", of the "grand style", of the importance of the study of the ancients as models of excellence and perennial sources of inspiration, he did invaluable service to the cause of literature and literary criticism. As **George Watson** points out, "*He is the great gainsayer of criticism, the most insistent and professional of non-conformists.*"

**49. What was Pater's impressionism?**

**Ans.** Pater was a romantic impressionistic critic who did not judge literature according to rules and principles, but who responded to a work of art, reacted to it, enjoyed it, and recorded his own pleasure in it for the benefit of his, readers. He relied on his own impressions. As **R. A. Scott James** points out, "*his way is experimental, tentative, bringing the trained sensibility of a keenly alert into contact with an author's work.*" His method was intuitive, impressionistic, and hence it is useless to expect from him any principles or canons of criticism.

**50. What were limitations of Walter Pater in the field of literary criticism?**

**Ans.** Pater has his faults. *For one thing, he lacks originality.* In his impressionism, he is anticipated by Coleridge, Lamb and the other romantic critics. Similarly, there is nothing new in his "pleasure-giving" view of literature. His views on style can be traced back to Longinus. In his view that in a poet, like Wordsworth, there is much that is characteristic, and much that is not characteristic, he is anticipated by Arnold who pleaded that Wordsworth should be presented through a suitable selection. Secondly, it is also true that he did not formulate any rules and principles. Thirdly, his criticism lacks a sense of purpose and direction. His criticism is often inconclusive, and sometimes even capricious.

**51. What kinds of functions may a literary criticism perform ?**

**Ans.** Criticism may be regarded as having two different functions – that of interpretation and that of judgment. It is indeed true that in practice these two functions have until our own time been generally combined, since the majority of critics, while conceiving judgment to be the real end of all criticism, have freely employed interpretation as a means to that end. But, at present, critic's purpose should be to penetrate to the heart of the book before him; to disengage its essential qualities of power and beauty ; to distinguish between what is temporary and what is permanent in it; to analyse and formulate its meaning; to elucidate by direct examination the artistic and moral principles which, whether the writer himself was conscious of them or not, have actually guided and controlled his labours.

He should gather up and epitomise its scattered elements, and account for its characteristics by tracing them to their sources.

**52. What is Judicial Criticism ?**

**Ans.** Judicial “Criticism”, says W.B. Worsfold, “is the exercise of judgment in the province of art and literature and the critic is a person who is possessed of the knowledge necessary to enable him to pronounce right judgments upon the merit or worth of such works as come within its province.

**53. What is the nature of Impressionistic criticism.**

**Ans.** Impressionistic criticism is extremely individualistic and is, by and large, guided by personal impressions. “To feel the virtue of the poet or the painter, to disengage it, to set it forth – these,” says Walter Pater, “are the three stages of the critic’s duty.” The New Critics in their dealings with literature, the critics normally restrict themselves to technical considerations and refuse to give a value-judgment on any but aesthetic grounds.”

**54. Point out major trends in modern criticism.**

**Ans.** The major trends in modern criticism are as follows :

- (i) The major influences in this field have been those of Darwin, Marx, Frazer and Freud.
- (ii) A central doctrine of the New Critics asserted that content and form are inseparable – that the content of a poem could be located only in the specific dynamics of the form.
- (iii) ‘Criticism can or should become an impersonal technique approaching the precision of science’.
- (iv) The Psychological School aspires to render criticism more ‘scientific’ by an increased application of psychological knowledge to its problems.
- (v) The influence of social criticism which relates literature to a given social situation.
- (vi) Another trend is of ontological criticism which seeks a synthesis between psychological criticism and sociological criticism.

**55. Did Freud think that his theory might be helpful in the development of literature ?**

**Ans.** It is argued that the Freudian approach of criticism makes possible a deeper and better understanding of many a work of literature. However, Freud has said that psychoanalysis ‘can do nothing towards elucidating the nature of the artistic gift, nor can it explain the means by which the artist works – artistic technique.’

**56. What is sociological criticism ?**

**Ans.** The social or sociological criticism took its inspiration from Marxism. It establishes relation of literature to a given social situation, to an economic, social and political system. The sociological critics are not only students of literature and society but prophets of the future, monitors, propagandists; and they have difficulty in keeping these two functions separate.

**57. What is ontological criticism ?**

**Ans.** Critics like Sir Herbert Read have tried to evolve a new type of criticism which is known as *Ontogenetic Criticism*. It seeks a synthesis between the psychological criticism and the sociological criticism.

**58. What is tragedy, according to Aristotle ?**

**Ans.** Aristotle devotes a large part of his *Poetics*, Chapters VI – XIX, to talking about tragedy. Tragedy is, according to him, an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in

separate parts of the play; in the form of action, not of narrative; through pity and fear (*di eleou kai phobou*) effecting the proper purgation (*katharsis*) of these emotions.

**59. Present Aristotle's idea about the tragic plot.**

**Ans.** The plot, Aristotle says, must be a complete whole. It must have a beginning, middle and end. "Tragedy is not an imitation of persons." "The first essential, the life and soul, so to speak of tragedy, is plot". Plots, according to Aristotle, may be divided into two types – simple and complex. A simple plot is one without *peripeteia* and *anagnorisis*. *Peripeteia* means reversal of intention, while *anagnorisis* means disobey, recognition, or the revelation of truth. A complex plot is one having *peripeteia* or *anagnorisis*, or both. Humphry House clinches the issue : "it is impossible to treat character and action on Aristotle's theory, as separable : they are inextricably interdependent."

**60. What is meant by 'Ethos and Dianoia' ?**

**Ans.** Aristotle has used two words in relation to character – Ethos and Dianoia – the former indicating the moral disposition in character, while the latter means the intellectual element, which determines all rational conduct through which Ethos seeks an external expression.

**61. Describe main characteristic of tragic characters given by Aristotle.**

**Ans.** A main characteristic of tragic characters is that there must be consistency. And this consistency is based upon what Aristotle calls probability and necessity, which, when simplified, will mean rationality. Aristotle also insists that the tragic characters should be appropriate. The character must not be at variance with that of the class to which the individual belongs.

**62. What is hamartia in Aristotle's approach of criticism ?**

**Ans.** In *hamartia* there is no vice or moral depravity. It is an unintentional act. The goodness is ethical goodness. Goodness is essential in Aristotle's tragic theory, because unless the characters have goodness, our tragic emotions cannot be roused.

**63. What is the basis of symbolism in English poetry ?**

**Ans.** All symbolist doctrines seem to rest either upon some kind of idealism or else to deny the dualism of ideality and materialism altogether by considering these opposed concepts to be abstractions out of a prior and deeper reality in which they lie undifferentiated. The main line of succession of the French symbolist movement, it is generally agreed, runs from Baudelaire to Mallarme and thence to Paul Valery.

**64. Describe the main theme of symbolist movement.**

**Ans.** The symbolist movement may be described as the effort to bring poetry to the condition of music. The theory of the suggestiveness of words comes from a belief that a primitive language, half-forgotten, half-living, exists in each man. It is language possessing extraordinary affinities with music and dreams.

Words for Mallarme were then much more than signs. Used evocatively and ritualistically, they are the means by which we are inducted into an ideal world. "Poetry is", as Mallarme defined it in 1886, "the expression by means of human language restored to its essential rhythm, of the mysterious sense of the aspects of existence: it endows our sojourn with authenticity and constitutes the sole spiritual task."

**65. Briefly describe the style of imagist poems ?**

**Ans.** The typical Imagist poem is written in free verse, and undertakes to render as exactly and tersely as possible, without comment or generalization, the writer's response to a visual object

or scene; often the impression is rendered by means of metaphor, or by juxtaposing a description of one object with that of a second and diverse object. The founder of this school, T.E. Hulme (1833-1917) and his most illustrious disciple Ezra Pound, insisted that "poetry should restrict itself to the world perceived by the senses and to the presentation of its themes in a succession of concise, clearly visualized, concrete images, accurate in detail and precise in significance."

**66. What is the significance of imagist movement in the development of modern poetry ?**

**Ans.** Imagism was too restrictive to sustain long as a concerted movement, but it proved to be the beginning of modern poetry. Almost every major poet up to this day, including W.B. Yeats, T.S. Eliot, and Wallace Stevens, felt strongly the influence of the Imagist experiments with precise, clear images, juxtaposed without any express connection.

**67. Write a brief note on the novel as a form of art.**

**Ans.** "A novel", James declared in his essay on *The Art of Fiction*, "is in its broadest definition a personal, a direct impression of life." A novel is also to be conceived as an organic thing – "all one and continuous, like any other organism." A view of art so thoroughly organic as this implies as a corollary an impersonal art; that is, that the work grows in accordance with some inner principle of its own being, and is not merely the creature of the writer's ego, either as an expression of his feelings as a man or as an assertion of his opinions.

**68. What is Percy Lubbock's contribution to the concept 'novel as a form of art' ?**

**Ans.** Percy Lubbock, whose scholarly handbook *The Craft of Fiction* (1929) gives, what may be regarded as the standard exposition of the tenets of the Flaubert-James School, distinguishes between panorama (the long-range view of the action) and scene (the close-up view), and describes the design of a novel in terms of the *presentation of the action through scenes and panoramas, and the proper disposition of these in relation to each other.*

**69. Classify New Critics in the earlier phase.**

**Ans.** The New Critics in the earlier phase were sharply divided into two groups – the realists and iconoclasts, and the aesthetic rebels. The realists included Brooks, Bourne, Mencken, Lewis Mumford, Ludwig Lewisohn, and Max Eastman. The aesthetic rebels, were George Santayana, Lewis Gates, Huneker, and last but not the least J.E. Spingarn. They were directly influenced by T.S. Eliot and Ezra Pound.

**70. What is practical criticism ?**

**Ans.** In the early twenties of this century, I.A. Richards, with a view to assessing the power of literary appreciation of his students at Cambridge, gave them a few unsigned poems for their comments and appraisals. "The result was horrifying. Magazine poetasters were extravagantly praised. Donne, Hopkins, and Christina Rossetti firmly damned ; every felicity was ridiculed, and every absurdity praised, by large minorities, and even majorities." This experiment initiated a literary movement, known as "practical criticism." Criticism, to him, is "the disinterested exercise of intelligence."

**71. Describe the function of new critics.**

**Ans.** The New Critics, with hardly any exception, confined themselves to the exploration of the artist's craftsmanship. They wanted to rescue art from moralism and academic systems, conventions and abstract dogma. "Systems become tyrannies overnight." The New Criticism is a challenge to romanticism, which is an expression of personality and unbridled imagination.



**72. Define synaesthesia.**

**Ans.** Synaesthesia is defined as our readiness “to take any direction we choose”, but in synaesthesia evidently, we do *not* choose. Presumably if we did choose and acted upon that choice, that very fact would indicate that the supposed state of synaesthesia was illusory, not real.

Synaesthesia, says Richards, is the ground-plan of all aesthetic experience. The arts, he admits, do seem “to lift away the burden of existence” and we do seem “to be looking into the heart of things”, but this state of euphoria, he insists, has actually nothing to do with truth. The element constant to all experiences that have the characteristic of beauty, concludes Richards, is *synaesthesia* – a harmony and equilibrium of our impulses.

Any experience must involve the arousal and interplay of various impulses, but in the experience of beauty, Richards contends that our impulses are organized in a peculiar way. In this peculiar organization which constitutes synaesthesia, the rivalry of conflicting impulses is avoided, not by our suppressing the impulses, but, paradoxically, by our giving them free rein.

**73. What is the doctrine of the objective correlative ?**

**Ans.** The doctrine of the objective correlative is a kind of summation of what Eliot, along with Hulme and Pound, derived from the theory and practice of the French symbolists. The symbolists had argued that poetry cannot express emotion directly; emotions can only be evoked. And their studies had canvassed the various means by which this can be done. Baudelaire maintained that every color, sound, odor, conceptualized emotion, and every visual image has its correspondence in each of the other fields. Mallarme, insisting that poetry was made, “not of ideas, but of words”, devoted himself to exploring the potentialities of words conceived as gesture or as modes of emotive suggestion, and treated the interplay of words as a kind of ballet or a kind of “musical” organization.

Objective correlative is a term rather casually introduced by T.S. Eliot in an essay on “Hamlet and His Problems” (1919) whose subsequent vogue in literary criticism, Eliot has confessed, astonished its inventor.

**74. What is ‘dissociation of sensibility’ ?**

**Ans.** Dissociation of sensibility was a phrase introduced into literary criticism by T.S. Eliot in his essay “The Metaphysical Poets” (1921). Eliot’s claim was that the *metaphysical poets* of the earlier seventeenth century, like the Elizabethan and Jacobean dramatists, “possessed a mechanism of sensibility which could devour any kind of experience.” They exhibited “a direct sensuous apprehension of thought”, and felt “their thought as immediately as the odour of a rose. A thought to Donne was an experience; it modified his sensibility.” But “in the seventeenth century a dissociation of sensibility set in, from which we have never recovered.” This dissociation was greatly aggravated by the influence of Milton and Dryden; and most later poets in English either thought or felt, but did not think and feel as an act of unified sensibility.

## CONTEMPORARY THEORY

**1. What is Structuralism ?**

**Ans.** Structuralism is an attempt to see everything in terms of Saussurean linguistics. Things as diverse as the fashion system, a poem, toys, a myth, a wrestling match can be seen as a system of signs. The sign is constituted by the *signifier* and the *signified*. The signifier is the word, the alphabets arranged in a particular order. The signified is the *concept* that the signifier stands for.

**2. What is the role of Ferdiand de Saussure in the development of structuralism ?**

**Ans.** Structuralism finds its origins in the work of the early twentieth century linguist Ferdinand de Saussure. Saussure's attempt was to "reduce" language to a set of propositions based upon formal relationship that define and exist between various elements of language.

**3. In what way does structuralism define linguistic elements ?**

**Ans.** The meanings we attribute to words are entirely *arbitrary*, and prescribed through usage and convention only. Linguistic elements are defined in relationships of combination and contrast with one another. No word has its meaning in isolation. Language constitutes our world, and our very existence. We therefore should look not at what people say, but what makes speech *possible* at all.

**4. What lingual factors were described by Ferdiand de Saussure ?**

**Ans.** Saussure argued for a distinction within language. The system or structure of language and the conventions that rule and government speech is *langue*. The *actual utterance* in the social context is *parole*. To make sense of an utterance (parole) one should be aware of the underlying system at work (langue). Language is both the *process* of articulating meaning (called signification) and its *product* (communication).

**5. How many levels of text have been described in structuralism ?**

**Ans.** The text is seen at three levels:

1. As a system in *itself* with its own constitutive elements and laws (grammar).
2. As one element within the literary system as a whole. That is, the generic contexts of a text – the novel, a poem etc.
3. As it relates to the culture as a whole.

**6. Name some structuralist schools and related thinkers.**

**Ans.** Some structuralist schools are *Russian Formalism*, the *Prague School*, *Semiotics*, and *Structural Narratology*. Some of the famous Thinkers related to structuralism are Roman Jakobson, Mikhail Bakhtin, C.S. Peirce, Barthes, Umberto Eco, A.J. Greimas, Julia Kristeva, Yury Lotman, Gerard Genette, and Tzvetan Todorov.

**7. What is post-structuralism ?**

**Ans.** In many ways poststructuralism is an extension to radical extremes of the premises suggested by the structuralists. Poststructuralism argues that we live in a world where there is no possibility of certainty in belief or identity: there is no fixed or stable point of reference.

**8. Give a brief account of thinkers related to post-structuralism.**

**Ans.** The work of Jacques Derrida in the 1960s is generally considered of crucial importance in the rise of poststructuralism. The adoption of Derrida by the American academy, most notably in the work of Paul de Man, Geoffrey Hartman, J. Hillis Miller and Harold Bloom, announced the arrival of deconstruction, a critical approach to literature. The second generation of deconstructive critics such as Barbara Johnson also included thinkers who sought to link deconstruction's "radicalism" with other theories like Marxism.

**9. What factors regarding text are involved in deconstruction ?**

**Ans.** Deconstruction, involves close textual analysis and argument to reveal the rhetorical or logical contradictions in texts, to demonstrate how the apparent and explicit logic of a text is undermined or contradicted by the hidden text (or subtext).

**10. What is meant by Derrida's famous formulation "there is nothing outside the text".**

**Ans.** Derrida's famous (and much misunderstood) formulation "there is nothing outside the text" suggests that all history, identity and reality is available only through their *textualisation*, i.e., through their insertion into language.

**11. What is Derrida's concept of meaning ?**

**Ans.** Meaning is the result of difference, and this process of differentiation is endless. Meaning is never present in the sign, simply because the sign refers to another sign which is not here. This implies that meaning is never fully graspable, and the final meaning is always postponed (deferred).

**12. What is repeatability of the sign ? Also specify that term which is much critiqued in post structuralism.**

**Ans.** A sign may be reproduced any time and at any place (the iterability or repeatability of the sign). Thus it can be made to mean differently each time it repeats in a different context. Origins, margins and ends are concepts that search for roots, single/unified subject-positions that are now discovered to be multiple, fragmented and always referring to something else. The term "structure" which presupposes a unity, a centre and margins is a much critiqued term in poststructuralism.

**13. Write names of those thinkers whose works can be included under Marxist framework.**

**Ans.** Marxism has undoubtedly been the most influential intellectual "movement" in the history of ideas. Though Marxism cannot be termed a "literary theory", the work of Terry Eagleton, Fredric Jameson, Raymond Williams in literary studies are located within a Marxist framework.

**14. Whose works are regarded as beginning of Marxist theory ?**

**Ans.** Marxist theory begins in the massive work of Karl Marx and Friedrich Engels in the 19th century. They developed their critique of capitalism in terms of the relationship between man and the material world.

**15. What is ideology according to Marxism ?**

**Ans.** For Marxists, ideology is the all-encompassing and invisible presence: there is no escaping it. All imaginative production is social production. The social is the matrix within which all other

terms are born and shaped. Both authors and readers thus come to be assimilated into the dominant ideology. Consciousness, form, taste, literary history and tradition are all explained as embedded in these relations.

**16. Write Marxist view on Dialectics, Literature and truth.**

**Ans.** The Marxist view of dialectics is that conflict, antagonism or contradiction is necessary condition for attaining truth and social change. Literature and culture must be understood in relation to the economic conditions of the age. Truth is institutionally created. Language itself is socially constructed.

**17. Describe Marxist view on art.**

**Ans.** Art is a commodity, and shares with other commodities an entry into material conditions of production. Art and literature seek, in general, to implement the ideology of the ruling class. Marxist criticism seeks to locate the ideologies implicit in a text. The absences and silences in a text are places where the real history is embedded.

**18. What is the real moto of Marxist critiques ?**

**Ans.** Moving from individual texts to genres and forms, a Marxist critic will seek to explain the development of genre in terms of the changing class relations and social conditions of the age. Later, Marxist criticism also paid attention to the role of the reader in the development of genres/themes in art.

**19. Name those thinkers whose works form the basis of psychoanalytical criticism.**

**Ans.** If psychoanalysis begins with Sigmund Freud, psychoanalytic criticism also finds its earliest expression in Freud's readings of *Hamlet* and Dostoevsky. Sigmund Freud's extraordinary work on dreams, hysteria, sexuality and civilization form the basis of psychoanalytic criticism.

**20. What is the main contribution of Jacques Lacan in the development of psychoanalysis ?**

**Ans.** In the 1960s, the advent of the French thinker Jacques Lacan changed psychoanalysis irrevocably. Lacan, while advocating a "return to Freud", recast Freudian theory in a linguistic frame work influenced by Saussure and Emile Benveniste. It was followed by the philosophical orientation of psychoanalysis in the writings of Gilles Deleuze and Felix Guattari.

**21. Describe manner and general contents of psychoanalytical criticism.**

**Ans.** Psychoanalytic critics follow a general scheme in their analysis of literary texts. The focus is primarily the individual consciousness — of the author or the character — rather than social conditions. They assume that all texts have an *explicit* content and a hidden one. These correspond to the author's conscious and unconscious respectively. They locate in texts images of the libidinal evolution (oral, anal, genital). They locate the Oedipal figures of authority and oppression in the work.

Slips, words games, unguarded sexual symbols (phallic ones such as the gun or the tower, or images of the womb such as caves and hollows) are seen as symptomatic of the author's or character's psychic fantasies/fears. Neurosis and sublimation, repression and dream-states are all read into a text's imagery. Sleep, vampirism, symbols of penetration and conquest, feminization are frequently analysed as masking deeper anxieties of sexuality, rape and trauma and mother-fixation in texts.

**22. Write a brief note on Women's Movement in seventeenth century.**

**Ans.** With the 1960s, the Women's Movement became a major political force. While the movement took various issues for the gender-debate (including science, politics, economics, culture, epistemology) literary critics influenced by the movement undertook a whole new project. This included re-reading the canon of English literature to expose the patriarchal ideology that informed the construction of the canon in the first place, and which made male centered writing possible.

**23. Describe main theme of feminism.**

**Ans.** Since literature, criticism and departments/syllabi have relied upon male texts for understanding and "revealing" the condition of women, all they have actually done is reinforce patriarchal ideology. They argue that literary texts reproduce social biases that see the woman as only the "other" of the male. Religion, social conditions and cultural traditions perceive the woman as an adjunct to the male.

In terms of language and epistemology, the feminists seek to formulate either a gender-neutral language which will reject patriarchal terms like *history* and *mankind*, or a specifically female language which will help create an alternative epistemology itself – one based on female subjectivity, identity and experience.

**24. Present a brief account of literacy work associated with feminism.**

**Ans.** Millett's *Sexual Politics* (1969), situated at the crossroads of literary and cultural criticism and political theory, launched a major criticism of canonical male authors like Lawrence, Norman Mailer and Henry Miller.

Eli Zaretsky : Her *Capitalism, the Family and Personal Life* (1976), along with the work of Juliet Mitchell in *Woman's Estate* (1974) and the writings of Zillah Eisenstein, is an important text in the socialist-feminist tradition.

Along with Nina Baym's *Woman's Fiction* (1978), Showalter's *The New Feminist Criticism* (1958) and *Speaking of Gender* (1989) have argued for a specifically "female framework for the analysis of women's literature."

In her works like *Speculum of the Other Woman* (translated 1985) and *This Sex Which is Not One* (1987), Irigaray has argued that the woman has been constructed as the specular "other" of man in all Western discourses.

**25. Define New Historicism.**

**Ans.** New Historicism may be defined as a simultaneous reading of *literary and non-literary texts*, and demonstrating how a work of art may be read and interpreted in terms of its context of other texts, such as those from economics, legal tracts and medical records.

**26. What is Cultural Materialism ?**

**Ans.** *Cultural Materialism*, closely linked to New Historicism, was popularised by Jonathan Dollimore and Alan Sinfield. Focusing on the *political nature/ideologies and contexts of texts*, the cultural materialists read texts firmly within a political critical practice.

**27. What are those theories which have extremely influenced New Historicism and Cultural Materialism ?**

**Ans.** New theories of historiography, anthropology and ethnography have been extremely influential in the notion of "text" and "representation" in the New Historicism and cultural materialism. The work of Frank Ankersmit, Hayden White, and Richard Rorty, in historiography and the notion

of culture and ethnography in the writings of James Clifford, Clifford Geertz and others are important.

**28. What is history, according to Ankersmit ?**

**Ans.** For Ankersmit, history is a set of individual statements that constitute texts. These statements, culled from various sources, are selected and combined by the historian from the many statements that she could have made.

**29. Write down chief tenets of Cultural Materialism.**

**Ans.** The term “Cultural Materialism” was used by Jonathan Dollimore and Alan Sinfield in *Political Shakespeare*, and is associated with British academia. The New Historicism is the American equivalent.

Cultural materialism accepted the assumptions of Marxist Criticism : notably that culture and cultural artefacts such as art cannot “transcend” the material conditions of production and the economic context of society.

Reading culture as a system of signs, anecdotes, trivial descriptions and marginal references play an important role in the overall narrative.

Truth is only the name given to whatever proves itself to be good, for assignable reasons, in the way of belief.

**30. Point out Richard Rorty’s main ideas.**

**Ans.** A philosopher who has rethought the concept of truth and pragmatism, Richard Rorty’s influence on history writing has been enormous. Rorty’s main ideas may be set out as follows.

- (a) Culture is now perceived as constituted by contested codes and representations.
- (b) Science and politics are not distinct categories, but are inseparable from and inform each other.
- (c) Academic and literary genres interpenetrate and influence each other.

**31. What is Post colonial literal theory ?**

**Ans.** Postcolonial theory is an attempt to uncover the colonial ideologies implicit in European texts about the non-European. The term “postcolonial literature” now replaces the traditional category of “Commonwealth literature” or “Third World literature.”

Postcolonial theory looks at colonialism’s strategies of representation of the native; the epistemological underpinnings of colonial projects; the “writing” of colonial histories; the feminisation, marginalisation and dehumanisation of the native; the rise of nationalist and/or nativist discourse; the psychological effects of colonialism on both the coloniser and the colonised; the role of apparatuses like education, English studies, historiography, art and architecture in the “execution” of the colonial project and the “transactive” or negotiatory structure of post-colonialism.

**32. Name some thinkers and their works associated with post-colonial literal theory.**

**Ans.** Postcolonial theory may be said to have originated in the mid-twentieth century texts of Frantz Fanon, Aime Cesaire and Albert Memmi. However, it is with Edward Said’s phenomenally influential *Orientalism* (1978) and Bill Ashcroft et al’s *The Empire Writes Back* (1989) that *postcolonial studies* becomes an institutional “enterprise.”

Meenakshi Mukherjee, Harish Trivedi among others “interrogate” the very idea of “postcolonialism.” Aijaz Ahmed, arguing from a Marxist position, questions Saidian categories of Orientalist texts and Fredric Jameson’s description of the “Third World” literature as “national allegory.”

**33. What was the main objective of post-colonial studies during later half of the twentieth century ?**

**Ans.** Postcolonial studies especially in the 1980s and 90s questioned the nationalist resistance to colonialism. Later developments added issues of ethnicity, displacement, gender, and race as categories for analysis. Thus, the postcolonial arguments began to focus on how the nationalist project in colonial times and the decolonised nation-state replicated certain fundamental oppressive structures in class, gender and caste.

**34. What is post-modernism ?**

**Ans.** The first usage of the term “post-modernism” is attributed to Charles Jencks in 1947. The term was used to describe a new style of architecture that emerged in the early part of the twentieth century. Eventually the term began to be used to describe the state of contemporary culture with its apparently incongruous and irreverent mix of classicism and popular art forms, the disregard for generic conventions, the intensely self-conscious and self-reflexive mode in films and fiction, the blurring of reality and illusion, and the rise of digital technology, the global communication networks, the proliferation of data and cyber space and its influence on art forms (including cybertexts and cyber art) and the increasingly problematic distinction of private and public space.

**35. Describe the general traits of post-modern Novels?**

**Ans.** Irony and scepticism, self-conscious narration, the interrogation of their own assumptions and narrative techniques, language games, the self-confessed inadequacy of the author are general traits of the post-modern novel. Post-modern novels reject the opposition between “high” or elite culture and “low” or mass culture. It questions the criteria by which certain forms/texts/assumptions are canonised, projected and imposed as “good taste,” “classics”, permanent and universal. It rejects the claim of any universal or totalising theory, a common “end” of all life, or a common ideal and aim. In Lyotard’s words, this is the resistance towards all such “*grand narratives*.”

**36. How have Gay and Lesbian theories got identity as literary works ?**

**Ans.** Gay and lesbian theory begins in a social movement. The Stonewall Riots of 1969 may be described as the point of origin of the gay liberation movement. A re-reading of classic authors like Walt Whitman and nineteenth century ones like Edward Carpenter, the rise of overtly homosexual pop stars (Jasper Johns, Robert Rauschenberg, Andy Warhol), Hollywood stars (Rock Hudson), the poetry of W.H. Auden, the fiction of E.M. Forster, the plays of John Osborne (especially *A Patriot for Me*) in the 1950s and 60s suggested an alternate to heterosexuality. The writing of Audre Lorde, Gloria Anzaldua, James Baldwin and Cherrie Moraga became significant texts.

**37. Who are radical Lesbians ?**

**Ans.** In feminism the radical feminists formed a new category, the *radicalesbians*. The radicalesbians suggested that lesbianism was the true reversal of patriarchy with its “woman identified woman” Lillian Faderman’s classic *Surpassing the Love of Men* (1979) studies the development of a “*romantic friendship*” between women as seen in texts from the Renaissance to the present.



Lesbian theorists argue that even heterosexual women exhibit a certain fear (homophobia) of lesbianism.

**38. What is meant by African-American criticism ?**

**Ans.** The term African-American refers to the tradition of literary criticism in the geographical space of the U.S.A., but which finds its intellectual roots in African traditions. The most important thinker in this area is Henry Louis Gates, Jr., who, while adapting traditional African tropes and myths to formulate his theories, prefers the term “African - American” as being less ethnocentric. African-American literary theory was born in the assumption that texts of Black writers cannot and must not be judged with criteria derived from the “white” tradition. Moreover, African-American literature has been inextricably linked to a political practice that has been in an antagonistic relation with the established white Christian one.

**39. Giving examples of some thinkers and their works describe the main theme of African-American theory.**

**Ans.** The twentieth century saw the rise of many thinkers and activists in the U.S.A. Extensive literature and polemical writing was also available. Racial segregation in social and cultural life began to be attacked. Fred Lee Hord and Jonathan Scott Lee in *I Am Because We Are* (1995) provide a sketch of the basic assumptions in Black philosophy.

They assume that there is a distinctive Black philosophical tradition. The idea is that the individual is never separable from the socio-cultural environment. The informing principle is not “I think therefore I am”, but rather, “I am because we are.” All dimensions of reality are interlinked. Physical objects, for example, cannot be separated from their uses, which are themselves human. The use of myths forms the African tradition. Ishmael Reed’s voodoo, Gates’ reliance upon traditional African gods and legends to develop an African-American literary theory are extensions of this idea.

One of the best poets in the Afro-American tradition Langston Hughes’ work has provided numerous images of race, inequality, consciousness in twentieth century America. Hughes suggested that the Negro artist’s problem was to assert a Negro cultural integrity when faced with the “racial mountain.”

**40. What do you understand by black feminist thought ?**

**Ans.** Black feminist thought may be defined as “specialised knowledge created by African - American women which clarifies a standpoint of and for Black woman”. This standpoint includes the presence of certain core themes, the diversity of Black woman’s experiences in encountering these core themes, the varied expressions of Black woman’s Afrocentric feminist consciousness, the interdependence of Black women’s experiences, consciousness and actions.

**41. Give examples of some works which have been produced as an effect of green revolution.**

**Ans.** Numerous green movements have sprung up all over the world, and some have even gained representations in the governments. Donald Worster’s *Nature’s Economy* (1977) became a textbook for the study of ecological thought down the ages. The work of environmental historians has been pathbreaking too. Richard Grove et al’s massive *Nature and the Orient* (1998), David Arnold and Ramachandra Guha’s *Nature, Culture, Imperialism* (1995) are significant works in the environmental history of India and Southeast Asia.

Various versions of environmentalism developed later. Deep ecology and ecofeminism were two important developments.

**42. What questions are asked by Ecocritics ?**

- Ans.** (a) How is nature represented in literature ?  
(b) What role does the physical-geographical setting play in the structure of the novel ?  
(c) How do our metaphors of the land influence the way we treat it ?

**43. What is Ecocriticism ?**

**Ans.** Ecocriticism assumes that all life forms are interlinked. Ecocriticism expands the notion of “the world” to include the entire ecosphere. Literary studies with an environmental slant can help understand the modes through which culture has destroyed nature. It is simultaneously an attempt to discover what roles have been played by literature in the ecology of the human species.

**44. What is the main objective of Ecofeminism ?**

**Ans.** Ecofeminism calls for an end to all oppression. They argue that no attempt to liberate women will be successful without an attempt to free nature. The ecofeminists link sexism, classism, speciesism (the stress on the human species) and naturism (the oppression of nature) as the main oppressors on earth.

**45. What is Technocriticism ?**

**Ans.** The development of computer technology and the new versions of texts that are electronic texts to be read on screen rather than in the print form has had drastic impact in traditional literary studies. The age of the *hypertext*, simulation, computer aided designs and virtual reality requires a whole new theory of reading itself. Technocriticism is the result of these developments.

The work of Katherine Hayles (especially in *Chaos Bound*) and Michael Joyce has been located at the interface of cyberstudies, cultural and literary studies. Hypertexts do not aim at reaching a destination. The art of “tracing” or “navigating” is itself the object. The text and the reader therefore exist *in the in-between zone of transformation* and navigation.

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## LITERARY TERMS

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**Abstract idea.** A general statement about a quality or state, about a class of persons, objects, ideas. It is opposed to a specific fact or concrete statement. *Example* : Wealth corrupts the soul.

**Abstract noun.** Refers to a quality or state. It is opposed to a concrete noun that refers to a specific object or person. *Examples* : *love, honor, courtesy.*

**Adage.** A proverb or wise saying. Early to bed, early to rise. Makes a man healthy, wealthy, and wise.

**Allegory.** A literary form in which some or all the characters are embodiments of abstract ideas. It is a story which carries a second meaning along with its surface story: Bunyan's *Pilgrim's Progress*.

**Alliteration.** Repetition of the initial sound in words. This device, is most effective in poetry and polyphonic prose. *Example* : To sit in solemn silence.

**Allusion.** A casual reference to some character, person, fact, idea, or event. The reader is expected to see the application of the allusion to the thought being expressed. *Example* : He sees himself as another. Hercules assigned to clean out the rubbish of the centuries.

**Ambiguity.** When used as a derogatory term, refers to the lack of clarity that makes meaning vague when more than one interpretation is highly possible. Ambiguity may also be used to describe the richness in poetry that "gives room for alternative reactions to the same piece of poetry." William Epsom referred to the seven types of ambiguity in literature.

**Anachronism.** A device describing something placed in an inappropriate period of time. It may be an unintentional error, or it may be used deliberately for effect. *Example* : Sir Patrick Rafter brandished his antic shotgun at the mass of attacking renegades.

**Analogy.** A comparison of two things in certain aspects. Analogies are often dangerous because we tend to assume that since two people or things are similar in one or more respects, they should necessarily be similar in others. *Example* : Since we both come from the same country, we should have similar choices.

**Anapest.** The anapestic foot begins with two unaccented syllables which are followed by the accented syllable.

**Anecdote.** A brief, pointed, or humorous story sometimes as a part of in a larger whole. It lacks the complicated plot of a short story. It is an effective device for beginning a speech or driving home a universal truth.

**Antagonist.** The main character opposed to the author's principal character, the protagonist. The antagonist need not be villain. In a story dealing with Satan, the protecting angel could be the antagonist.

**Anthology.** A collection of selected pieces of essays, short-stories or poetry. Many of the textbooks used in English courses in literature are anthologies.

**Anticlimax.** The arrangement of details in such an order that the unimportant suddenly appears at the point where the critical or serious detail should be found. Anticlimax is an unexpected twist in a story, usually at the end, in which the hero has an unpredicted allergy attack just when he is to lead his troops into battle. It can be an effective device in humorous material.

**Antithesis.** A rhetorical device in which contrasted words, clauses, or ideas are balanced. *Example:* Love and hate, desire and fulfilment make our lives purposeful and tumultuous. Antithesis must be used sparingly; too many sentences containing this dramatic approach gives the material a heavy, artificial tone.

**Antonomasia.** The use of a proper noun as a common name. It is a type of allusion in which the reader must see the relationship between the person referred to and the present subject. Beware of him! He is another Hitler!

**Aphorism.** A short, pithy statement of universal principle or precept. *Example:* All that glitters is not gold.

**Apostrophe.** A rhetorical device used in prose because of the intensity it generates. *Example :* *Poverty, touch not his hopes !* This device is restricted in its use to prose.

**Apostrophe.** The figure of speech in which the absent are addressed as though they were present, the living as well as the dead, objects as well as human beings. Again, this can be a device highly charged with emotion. *Example :* Blow, blow thou winter wind | Thou art not so unkind | As man's ingratitude. This device can be easily abused, leading to overcharged words that fail to arouse the reader's imagination.

**Archaism.** A word or phrase no longer used in contemporary speech. *Example :* methinks this is a facile, often too facile, device for dating a speech or work.

**Argument.** Refers, as a literary device, to the summary of the plot placed at the beginning of a section or chapter. *Paradise Lost* contains an argument summarizing the main lines of action at the beginning of each Book.

**Assonance.** Repetition of vowel sounds, the pairing of the same vowel sounds without regard for consonants. This is a device used to give tonal values to lines. It is difficult to introduce and not easily sensed by the reader. *Example :* 'Where are you going ?' said the reader to a rider.

**Atmosphere.** The tone and mood established by a literary work as a whole. The atmosphere of comedy is light while that of a tragedy tends to be heavy.

**Autobiography.** A literary work in which the author describes the real story of his own past. A *diary* emphasizes inner rather than outward manifestations. *Memoirs* stress reactions, impressions and people met. A *journal* is more private and more episodic.

**Bathos.** A kind of anticlimax, a sudden descent from the heights of greater significance, a going from the sublime to the ridiculous. Bathos can be evidenced in action or words.

**Biography.** The account of the life of a real, usually important, person.

**Blank Verse.** Each line contains ten syllables. The predominant beat is iambic. The lines are unrhymed. Blank verse is written in unrhymed iambic pentameter. This has been most popular among the best of the poetic technicians. If each line is a complete thought, then it is *end stop*. If the ideas flow from one line to the next, then it is *enjambéd*. The pause within the line is called the *caesura*.

**Bombast.** Grandiloquent, artificial and extravagant language. *Example :* From the depths of sincerity and honesty, we decry, with all the lymphatic force at our command, the scurrilous, unfounded accusations brought forth as so obvious an attempt to obfuscate the truth in our just and modest claims.

**Burlesque.** The type of humorous writing which satirizes and imitates a literary convention, style, or attitude. *Don Quixote* was written as a burlesque of the medieval romance so popular in Cervantes' Spain.

**Cacophony.** Harsh combinations of sound. The experienced writer may use cacophony as a device to emphasize action related to his dialogue, but in expository writing, one should avoid having the sound of his words interfere with the flow of meaning. Cacophony is the antonym of *euphony*.

**Caricature.** A character or action exaggerated for sarcapic or humorous effect. A limited number of personal qualities is usually selected for such an exaggeration.

**Circumlocution.** A roundabout expression, one that avoids a direct label. "He is a man who avoids telling or revealing in direct terms any item that may put him in a bad light, despite the needs of the listener!" "Simply then, he's liar!"

**Cliche.** An expression which the author or reader feels has been so overused that it has lost its forcefulness. *Example* : As smart as a whip.

**Climax.** (1) An arrangement in which the chief point of interest is at the end. (2) The moment in the plot at which a crisis reaches its highest intensity and is resolved. Narrative and expository literature benefits from being planned towards reaching a climax.

**Coherence.** A work has coherence when the relationship of one part to another is clear and intelligible. Words, phrases, clauses, sentences, paragraphs, and chapters are the units which should show coherence through progressive and logical arrangement. Illogical arrangement results in lack of coherence.

**Colloquial.** Such expressions as are used in everyday conversation. Expressions labelled as belonging to the colloquial speech are avoided in Standard and Formal writings.

**Comedy.** 1. Any light-hearted presentation usually with a happy ending 2. Any literary work with a happy ending 3. Any literary work dealing with satire or humor. Note that humor is not essential under definition (2).

**Comic relief.** A humorous scene inserted in a serious or tragic work to relieve tension and so heighten the tragic emotion by contrast. The porter scene in *Macbeth*, following the slaying of the king, is the classic example of comic relief at its most effective level.

**Conceit.** A complex or far-fetched comparison. *Example* : Shut out the sun from your eyes. Because of the time such comparisons take for analysis, they have long fallen into disrepute. However, many modern writers attempting to evoke the complexities of present-day living have revived the conceit. When the comparison is startling and appropriate, the effect is commendable; when the comparison confuses the reader or leads to too great an overrefinement, then it may sound toppish or shallow.

**Concrete noun.** It stresses the tangible, that which can be seen, heard, felt. It is close to the specific, the particular. The concrete has actual existence and can be experienced through senses. Concrete terms are the converse of abstract nouns: *Honesty* is an abstract term. Effective writing tends to be concrete.

**Confidant.** A character to whom another reveals his most intimate feelings and intentions. *Confidante* is the feminine form. Hamlet's friend, Horatio, was his *confidant*.

**Conflict.** The struggle which grows out of the interplay of opposing forces in a plot.

**Connotation.** The implications or suggestions evoked by a word. *Connotation* is distinguished from denotation, which refers to the direct, objective meaning only. Scientific writing stresses denotative values. The scientist avoids using terms that have differing connotations for his readers. The literary artist uses connotation richness and emotive effect.

**Convention.** Any generally accepted literary device or form. The soliloquy in which a character expresses his innermost thoughts and feelings to the audience was an Elizabethan convention.

**Dactyl.** The dactylic foot begins with an accented syllable which is followed by two unaccented syllables.

**Denotation.** A word's most literal and limited meaning, the person, thing, or idea to which a word refers irrespective of attitudes or feelings which the writer or speaker may have. The denotation of *cow* is its dictionary definition of the mature female of cattle. When *cow* is used to describe a humble and docile human being, then the connotative values of the word are being used. The propagandist specializes in manipulating a word for its various connotations. *Example* : *national pride, one hundred percent patriot!*

**Denouement.** The events following the final climax of a story, the final unraveling and setting straight, the solution of the mystery, the explanation of all misunderstandings.

**Deus ex machina.** The term in Latin, means literally *god from the machine*. In Greek drama, one of the conventions allowed a god to be lowered onto the stage to rescue one of the characters. The term today is used critically, referring to any artificial device for resolving difficulties. Serious writers avoid such a device since the resolution of difficulties should grow from the action itself. The story line is weakened and the reader's faith is strained when an unexpected and improbable fucist is employed to make things turn out "right".

**Diction.** The choice and arrangement of words. The kind of diction used must be appropriate to the literary form, the subject, and the style of the period. Formal diction is inappropriate in a play set in a crude farm or in a city slum. Slang and colloquial expressions are inappropriate when interspersed in writing that calls for standard or formal usage. Sometimes the term is used derogatorily for the artificial and rhetorical language used in poetry by the neo-classical school.

**Didactic.** A label applied to a literary work when its principal aim is to counsel or educate in moral, ethical, or religious matters. Didactic is a neutral term when applied by those who accept teaching as the purpose of the material. Didactic becomes a derogatory term when the reader feels that the writer overemphasizes the moral values to the detriment of art.

**Digression.** Unrelated material inserted in a discussion. It is a violation of unity in formal essays. It is a standard device in the personal essay. Sometimes a digression is most effectively used in narratives to bring home a point.

**Dramatic irony.** When the words or acts of a character carry a meaning contrary to what he means to say or do and unperceived by him, but understood by the audience or reader. The irony lies in the contrast between the speaker's intended meaning and the realization of the others. *Example* : The character who, unknown to himself, is dying, makes elaborate plans for his future with his bride-to-have-been.

**Dynamic character.** One who changes as the result of the plot. Usually the protagonist is dynamic, and his growth and development as he reacts to circumstance create the central interest in the plot. Macbeth is dynamic in that they change. Dynamic characters are contrasted with static, stereotyped characters who remain dominated by a single quality throughout the story.

**Economy of expression.** A term of approval, implying the use of the minimum possible number of words for clarity and emphasis.

**Empathy.** The feeling of identity that a reader has when he becomes so involved with a character in a play or novel that he experiences the emotions that the character is going through. With *sympathy* we feel for the other; with *empathy* we feel as the other feels.

**Emphasis.** The planning of elements so that the important items, ideas, facts, personalities are stressed.

**Epigram.** A witty, pointed, terse saying. *Example* : Corruption is something that only others do.

**Epilogue.** (1) A concluding statement at the end of a speech or play. (2) An appendix added after the conclusion of a play or story. An epilogue may be the conclusion of a speech, the final remarks of an actor addressed to the audience, or a scene added after the main action of a drama has ended. An epilogue is the opposite of a prologue.

**Epithet.** A word or group of words used to characterize a person. *Example* : Jude the *Obscure*.

**Essay.** A short prose work emphasizing the author's opinion on one topic. The personal essay stresses revelation of personal reactions. The formal essay develops an idea or expresses a point of view.

**Euphemism.** A rhetorical device for conveying a harsh or unpalatable idea pleasantly or indirectly. *Example* : *pass away* instead of *die*.

**Euphony.** The juxtaposition of words and sounds that combine together harmoniously. Writers use assonances, phrase rhythms, and alliterations as the principal rhetorical devices to achieve euphony. When used in excess, such devices can result in bombast or insincerity.

**Exposition.** The type of writing in which explanations are emphasized. Narrative writing tells a story; descriptive writing has as its purpose description of a scene, person, or process; in argumentation, the writer either attacks or defends a point of view. Expository writing tells how something works out or how something is done. For example, *Streamlining* by C. Bevers is an expository essay.

**Fable.** A short moral tale usually having animals as its characters. *Example* : The stories of Aesop, La Fontaine.

**Farce.** A humorous play based on exaggerated, improbable situations. The humour is based on horseplay, coarse wit and gross incongruities. *Example* : The typical Three Stooges' television movie.

**Fiction.** A narrative writing based on the author's free use of experience and imagination rather than on history or fact. Novels and short stories are examples of fiction.

**Figurative language.** Writing that includes one or more of the various figures of speech: simile, metaphor, apostrophe. The literal meaning of the words is avoided in favour of the connotative significance. Figurative language is the basis of poetry; overuse of this type of writing makes prose vague and difficult to understand.

**Figures of speech.** Those forms of expression that are different from the ordinary modes in order to emphasize or make the significance more effective or rich. These devices are most effective when used sparingly in prose, lest the reader's attention would be caught by the device rather than its purpose.

**Flashback.** A device whereby the reader or audience views scenes or incidents that occurred prior to the opening scene: For example, a play opens with a man walking toward the gallows. The next scene is a flashback to his the action that led to his present plight.

**Free Verse.** The rhythm is determined by the subject matter. The lines do not follow a regular meter but vary from thought. Rhyme is scarcely used. Walt Whitman and Carl Sandburg have helped to popularize this as a staple in the repertory of modern poetry. Free verse is a modern form and therefore the images and the language used by the poet tend to be modern.

**Fustian.** Bombastic or pompously ornate language.

**Genre.** A literary type classified by form and technique: novel, formal essay, short story etc.

**Heroic Couplet.** Two lines of rhymed iambic pentameter. We think our fathers fools so wise we grow; our wiser sons no doubt will think us so.

**Homily.** A literary term used to describe a work which lectures its readers and urges them to adhere to high moral standards: a typical Sunday sermon.



**Hyperbole.** A rhetorical term for conscious exaggerations. *Example* : There were thousands of people packed into that little carriage.

**Iambus.** The iambic foot contains an unaccented first syllable and an accented second syllable.

**Interior Monologue.** A recording of the thoughts and emotional experiences of a character on one or more levels of consciousness. It is the technique employed by James Joyce in *Ulysses*. In a *soliloquy*, the revelations are limited to one level of consciousness, to one thought process.

**Inversion.** The figure of speech in which words are presented in a distorted syntax, out of their natural or expected order. Of arms and a man I sing.

**Irony.** The expression of the opposite of what is intended. You are truly kind to me !. Irony is more restrained and less bitter than sarcasm. Moreover irony may be inbuilt into a story or a situation without any express use of it as a device.

**Litotes.** The denial of the opposite to achieve intensity and emphasis. Litotes is a form of understatement. *Example* : She is not *stupid* to emphasize she is clever.

**Malapropism.** An error in diction caused by the substitution of one word for another similar in sound but different in meaning. Malapropisms result from the misuse of formal or bombastic words intended to impress.

**Maxim.** A short, pithy statement based on experience and giving some pragmatic advice. If you cannot beat them, join them ! Maxims are often used as the opening sentence or summary sentence in expository writing.

**Melodrama.** A play based on a sensational, romantic plot with emotional jolts for the audience. The melodrama has a happy ending achieved over a course of improbable events in which the good are rewarded and the wicked are punished. Soap operas and typical television drama are prime examples of this genre.

**Metaphor:** A comparison which is implied rather than stated. It does not use the words *like* or *as*. Trite metaphor : pearly teeth, icy stare, clammy hands. Exaggerated Metaphor : Nehru was *the right hand of India*. Appropriate Metaphor: The Lord is my shepherd. Mixed Metaphor: The bitterness of her remarks acted as a fuse that set off my anger.

**Mis-en-scene.** The stage setting of a play: scenery, costumes, properties of a theatrical production.

**Mood.** The tone of a literary work. *Example* : *Thoughtful, light, somber*.

**Nonfiction.** Literature based on actual occurrences, on facts. It is the term associated with diaries, biographies, textbooks, etc.

**Novel.** A long story, extended fictional prose narrative. It is a representation of life in fictional narrative.

**Omniscient Author.** An author who shifts from the objective exterior world into the subjective interior world of any number of characters. He feels free to comment at any time on the significance of events or reactions. That is, he rejects the mode of narrating from the point of view of any individual in particular.

**Onomatopoeia.** Formation of words to represent natural sounds. A most effective device in appealing to the sense of sound. *Example* : Flapping of wings, tinkling of coins etc.

**Oxymoron.** The figure of speech describing seemingly contradictory terms used to create a paradox. *Example* : Exuberant pessimist, kind cruelty of a surgeon, *conspicuous by his absence*.

**Parable.** A short, simple story containing a moral lesson. The parable of the *Greedy Lion* is one of the best known examples of this genre.

**Paradox.** A seemingly contradictory or absurd statement which may actually contain a basic truth. It is a rhetorical device used for emphasis. *Example* : I have never felt so happy as I feel today to be icolded by you

**Parallelism.** The balancing of similar items: word against word, clause against clause, sentence against sentence. It is the device that leads to balanced sentences.

**Paraphrase.** A restatement in different words. The paraphrase, unlike a precis or summary, may be as long as the original.

**Parody.** A satirical imitation of a poem or other writing. The devices employed by Poe in his poems are so theatrical that his style has led to the many parodies that have been published in imitation of his most famous works.

**Pathetic fallacy.** A projection in which inanimate objects are shown as feeling emotions like human beings. *Example* : The trees wept with her in that dark night.

**Pedantry.** A derogatory term used to label a display of learning for its own sake. It is applied to a style in which the author uses an excess of allusions, quotations, exotic phrases, illusions, name-dropping, etc. to show off his learning.

**Periodic sentence.** A sentence in which the meaning is suspended until the end of the sentence, in which the main clause appears last. The periodic sentence when used exclusively gives a heavy tone to writing. It is best employed when interspersed with simple short sentences to gain variety.

**Personification.** The device in which inanimate objects and abstraction are referred to as having life or personality. *Example* : Thou unruly, pedantic sun. Personification has fallen into disfavour in modern prose writing.

**Personification:** The figure of speech in which we attribute human qualities to non-human things or beings.

**Platitude.** An overused generalization uttered as though it were fresh and original. Polonius' advice to Laertes is the classic example: *Neither a borrower nor lender be.*

**Pleonasm.** The label applied when more words than necessary are used to convey an idea: *write it down, cold white ice walk on foot, the misery of misfortune.*

**Poetic justice.** The good are rewarded and the evil punished. Poetic justice becomes pedantic when the author applies its principles with a heavy brush to the action in a plot.

**Poetic language:** This is use of old-fashioned words that were once considered elegant and poetic. Some such words are *ope* for open *oft* for often.

**Poetic licence.** It refers to the freedom of expression attributed to a poet or, more generally, any writer of literature, which may go beyond conventional morals, ideas or uses of language.

**Precis.** A summary or abstract which doesn't miss any of the important points conveyed in the original. A precis usually contains less than half number of words found in the original.

**Prologue.** A preface or introduction, usually to a play.

**Protagonist.** The main character around whom the plot revolves. The protagonist is not necessarily a *hero* or *villain*. He may be the thief or the protecting officer of the law, depending upon the choice of the author.

**Pseudonym.** A fictitious name assumed by a writer: George Eliot (Mary Ann Evans)

**Purple Patch.** A selection in which the author seems to overstrain for effect, relying heavily on rhetorical devices and emotive phrases. A purple patch is usually more rhythmic than most prose. It contains a strongly emotional tone marked by figures of speech and poetic diction. *Purple patch* is used as a derogatory term in modern criticism.

**Quatrain.** Any four-lined stanza. The best known of the quatrains is in the old English ballads. The most frequent ballad quatrain consisted of alternating iambic tetrameter and iambic trimeter lines rhyming *abcb*; that is, the second and fourth lines only would usually rhyme.

**Rhetorical figure.** A specific arrangement of words for emphasis: *inversions, rhetorical question, apos trophes*. Rhetorical figures do not alter the meaning of the words employed as do figures of speech (similes, metaphors).

**Rhetorical question.** A question that is asked, not to elicit information, but to achieve a stylistic effect. It is often used by a speaker to add dramatic emphasis at the introduction of a thought unit. *Example* : Why can't our politicians be honest ? Because power corrupts, and absolute power corrupts absolutely.

**Rhyme.** The words with similar end-sounds occurring at the end of lines. To the seas and the streams

**Sarcasm.** A statement of the opposite of what is meant, a bitter, derisive statement of disapproval. I am so glad to see that you are not stupid when you interfere with my plans! Sarcasm is caustic, intended to hurt.

**Satire.** A type of writing which ridicules or denounces human vices and frailties. Horatian satire stresses a sophisticated, amused comment on vice or folly. Juvenalian satire is bitter, vehement, scathing in its denunciation.

**Simile** : A directly expressed comparison usually using the words *like* or *as*. The successful simile can evoke an ever-expanding vivid image in the mind of the reader. An effective simile must have an element of surprise in it; it must be appropriate; it should realize the emotional reaction anticipated by the poet as idle as "a painted ship upon a painted ocean. Similes, however, may be misused.

**Slapstick.** Comedy involving physical action such as throwing point on somebody or falling into the swimming pool in formal clothing.

**Static character.** A character centering about a single quality; one that does not grow or change during the action of the plot. Such characters usually surround the more complex, dynamic characters around whom the plot evolves. Othello is dynamic; Iago is static.

**Stereotype.** The too usual, the customary, a generalized pattern applied in a specific instance. A *stereotyped character* or *stereotype* is a stock character. The hardboiled detective, the sweet, self-sacrificing mother and the friend who is an impostor are such stereotyped characters. A *stereotyped solution* is one that is found in most stories in a particular instance. A *stereotyped plot* is one that contains no surprises for the audience. A *stereotyped idea* is a facile generalization. *Stereotype* and *stereotyped* are usually terms of disapproval.

**Stock character.** Stereotypes that appear regularly in certain literary forms. The drunkard, the malicious uncle, the rival in love, the forgetful professor are such stock characters in prose fiction.

**Style.** (1) The verbal pattern that characterizes a writer or writings. Bacon had a distinctive style. (2) Excellence. He has style !

**Subjective.** Personal, limited to one person's standards, reactions, feelings, impressions, evaluations. *Subjective* is opposed to *objective*, which stresses external, verifiable and accepted standards. The personal essay is subjective; the formal essay tends to be objective. One's impressions of an adolescent heartbreak are subjective; an evaluation of the advantages and disadvantages of city living in statistical terms would be objective.

**Suspension.** The basic device in the periodic sentence in which the meaning is suspended until the end of the sentence. Line by line with infinite patience and with complete disregard of time, she repainted the entire scenery on her canvass.

**Synopsis.** A summary, a condensation of a work. The synopsis should contain fewer words than the original.

**Thesis.** A formal essay, longer than a theme and resulting from research. It also means a proposition to be defended or proved formally: The thesis of the author is that intelligence is mainly the result of environmental factors.

**Tirade.** A long uninterrupted speech usually condemnatory.

**Tone.** A quality of a work of art which reveal in the attitude of the writer toward his material or his readers: *formal, ironic, condescending, etc.*

**Tragedy.** A dramatic plot that follows the classic or Aristotelian definition: disaster in the life of a ruler brought about inevitably as a result of a flaw in his character. It also means a plot that follows the contemporary definition: an important series of related events in the life of a person significant to the audience, leading to an unhappy ending. The protagonist may be the victim of a flaw in his own character, forces of society, or forces of nature.

**Tragic flaw.** The flaw or demerit in the protagonist which leads to his downfall despite his other noble qualities.

**Trochee.** The trochaic foot contains an accented first syllable and an unaccented second syllable.

**Unity.** Oneness. Each element and each larger part of a work should produce one wholesome effect. All the parts should be so inter-related that the work appears as an organic whole. The introduction of irrelevant detail destroys unity.

**Universality.** The ability of a work to appeal to a wide segment of the reading public, all over the world and to people of all generations.

**Verisimilitude.** The quality of semblance reality possessed by plot, episode, setting or character. The reader is willing to accept as representation of truth those elements that possess verisimilitude.

**The lines of poetry.** Poetry lines are named according to the number of feet they contain. The most common ones are given below.

**Dimeter** A line of two feet.

**Trimeter** A line of three feet.

**Tetrameter** A line of four feet.

**Pentameter** A line of five feet.

**Hexameter** A line of six feet.

The lines of poetry are usually named after the type of foot that is found most frequently in it. Therefore we speak of an iambic pentameter or a trochaic trimeter. The most common metre in English poetry is the iambic pentameter. The dactylic hexameter, while much used in Latin and French, has never been a favourite of the English.

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## OBJECTIVE TYPE QUESTIONS

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- Words from which language began to enter English vocabulary around the time of the Norman Conquest in 1066?  
(A) French (B) Norwegian  
(C) Spanish (D) Hungarian
- Which hero made his earliest appearance in Celtic literature before becoming a staple subject in French, English, and German literatures?  
(A) Beowulf  
(B) Arthur  
(C) Caedmon  
(D) Augustine of Canterbury
- Toward the close of which century did English replace French as the language of conducting business in Parliament and in court of law?  
(A) tenth (B) twelfth  
(C) thirteenth (D) fourteenth
- Who would be called the English Homer and father of English poetry?  
(A) Bede  
(B) Sir Thomas Malory  
(C) Geoffrey Chaucer  
(D) Caedmon
- What was vellum?  
(A) parchment made of animal skin  
(B) the service owed to a lord by his peasants ("villeins")  
(C) unrhymed iambic pentameter  
(D) a prized ink used in the illumination of prestigious manuscripts
- Only a small proportion of medieval books survive, large numbers having been destroyed in:  
(A) the Anglo-Saxon Conquest beginning in the 1450s.  
(B) the Peasant Uprising of 1381.  
(C) the Dissolution of the Monasteries in the 1530s.  
(D) the wave of contempt for manuscripts that followed the beginning of printing in 1476.
- What is the first extended written specimen of Old English?  
(A) Boethius's *Consolation of Philosophy*  
(B) Saint Jerome's translation of the Bible  
(C) Bede's *Ecclesiastical History of the English People*  
(D) a code of laws promulgated by King Ethelbert
- In Anglo-Saxon heroic poetry, what is the fate of those who fail to observe the sacred duty of blood vengeance?  
(A) banishment to Asia  
(B) everlasting shame  
(C) conversion to Christianity  
(D) being buried alive
- Christian writers like the Beowulf poet looked back on their pagan ancestors with:  
(A) nostalgia and ill-concealed envy.  
(B) bewilderment and visceral loathing.  
(C) admiration and elegiac sympathy.  
(D) bigotry and shallow triumphalism.
- The use of "whale-road" for sea and "life-house" for body are examples of what literary technique, popular in Old English poetry?  
(A) Symbolism  
(B) Metonymy  
(C) Keening  
(D) Appositive expression
- Which of the following statements is not an accurate description of Old English poetry?

- (A) Romantic love is a guiding principle of moral conduct.
- (B) Its formal and dignified use of speech was distant from everyday use of language.
- (C) Irony is a mode of perception, as much as it was a figure of speech.
- (D) Its idiom remained remarkably uniform for nearly three centuries.
12. Which of the following best describes litote, a favorite rhetorical device in Old English poetry?
- (A) embellishment at the service of Christian doctrine
- (B) ironic understatement
- (C) stress on every third diphthong
- (D) a compound of two words in place of a single word
13. Which of the following languages did not coexist in Anglo-Norman England?
- (A) Latin                      (B) Dutch
- (C) French                      (D) Celtic
14. Which twelfth-century poet or poets were indebted to Breton storytellers for their narratives?
- (A) Geoffrey Chaucer
- (B) Marie de France
- (C) Chrétien de Troyes
- (D) B and C only
15. To what did the word the roman, from which the genre of "romance" emerged, initially apply?
- (A) a work derived from a Latin text of the Roman Empire
- (B) a story about love and adventure
- (C) a work written in the French vernacular
- (D) a series of short stories
16. Popular English adaptations of romances appealed primarily to
- (A) the royal family and upper orders of the nobility
- (B) the lower orders of the nobility
- (C) agricultural laborers
- (D) the clergy
17. What is the climax of Geoffrey of Monmouth's *The History of the Kings of Britain*?
- (A) the reign of King Arthur
- (B) the coronation of Henry II
- (C) King John's seal of the *Magna Carta*
- (D) the marriage of Henry II to Eleanor of Aquitaine
18. *Ancrene Riwe* is a manual of instruction for
- (A) translators of French romances
- (B) women who have chosen to live as religious recluses
- (C) knights preparing for their first tournament
- (D) witch-hunters and exorcists
19. The styles of *The Owl and the Nightingale* and *Ancrene Riwe* show what about the poetry and prose written around the year 1200?
- (A) They were written for sophisticated and well-educated readers.
- (B) Writing continued to benefit only readers fluent in Latin and French.
- (C) Their readers' primary language was English.
- (D) A and C only
20. In addition to Geoffrey Chaucer and William Langland, the "flowering" of Middle English literature is evident in the works of which of the following writers?
- (A) Geoffrey of Monmouth
- (B) the Gawain poet
- (C) the Beowulf poet
- (D) Chrétien de Troyes
21. Which influential medieval text purported to reveal the secrets of the afterlife?
- (A) Dante's *Divine Comedy*
- (B) Boccaccio's *Decameron*
- (C) *The Dream of the Rood*
- (D) Chaucer's *Legend of Good Women*
22. Who is the author of *Piers Plowman*?
- (A) Sir Thomas Malory
- (B) Margery Kempe
- (C) William Langland
- (D) Geoffrey of Monmouth

23. Which literary form, developed in the fifteenth century, personified vices and virtues?
- (A) the short story
  - (B) the heroic epic
  - (C) the morality play
  - (D) the romance
24. Which of the following statements about Julian of Norwich is true?
- (A) She sought unsuccessfully to restore classical paganism.
  - (B) She was a virgin martyr.
  - (C) She is the first known woman writer in the English vernacular.
  - (D) She made pilgrimages to Jerusalem, Rome, and Santiago.
25. Which of the following authors is considered a devotee to chivalry, as it is personified in Sir Lancelot?
- (A) Julian of Norwich
  - (B) Margery Kempe
  - (C) William Langland
  - (D) Sir Thomas Malory
26. Which of the following statements accurately reflects the status of England, its people, and its language in the early sixteenth century?
- (A) English travelers were not obliged to learn French, Italian, or Spanish during their explorations of the Continent.
  - (B) English was fast supplanting Latin as the second language of most European intellectuals.
  - (C) English travelers often returned from the Continent with foreign fashions, much to the delight of moralists.
  - (D) Intending his *Utopia* for an international intellectual community, Thomas More wrote in Latin, since English had no prestige outside of England.
27. Which of the following sixteenth-century works of English literature was translated into the English language after its first publication in Latin?
- (A) Christopher Marlowe's *Doctor Faustus*
  - (B) William Shakespeare's *King Lear*
  - (C) Thomas More's *The History of King Richard III*
  - (D) Thomas More's *Utopia*
28. Which royal dynasty was established in the resolution of the so-called War of the Roses and continued through the reign of Elizabeth I?
- (A) Tudor
  - (B) Windsor
  - (C) York
  - (D) Lancaster
29. From which of the following Italian texts might Tudor courtiers have learned the art of intrigue and the keys to gaining and keeping power?
- (A) Dante's "Divine Comedy"
  - (B) Boccaccio's "Decameron"
  - (C) Machiavelli's "The Prince"
  - (D) Ariosto's "Orlando Furioso"
30. Who authored *Il Cortigiano* (The Courtier), a book that was highly influential in the English court, providing subtle guidance on self-display?
- (A) Castiglione
  - (B) Pirandello
  - (C) Boccaccio
  - (D) Machiavelli
31. Who introduced the art of printing into England?
- (A) Elizabeth Eisenstein
  - (B) Johannes Gutenberg
  - (C) Henry VIII
  - (D) William Caxton
32. To what does the phrase "the stigma of print" refer?
- (A) lead poisoning contracted from handling printer's ink
  - (B) the brutal punishment for printing without a license
  - (C) the perception among court poets that printed verses were less exclusive
  - (D) all of the above



33. Which of the following sixteenth-century poets was not a courtier?  
 (A) George Puttenham  
 (B) Philip Sidney  
 (C) Thomas Wyatt  
 (D) all of the above
34. Which of the following statements is not an accurate reflection of education during the English Renaissance?  
 (A) It was aimed primarily at sons of the nobility and gentry.  
 (B) Its curriculum emphasized ancient Greek, the language of diplomacy, professions, and higher learning.  
 (C) It was conducted by tutors in wealthy families or in grammar schools.  
 (D) It was ordered according to the medieval trivium and quadrivium.
35. What impulse probably accounts for the rise of distinguished translations of works, such as Homer's *Iliad* and *Odyssey*, into English during the sixteenth century?  
 (A) human reverence for the classics  
 (B) the belief that the English were direct descendants of the ancient Greeks  
 (C) pride for the vernacular language  
 (D) a and c only
36. What was the only acknowledged religion in England during the early sixteenth century?  
 (A) Atheism  
 (B) Protestantism  
 (C) Catholicism  
 (D) Judaism
37. Who began to ignite the embers of dissent against the Catholic church in November 1517 in a movement that came to be known as the Reformation?  
 (A) Anne Boleyn  
 (B) Martin Luther  
 (C) Ulrich Zwingli  
 (D) John Calvin
38. Expressed in Elizabethan poetry as well as court rituals and events, a cult of \_\_\_\_\_ formed around Elizabeth and dictated the nature of relations between herself and her court.  
 (A) ignominy  
 (B) unwarranted abuse  
 (C) odium  
 (D) love
39. Which of the following describes the chief system by which writers received financial rewards for their literary production?  
 (A) charity (B) patronage  
 (C) censorship  
 (D) subscription
40. *In the Defense of Poesy*, what did Sidney attribute to poetry?  
 (A) a magical power whereby poetry plays tricks on the reader  
 (B) a divine power whereby poetry transmits a message from God to the reader  
 (C) a moral power whereby poetry encourages the reader to emulate virtuous models  
 (D) a defensive power whereby poetry and its figurative expressions allow the poet to avoid censorship
41. Which of the following might be addressed/represented by pastoral poetry?  
 (1) an exaltation of the city life over the boring country life  
 (2) shepherd and shepherdesses who fall in love and engage in singing contests  
 (3) heroic stories in epic form  
 (4) a celebration of the humility, contentment, and simplicity of living in the country
- Codes :**  
 (A) 1 and 2 only (B) 2 and 4 only  
 (C) 1, 2 and 4 (D) all the above
42. The churchyard of St. Paul's Cathedral was well-known for its:  
 (A) ruinous condition.  
 (B) graffiti.  
 (C) wine bars.  
 (D) bookshops.

43. Who owned the rights to a theatrical script?  
(A) the playwright(s)  
(B) the patron of the acting company, e.g., the Lord Chamberlain  
(C) the printer  
(D) the acting company
44. Short plays called \_\_\_\_\_-staged dialogues on religious, moral, and political themes-were performed by playing companies before the construction of public theaters.  
(A) interludes (B) spectacles  
(C) mysteries (D) vaudeville
45. To what subgenre did the Senecan influence give rise, as evidenced in the first English tragedy *Gorboduc*, or *Ferrex and Porrex*?  
(A) villain tragedy  
(B) poetic tragedy  
(C) heroic tragedy  
(D) revenge tragedy
46. What is blank verse?  
(A) iambic pentameter in rhyming couplets  
(B) free verse, without rhyme or regular meter  
(C) alliterative iambic tetrameter  
(D) unrhymed iambic pentameter
47. Which of the following is true about public theaters in Elizabethan England?  
(A) They relied on admission charges, an innovation of the period.  
(B) They were located outside the city limits of London.  
(C) The seating structure was tiered, with placement correlating to ticket cost.  
(D) all of the above
48. Which was not an objection raised against the public theaters in the Elizabethan period?  
(A) They caused excessive noise and traffic.  
(B) They charged too much.  
(C) They excited illicit sexual desires.  
(D) They drew young people away from work.
49. Which writer was not active under both Elizabeth I and James I?  
(A) William Shakespeare  
(B) John Donne  
(C) Francis Bacon  
(D) John Milton
50. Which of the following was not one of the four bodily humours?  
(A) choler  
(B) blood  
(C) cholesterol  
(D) phlegm
51. Which poet was a member of the powerful and culturally influential Sidney family?  
(A) Aemilia Lanyer  
(B) Samuel Daniel  
(C) Mary Wroth  
(D) George Herbert
52. What was the licensing system?  
(A) Poets were required to have a university diploma (the original "poetic license").  
(B) All books had to be dedicated to a noble or royal patron.  
(C) Books could be recalled and burned on the basis of anonymous complaints.  
(D) All books had to be submitted for official approval before publication.
53. Which was not among the genres promoted by poets such as Jonson, Donne, and Herbert?  
(A) the Petrarchan sonnet  
(B) the classical satire  
(C) the country-house poem  
(D) the epigram
54. Which of the following plays was not authored by Shakespeare in the Jacobean period?  
(A) *Othello*  
(B) *Volpone*  
(C) *The Tempest*  
(D) *Antony and Cleopatra*

55. Which poem testifies to the profound doubts and uncertainties attending Donne's conversion from Catholicism to Protestantism?
- (A) "Air and Angels"  
 (B) "Satire 3"  
 (C) "The Apparition"  
 (D) "You Don't Change Horses in the Middle of the Stream"
56. What major new prose genre emerged in the Jacobean era?
- (A) the novel (B) the sermon  
 (C) the familiar essay  
 (D) the intimate essay
57. Which of the following female authors of the Jacobean era wrote a work that became the "first" of its kind to be published by an English woman?
- (A) Rachel Speght  
 (B) Elizabeth Cary, Lady Falkland  
 (C) Lady Mary Wroth  
 (D) all of the above
58. Which group of radicals got their name from their penchant for rambling prophecy?
- (A) the Fifth Monarchists  
 (B) the Roarers  
 (C) the Quakers  
 (D) the Ranters
59. What was one of the first acts of Parliament after the outbreak of hostilities in the First Civil War?
- (A) the abolishment of public plays and sports  
 (B) the conversion of the English church to Catholicism  
 (C) the adoption of English as the official language  
 (D) the consolidation of power in an absolute monarch
60. Which of the following themes or subjects was not common in the works of Cavalier poets, such as Thomas Carew, Sir John Denham, Edmund Waller, Sir John Suckling, James Shirley, Richard Lovelace, and Robert Herrick?
- (A) courtly ideals of the good life  
 (B) *carpe diem*  
 (C) loyalty to the king  
 (D) pious devotion to religious virtues
61. What was the general subject of the Welsh poet Katherine Philips's work?
- (A) celebrations of the transience of all life and beauty  
 (B) celebrations of lesbian sexuality in terms that did not imply a male readership  
 (C) celebrations of religious ecstasy and divine inspiration  
 (D) celebrations of female friendship in Platonic terms normally reserved for male friendships
62. What was the title of Thomas Hobbes's defense of absolute sovereignty based on a theory of social contract?
- (A) *The Litany in a Time of Plague*  
 (B) *Leviathan*  
 (C) *The Advancement of Learning*  
 (D) *The Obedience of a Christian Man*
63. What is the delicate balancing act of Marvell's "Horatian Ode"?
- (A) praising feminine virtue whilst mocking the fixation on chastity  
 (B) celebrating Cromwell's victories whilst inviting sympathy for the executed king  
 (C) celebrating the Restoration whilst regretting the frivolity of the new regime  
 (D) satirizing John Milton whilst appearing to praise him
64. Which of the following did Milton not advocate in print in the 1640s and 1650s?
- (A) the disestablishment of the church and the removal of bishops  
 (B) the free circulation of ideas without prior censorship  
 (C) the right to divorce on the grounds of incompatibility  
 (D) the restoration of the monarchy
65. Who authored the scholarly biography, *Life of Donne*?

- (A) Izaak Walton  
(B) Katherine Philips  
(C) John Skelton  
(D) Isabella Whitney
66. What is the title to Milton's blank-verse epic that assimilates and critiques the epic tradition?  
(A) *Lycidas*  
(B) *Paradise Lost*  
(C) *The Divine Comedy*  
(D) *The Beggar's Opera*
67. What literary work best captures a sense of the political turmoil, particularly regarding the issue of religion, just after the Restoration?  
(A) *Gay's Beggar's Opera*  
(B) *Butler's Hudibras*  
(C) *Pope's Dunciad*  
(D) *Dryden's Absalom and Achitophel*
68. In the late seventeenth century, a "battle of the books" erupted between which two groups?  
(A) round-earthers and flat-earthers  
(B) the Welsh and the Scots  
(C) champions of ancient and modern learning  
(D) Oxfordians and Baconians
69. Which of the following best describes the doctrine of empiricism?  
(A) All knowledge is derived from experience.  
(B) Human perceptions are constructed and reflect structures of political power.  
(C) The search for essential or ultimate principles of reality.  
(D) God is the center of an ordered and just universe.
70. Against which of the following principles did Jonathan Swift inveigh?  
(A) Theoretical science  
(B) Metaphysics  
(C) Abstract logical deductions  
(D) A, B, and C
71. Whose great Dictionary, published in 1755, included more than 114,000 quotations?  
(A) William Hogarth  
(B) Jonathan Swift  
(C) Samuel Johnson  
(D) James Boswell
72. What drove William Cowper to break down and become a recluse?  
(A) the conviction that he was damned forever  
(B) the loss of his fortune in the "South Sea Bubble"  
(C) condemnation of his work by Jeremy Collier  
(D) his skewering in Pope's *Dunciad*
73. According to Samuel Johnson, "No man but a blockhead ever wrote except for...:  
(A) love." (B) honor."  
(C) money." (D) fun."
74. Which of the following women exposed themselves to scandal by writing racy stories for the popular press?  
(A) Charlotte Perkins Gilman, Mary Wroth, and Elizabeth Cary  
(B) Aphra Behn, Delarivier Manley, and Eliza Haywood  
(C) Anne Finch, Anne Killigrew, and Lady Mary Wortley Montagu  
(D) Rachel Speght, Katherine Philips, and Frances Burney
75. What name is given to the English literary period that emulated the Rome of Virgil, Horace, and Ovid?  
(A) Augustan  
(B) Metaphysical  
(C) Romantic  
(D) Neo-Romantic
76. Horace's doctrine "ut pictura poesis" was interpreted to mean:  
(A) A picture is worth a thousand words.  
(B) Poetry is the supreme artistic form.  
(C) Art should hold a mirror up to nature.  
(D) Poetry ought to be a visual as well as a verbal art.

77. What was most frequently considered a source of pleasure and an object of inquiry by Augustan poets?  
(A) civilization (B) woman  
(C) alcohol (D) nature
78. What word did writers in this period use to express quickness of mind, inventiveness, a knack for conceiving images and metaphors and for perceiving resemblances between things apparently unlike?  
(A) wit  
(B) sprezzatura  
(C) naturalism  
(D) gusto
79. Which of the following was probably not a stock phrase in eighteenth-century poetry?  
(A) checkered shade  
(B) simian rivalry  
(C) shining sword  
(D) bounding main
80. Which metrical form was Pope said to have brought to perfection?  
(A) the heroic couplet  
(B) blank verse  
(C) the ode  
(D) the spondee
81. Which poet, critic and translator brought England a modern literature between 1660 and 1700?  
(A) Addison  
(B) Crabbe  
(C) Dryden  
(D) Equiano
82. Which of the following is not an example of Restoration comedy?  
(A) Etherege's *The Man of Mode*  
(B) Wycherley's *The Country Wife*  
(C) Behn's *The Rover*  
(D) Marlowe's *Doctor Faustus*
83. Which group of intellectual women established literary clubs of their own around 1750 under the leadership of Elizabeth Vesey and Elizabeth Montagu?  
(A) the Behnites  
(B) the bluestockings  
(C) the coteries of plenty  
(D) the tattlers and spectators
84. Which work exposes the frivolity of fashionable London?  
(A) Swift's *Gulliver's Travels*  
(B) Behn's *Oroonoko*  
(C) Richardson's *Clarissa*  
(D) Pope's *The Rape of the Lock*
85. With its forbidden themes of incest, murder, necrophilia, atheism, and torments of sexual desire, Horace Walpole's *Castle of Otranto*, created which literary genre?  
(A) the revenge tragedy  
(B) the Gothic romance  
(C) the epistolary novel  
(D) the comedy of manners
86. Which of the following is not indebted to the Gothic genre?  
(A) William Beckford's *Vathek*  
(B) Matthew Lewis's *The Monk*  
(C) Tobias Smollett's *Roderick Ransom*  
(D) Ann Radcliffe's *The Italian*
87. While compiling what sort of book did Samuel Richardson conceive of the idea for his *Pamela, or Virtue Rewarded*?  
(A) a history of everyday life  
(B) an instructional manual for manners  
(C) a book of devotion  
(D) a book of model letters
88. Who was the ancient Gaelic warrior-bard considered by Napoleon and Thomas Jefferson to have been greater than Homer?  
(A) Merlin (B) Decameron  
(C) Taliesin (D) Ossian
89. Who wrote *The Life and Opinions of Tristram Shandy*, a novel that abandons clock time for psychological time?  
(A) Henry Fielding  
(B) Laurence Sterne  
(C) Samuel Richardson  
(D) Tobias Smollett

90. Which social philosophy, dominant during the Industrial Revolution, dictated that only the free operation of economic laws would ensure the general welfare and that the government should not interfere in any person's pursuit of their personal interests?
- (A) economic independence  
(B) the Rights of Man  
(C) laissez-faire  
(D) enclosure
91. What served as the inspiration for Percy Bysshe Shelley's poems to the working classes A Song: "Men of England" and England in 1819?
- (A) the organization of a working class men's choral group in Southern England  
(B) the Battle of Waterloo  
(C) the Peterloo Massacre  
(D) the storming of the Bastille
92. Who applied the term "Romantic" to the literary period dating from 1785 to 1830?
- (A) Wordsworth because he wanted to distinguish his poetry and the poetry of his friends from that of the ancien régime, especially satire  
(B) English historians half a century after the period ended  
(C) "The Satanic School" of Byron, Percy Shelley, and their followers  
(D) Oliver Goldsmith in *The Deserted Village* (1770)
93. Which poets collaborated on the Lyrical Ballads of 1798?
- (A) Mary Wollstonecraft and William Blake  
(B) Mary Wollstonecraft Shelley and Percy Bysshe Shelley  
(C) William Wordsworth and Samuel Taylor Coleridge  
(D) Dorothy Wordsworth and Sally Ashburner
94. Which of the following became the most popular Romantic poetic form, following on Wordsworth's claim that poetic inspiration is contained within the inner feelings of the individual poet as "the spontaneous overflow of powerful feelings"?
- (A) the lyric poem written in the first person  
(B) doggerel rhyme  
(C) the political tract  
(D) the ode
95. Looking to the ancient past, many Romantic poets identified with the figure of the
- (A) troubadour (B) skald  
(C) minstrel  
(D) bard
96. What did Byron deride with his scathing reference to "'Peddlers,' and 'Boats,' and 'Wagons!'?"
- (A) the neo-classical influence of Pope and Dryden  
(B) the clumsiness of Shakespeare's plots  
(C) the Orientalist fantasies of Coleridge  
(D) Wordsworth's devotion to the ordinary and everyday
97. Wordsworth described all good poetry as
- (A) the rhythmic expression of moral intuition  
(B) the spontaneous overflow of powerful feelings  
(C) the polite patter of a corrupted age  
(D) the divine gift of grace
98. Which poet asserted in practice and theory the value of representing rustic life and language as well as social outcasts and delinquents not only in pastoral poetry, common before this poet's time, but also as the major subject and medium for poetry in general?
- (A) William Blake  
(B) Alfred Lord Tennyson  
(C) Samuel Johnson  
(D) William Wordsworth
99. Horace Walpole's *The Castle of Otranto* initiated which literary tradition?
- (A) Gothic fiction  
(B) epistolary novel  
(C) meta-novel  
(D) medieval romance

100. Which of the following was a typically Romantic means of achieving visionary states?
- (A) opium
  - (B) dreams
  - (C) childhood
  - (D) a, b and c
101. Which of the following texts published in the 1790s did not epitomize the radical social thinking stimulated by the French Revolution?
- (A) Wollstonecraft's *Vindication of the Rights of Men*
  - (B) Godwin's *Enquiry Concerning Political Justice*
  - (C) Burke's *Reflections on the Revolution in France*
  - (D) none of the above.
102. Which philosopher had a particular influence on Coleridge?
- (A) Aristotle
  - (B) David Hume
  - (C) Immanuel Kant
  - (D) Bertrand Russell
103. Which of the following was not considered a type of the alienated, romantic visionary?
- (A) Prometheus
  - (B) Cain
  - (C) Napoleon
  - (D) George III
104. Which of the following factors did not contribute to the growth of the reading public in 19th century?
- (A) The notoriety of the "Lake School"
  - (B) Technological developments, such as the steam-driven printing press
  - (C) Innovations in retailing, such as the cut-price sale of remaindered books
  - (D) Increased literacy, thanks in large part to Sunday schools
105. Which of the following periodical publications (reviews and magazines) first appeared in the Romantic era?
- (A) London Magazine
  - (B) The Spectator
  - (C) The Edinburgh Review
  - (D) a and c only
106. According to a theater licensing act, repealed in 1843, what was meant by "legitimate" drama?
- (A) All of the actors were male.
  - (B) All of the actors were British.
  - (C) The play was spoken.
  - (D) The play had to be a full musical or produced in full pantomime.
107. Which of the following plays was actually performed on stage?
- (A) Byron's *Manfred*
  - (B) Coleridge's *Remorse*
  - (C) Shelley's *Prometheus Unbound*
  - (D) all of the above
108. Which of the following charges were commonly levelled at the novel by its detractors at the dawn of the Romantic era?
- (A) Too many of its readers were women.
  - (B) It required less skill than other genres.
  - (C) It lacked the classical pedigree of poetry and drama.
  - (D) all of the above
109. Which two writers can be described as writing historical novels?
- (A) Mary Shelley and Percy Bysshe Shelley
  - (B) William Wordsworth and Samuel Taylor Coleridge
  - (C) Sir Walter Scott and Maria Edgeworth
  - (D) Jane Austen and Charlotte Brontë
110. Which chilling novel of surveillance and entrapment had the alternative title *Things as They Are*?
- (A) Jane Austen's *Emma*
  - (B) Mary Shelley's *Frankenstein*
  - (C) William Godwin's *Caleb Williams*
  - (D) Horace Walpole's *Castle of Otranto*
111. Thomas and Henrietta Bowdler's edition of *The Family Shakespeare* gave rise to the verb "bowdlerize." What does it mean?
- (A) The expurgation of indelicate language
  - (B) The modernization of archaic vocabulary



- (C) The expansion of female characters  
(D) The misspelling of simple words like "the" and "and"
112. Which of the following is a typically Romantic poetic form?  
(A) The fractal (B) The figment  
(C) The fragment (D) The aubade
113. Who exemplified the role of the "peasant poet"?  
(A) John Clare  
(B) John Keats  
(C) Robert Burns  
(D) a and c only
114. Who in the Romantic period developed a new novelistic language for the workings of the mind in flux?  
(A) Maria Edgeworth  
(B) Sir Walter Scott  
(C) Thomas De Quincey  
(D) Jane Austen
115. Which ruler's reign marks the approximate beginning and end of the Victorian era?  
(A) King Henry VIII  
(B) Queen Elizabeth I  
(C) Queen Victoria  
(D) all of the above, in that order, with Victoria's reign marking the most pivotal period for England's colonial efforts in India, Africa, and the West Indies
116. What did Thomas Carlyle mean by "Close thy Byron; open thy Goethe"?  
(A) Britain's preeminence as a global power will depend on mastery of foreign languages.  
(B) Even a foreign author is better than a homegrown scoundrel.  
(C) Abandon the introspection of the Romantics and turn to the higher moral purpose found in Goethe.  
(D) In a carefully veiled critique of the monarchy, Byron and Goethe stand in symbolically for Queen Victoria and Charles Darwin respectively.
117. Elizabeth Barrett's poem *The Cry of the Children* is concerned with which major issue attendant on the Time of Troubles during the 1830s and 1840s?  
(A) child labor  
(B) chartism  
(C) the prudishness and old-fashioned ideals of her fellow Victorians  
(D) insurrection in the colonies
118. Who were the "Two Nations" referred to in the subtitle of Disraeli's *Sybil* (1845)?  
(A) the rich and the poor  
(B) Anglicans and Methodists  
(C) England and Ireland  
(D) the industrial north and the agrarian south
119. Which of the following novelists best represents the mid-Victorian period's contentment with the burgeoning economic prosperity and decreased restiveness over social and political change?  
(A) Anthony Trollope  
(B) Charles Dickens  
(C) John Ruskin  
(D) Friedrich Engels
120. What does the phrase "White Man's Burden," coined by Kipling, refer to?  
(A) Britain's manifest destiny to colonize the world  
(B) the moral responsibility to bring civilization and Christianity to the peoples of the world  
(C) the British need to improve technology and transportation in other parts of the world  
(D) the importance of solving economic and social problems in England before tackling the world's problems
121. Which of the following best defines Utilitarianism?  
(A) A farming technique aimed at maximizing productivity with the fewest tools  
(B) A moral arithmetic, which states that all humans aim to maximize the greatest pleasure to the greatest number

- (C) A critical methodology stating that all words have a single meaningful function within a given piece of literature
- (D) A philosophy dictating that we should only keep what we use on a daily basis.
122. Which of the following terms is defined as the application of a scientific attitude of mind toward studying the Bible, seen as a mere text of history and not an infallibly sacred document?
- (A) Critical Inquiry  
(B) Scientific Bibliology  
(C) Higher Criticism  
(D) New Historicism
123. Which of the following authors promoted versions of socialism?
- (A) William Morris  
(B) John Ruskin  
(C) Edward FitzGerald  
(D) all but C
124. Which best describes the general feeling expressed in literature during the last decade of the Victorian era?
- (A) studied melancholy and aestheticism  
(B) raucous celebration mixed with self-congratulatory sophistication  
(C) paranoid introspection and cryptic dissent  
(D) all of the above
125. Which contemporary discussions on women's rights did Tennyson's *The Princess* address?
- (A) The debate on women's suffrage  
(B) The need to enlarge and improve educational opportunities for women, resulting in the establishment of the first women's college in London  
(C) The question of monarchical succession and if a woman should hold royal power  
(D) The establishment of a civil divorce court
126. What did Victorian journalists mean by terming certain women "surplus" or "redundant"?
- (A) They remained unmarried due to a population imbalance between the sexes.  
(B) Their willingness to work for low wages resulted in a surplus of textiles, causing them to drop in price.  
(C) They were women writers who wrote frequently about similar topics.  
(D) They prostituted themselves as a way to make money in a market economy that didn't provide extensive job opportunities to women.
127. Fill in the blanks from Tennyson's *The Princess*.  
Man for the field and woman for the \_\_\_\_:  
Man for the sword and for the \_\_\_\_ she:  
Man with the head and woman with the \_\_\_\_:  
Man to command and woman to \_\_\_\_.
- (A) crop; scabbard; foot; agree  
(B) throne; scepter; soul; decree  
(C) school; scalpel; pen; set free  
(D) hearth; needle; heart; obey
128. Which of the following Victorian writers regularly published their work in periodicals?
- (A) Thomas Carlyle  
(B) Charles Dickens  
(C) Elizabeth Barrett Browning  
(D) all of the above: In addition to short fiction, most Victorian novels appeared serialized in periodicals.
129. What best describes the subject of most Victorian novels?
- (A) The representation of a large and comprehensive social world in realistic detail  
(B) A surrealist exploration of alternate states of consciousness  
(C) The attempt of a protagonist to define his or her place in society  
(D) A and C
130. Why did the novel seem a genre particularly well-suited to women?

- (A) It did not carry the burden of an august tradition like poetry.
- (B) It was seen as a frivolous form where one shouldn't make serious statements about society.
- (C) It often concerned the domestic world with which women were familiar.
- (D) all but c
131. What was the relationship between Victorian poets and the Romantics?
- (A) The Victorians were disgusted by the immorality and narcissism of the Romantics.
- (B) The Romantics were seen as gifted but crude artists belonging to a distant, semi-barbarous age.
- (C) The Victorians were strongly influenced by the Romantics and experienced a sense of belatedness.
- (D) The Victorians were aware of no distinction between themselves and the Romantics; the distinction was only created by critics in the twentieth century.
132. Experimentation in which of the following areas of poetic expression characterize Victorian poetry and allow Victorian poets to represent psychology in a different way?
- (A) the use of pictorial description to construct visual images to represent the emotion or situation of the poem
- (B) perspective, as in the dramatic monologue
- (C) all of the above
- (D) none of the above: Victorians were not experimental in their poetry.
133. What type of writing did Walter Pater define as "the special and opportune art of the modern world"?
- (A) the novel
- (B) nonfiction prose
- (C) the lyric
- (D) comic drama
134. What factors contributed to the increased popularity of nonfiction prose?
- (A) a new market position for nonfiction writing and an exalted sense of the didactic function of the writer
- (B) the forbiddingly high cost of three-volume novels and the difficulty of finding poetry in bookshops outside of London
- (C) the deconstruction of the truth-fiction dichotomy and an accompanying relativistic sense that every opinion was of equal value
- (D) B and C
135. For what do Matthew Arnold's moral investment in nonfiction and Walter Pater's aesthetic investment together pave the way?
- (A) a renewed secularism in the twentieth century
- (B) modern literary criticism
- (C) late-nineteenth-century and early-twentieth-century satirical drama
- (D) none of the above: Victorian prose was mostly forgotten until recently and had little impact on literature of or after its time.
136. Which of the following comic playwrights made fun of Victorian values and pretensions?
- (A) W. S. Gilbert and Arthur Sullivan
- (B) George Bernard Shaw
- (C) Robert Corrigan
- (D) all but c
137. Which of the following phrases best characterizes the late-nineteenth century aesthetic movement which widened the breach between artists and the reading public, sowing the seeds of modernism?
- (A) art for intellect's sake
- (B) art for the masses
- (C) art for art's sake
- (D) art for sale
138. What was the impact on literature of the Education Act of 1870, which made elementary schooling compulsory?
- (A) the emergence of a mass literate population at whom a new mass-produced literature could be directed

- (B) a new market for basic textbooks which paid better than sophisticated novels or plays
- (C) a popular thirst for the "classics," driving contemporary writers to the margins
- (D) none of the above
139. Which text exemplifies the anti-Victorianism prevalent in the early twentieth century?
- (A) Eminent Victorians
- (B) Philistine Victorians
- (C) *The Way of All Flesh*
- (D) both a and c
140. With which enormously influential perspective or practice is the early-twentieth-century thinker Sigmund Freud associated?
- (A) eugenics
- (B) psychoanalysis
- (C) phrenology
- (D) all of the above
141. Which thinker had a major impact on early-twentieth-century writers, leading them to reimagine human identity in radically new ways?
- (A) Sigmund Freud
- (B) Sir James Frazer
- (C) Immanuel Kant
- (D) all but C
142. Which best describes the imagist movement, exemplified in the work of T. E. Hulme and Ezra Pound?
- (A) a poetic aesthetic vainly concerned with the way words appear on the page
- (B) an effort to rid poetry of romantic fuzziness and facile emotionalism, replacing it with a precision and clarity of imagery
- (C) an attention to alternate states of consciousness and uncanny imagery
- (D) a neoplatonic poetics that stresses the importance of poetry aiming to achieve its ideal "form"
143. What characteristics of seventeenth-century Metaphysical poetry sparked the enthusiasm of modernist poets and critics?
- (A) its intellectual complexity
- (B) its union of thought and passion
- (C) its uncompromising engagement with politics
- (D) a and b
144. In the 1930s, younger writers such as W. H. Auden were more \_\_\_\_\_ but less \_\_\_\_\_ than older modernists such as Eliot and Pound.
- (A) popular; revered
- (B) brash; confident
- (C) radical; inventive
- (D) anxious; haunting
145. Which poet could be described as part of "The Movement" of the 1950s?
- (A) Thom Gunn
- (B) Dylan Thomas
- (C) Philip Larkin
- (D) both A and C
146. Which of the following writers did not come from Ireland?
- (A) W. B. Yeats
- (B) Seamus Heaney
- (C) Oscar Wilde
- (D) none of the above; all came from Ireland
147. Which phrase indicates the interior flow of thought employed in high-modern literature?
- (A) automatic writing
- (B) confused daze
- (C) total recall
- (D) stream of consciousness
148. Which of the following is not associated with high modernism in the novel?
- (A) stream of consciousness
- (B) free indirect style
- (C) irresolute open endings
- (D) narrative realism
149. Which novel did T. S. Eliot praise for utilizing a new "mythical method" in place of the old "narrative method" and demonstrates the use of ancient mythology in modernist fiction to think about "making the modern world possible for art"?

- (A) Virginia Woolf's *The Waves*  
 (B) Joseph Conrad's *Heart of Darkness*  
 (C) E. M. Forster's *A Passage to India*  
 (D) James Joyce's *Ulysses*
150. Who wrote the dystopian novel *Nineteen-Eighty-Four* in which Newspeak demonstrates the heightened linguistic self-consciousness of modernist writers?  
 (A) George Orwell  
 (B) Virginia Woolf  
 (C) Evelyn Waugh  
 (D) Orson Wells
151. Which of the following novels display post-war nostalgia for past imperial glory?  
 (A) Jean Rhys's *Wide Sargasso Sea*  
 (B) Joseph Conrad's *Heart of Darkness*  
 (C) Paul Scott's *Staying On*  
 (D) b and c
152. Which of the following would be considered post-colonial novelists, defined as coming historically after the era of England's large-scale imperialism?  
 (A) Salman Rushdie  
 (B) Joseph Conrad  
 (C) Rabindranath Tagore  
 (D) a and c
153. When was the ban finally lifted on D. H. Lawrence's novel *Lady Chatterley's Lover*, written in 1928.  
 (A) 1945 (B) 1960  
 (C) 2000  
 (D) The ban has not yet been formally lifted.
154. Which of the following was originally the Irish Literary Theatre?  
 (A) the Irish National Theatre  
 (B) the Independent Theatre  
 (C) the Abbey Theatre  
 (D) both a and c
155. What did T. S. Eliot attempt to combine, though not very successfully, in his plays *Murder in the Cathedral* and *The Cocktail Party*?  
 (A) religious symbolism and society comedy  
 (B) iambic pentameter and sexual innuendo  
 (C) witty paradoxes and feminist diatribe  
 (D) all of the above
156. How did one critic sum up Samuel Beckett's *Waiting for Godot*?  
 (A) "nothing happens-twice"  
 (B) "political correctness gone mad"  
 (C) "kitchen sink drama"  
 (D) "better than Cats"
157. In what decade did the "angry young men" come to prominence on the theatrical scene?  
 (A) 1910s (B) 1930s  
 (C) 1950s (D) 1970s
158. What event allowed mainstream theater companies to commission and perform work that was politically, socially, and sexually controversial without fear of censorship?  
 (A) the abolition of the Lord Chamberlain's office in 1968  
 (B) the illegal performance of work by Howard Brenton and Edward Bond  
 (C) the collapse of liberal humanist consensus in the late 1960s  
 (D) the foundation of the Field Day Theater Company in 1980
159. Which events in and after the 1960s contributed significantly to the decentralization of England from London to a more regional focus, ultimately also making way for a less homogenous vision of England and the popularity of post-colonial fiction?  
 (A) Radio announcers were permitted to speak in regional dialects and multicultural accents.  
 (B) The Arts Council designated many of its resources to supporting regional arts councils.  
 (C) Regional radio and television stations appeared throughout the country.  
 (D) all of the above
160. What did Henry James describe as "loose baggy monsters"?

- (A) novels (B) plays  
(C) the English (D) publishers
161. Into how many periods can we divide Chaucer's works?  
(A) Two - French and English  
(B) Three - French, English and Italian  
(C) Four - French, English, Italian and Latin  
(D) One - English only
162. Who in Shakespeare's Hamlet mumbles a song from the "Book of Songs and Sonnets" known as Total's Miscellany?  
(A) Hamlet himself  
(B) One of the two clowns, a grave-digger  
(C) Polonius  
(D) Gertrude
163. Name the castle where Spenser lived and finished the first three books of Fairy Queen.  
(A) Leicester House  
(B) Kilcolman  
(C) Lord Grey's Castle  
(D) Harvey House
164. William Shakespeare was born on  
(A) 26 April 1563  
(B) 23 April 1564  
(C) 23 April 1563  
(D) 3 May 1564
165. Identify the first English comedy written by a headmaster of Eton.  
(A) *Grammar Gorton's Needle*  
(B) *Ralph Roister Roister*  
(C) *The Pour Ps*  
(D) *Wit and Science*
166. Who wrote the introductory Sonnet to Spencer's Fairy Queen?  
(A) Spencer himself  
(B) Leicester  
(C) Sir Philip Sidney  
(D) Sir Walter Raleigh
167. He was a musician in the court of Henry VIII. His aim was to amuse and not moralise. His interludes were hilarious and they paved the way for comedy. Name the writer and his work.  
(A) Bishop Bale - *King John*  
(B) John Heywood - *The Four Ps*  
(C) Skeleton - *Magnificence*  
(D) Lindsay - *Satire of the Three Estates*
168. Name the dramatist of *Campuses, Edition, Love's Metamorphoses*.  
(A) John Lyly  
(B) Robert Greene  
(C) Thomas Lodge  
(D) Thomas Nash
169. "The fault, dear Brutus, is not in our stars, But in ourselves that we are underlings." Who said this and in which play?  
(A) Cassius in *Julius Caesar*  
(B) Antony in *Julius Caesar*  
(C) Caliban in *The Tempest*  
(D) Antony in *Antony and Cleopatra*
170. Whom would you assign the line "Drink to me only with thine eyes."  
(A) John Lyly  
(B) William Shakespeare  
(C) Ben Jonson  
(D) Thomas Nash
171. One contemporary of Jonson had a bitter and extravagant style. In his Poetaster Jonson gives him a purge which makes him vomit his learned and bombastic words. Who is this poet?  
(A) George Chapman  
(B) Thomas Dekker  
(C) Marston  
(D) Fournier
172. About whom these words are uttered: "Cover her face; mine eyes dazzle: She died young."  
(A) Juliet in *Romeo and Juliet* (Shakespeare)  
(B) Duchess in *The Duchess of Mali* (Webster)  
(C) Cordelia in *King Lear* (Shakespeare)  
(D) Anne in *A Woman Killed with Kindness* (Thomas Heywood)
173. Name the famous pair of writers who gained popularity by their joint ventures.  
(A) Ben Jonson and George Chapman

- (B) George Chapman and Marston  
(C) Fournier and Webster  
(D) Beaumont and Fletcher
174. "Farewell ! Othello's occupation's gone", What does this cry signify?  
(A) There were no dramatists left after Ben Jonson  
(B) The dramatists were taking other occupations  
(C) The British Parliament closed the theatre as Puritans came to power  
(D) People preferred poetry
175. Name the play in which Shakespeare and Fletcher collaborated.  
(A) *Henry VIII*  
(B) *Griselda*  
(C) *The Two Noble Kinsmen*  
(D) *The Maid's Tragedy*
176. How would you classify *The Knight of the Burning Pestle* by Beaumont and Fletcher?  
(A) Comedy (B) Tragedy  
(C) Tragic-comedy (D) Farce
177. This public place was made famous and immortal by Shakespeare, Seldon, Donne, Beaumont, Fletcher and Ben Jonson. Name it.  
(A) The Friday Street Club  
(B) Mermaid Tavern  
(C) Bread Street Tavern  
(D) Will's Coffee House
178. Who wrote the book *England from Noah to Elizabeth*?  
(A) Daniel  
(B) Michael Drayton  
(C) William Warner  
(D) Christopher Marlowe
179. In the first three plays of Marlowe each of the heroes is consumed by a burning passion which leads to his doom. In *The Jew of Malta*, it is the greed for riches; in *Dr. Faustus* it is inordinate thirst for knowledge. Which passion is depicted in his *Tamburlaine*?  
(A) Thirst for bloodshed  
(B) Homicidal instinct  
(C) Lust  
(D) Thirst for power
180. Barabbas is ruined by Christians. He plans a revenge by resorting to incredible cruelties until he falls into a cauldron of boiling water prepared for his enemies. This is in short, the story of a play by Marlowe. Identify the play.  
(A) *Edward II*  
(B) *The Jew of Malta*  
(C) *The Massacre of Paris*  
(D) *Dido*
181. How many books are contained in *The Shepherd's Calendar*?  
(A) 12 (B) 10  
(C) 7 (D) 11
182. In *The Shepherd's Calendar*, England is represented as a big sheep-farm ruled by  
(A) Queen Elizabeth  
(B) Shepherd Queen Lisa  
(C) Shepherded Queen Elisa  
(D) Mother Nature
183. Which poem of Spenser was praised by Coleridge for its "Swan-Like Movement"?  
(A) *Epithalamion* (B) *Prothalamion*  
(C) *Amoretti*  
(D) *Strophe*
184. Edmund Spenser is considered the best poet of Elizabethan age. Identify his period,  
(A) 1551-1560 (B) 1552-1599  
(C) 1557-1590 (D) 1552-1596
185. When did Spenser's *Shepherd's Calendar* appear?  
(A) 1579 (B) 1580  
(C) 1570 (D) 1596
186. In which of Shakespeare's plays the following lines appear:  
"Blow, blow, thou winter wind Thou art not so unkind As man's ingratitude..."?  
(A) *All's Well That Ends Well*  
(B) *As You Like It*  
(C) *Antony and Cleopatra*  
(D) *King Lear*



187. Which work records Spenser's experiences of his first visit to England in 1589-90 when he was introduced by Sir Walter Raleigh to the Queen?  
 (A) *Strophes*  
 (B) *Colin Clout's Come Home Again*  
 (C) *Prothalamion*  
 (D) *Amoretti*
188. Who wrote the romance *Rosalinda* which supplied the plot for Shakespeare's *As You Like It*?  
 (A) Greene (B) Lodge  
 (C) Lyly (D) Nash
189. Edmund Spenser dedicated his *Shepherd's Calendar* to his friend describing him as "the distinguished and virtuous gentleman most worthy of all titles both of learning and chivalry." Who was this friend?  
 (A) Sir Walter Raleigh  
 (B) Leicester  
 (C) Harvey  
 (D) Sir Philip Sidney
190. *Arcadia*, a pastoral romance, was written by its author to entertain  
 (A) The queen  
 (B) His friend Spenser  
 (C) His daughter  
 (D) His sister, the Countess of Pembroke
191. Given below are some of early tragedies. Out of these one was full of "horror". However, it became popular and remained so till the end of the century. Ben Jonson refers to it in his *Everyman* in his *Humor*. Identify it.  
 (A) *Dr. Faustus* by Marlowe  
 (B) *The Jew of Malta* by Marlowe  
 (C) *Spanish Tragedy* by Kyd  
 (D) *Gorboduc* by Thomas Norton and Thomas Sackville
192. The first printed collection of William Shakespeare's plays was brought out by Heming and Condell who asserted that they did the work "in order to keep the memory of so worthy a friend and fellow alive." What is this first edition now called?  
 (A) *Heming and Condell's Edition*  
 (B) *Everyman's Shakespeare*  
 (C) *First Folio*  
 (D) *Authentic Shakespeare*
193. How many plays are attributed to Shakespeare in total?  
 (A) 37 (B) 36  
 (C) 21 (D) 154
194. Which of the following books marks the beginning of Shakespeare's success?  
 (A) *Love's Labor Lost*  
 (B) *The Merchant of Venice*  
 (C) *Venus and Adonis*  
 (D) *Sonnets*
195. In 1609 an unusual event took place which gave a theme to Shakespeare for one of his enchanting plays. An English ship disappeared, and all aboard were given up for lost. However, a year later the sailors came back. They had been ship-wrecked on the unknown Bermudas and were terrified by mysterious noises which they thought came from the devils. This account was used by Shakespeare in  
 (A) *The Tempest*  
 (B) *The Winter's Tale*  
 (D) *As You Like It*
196. Name the theatre in which Shakespeare had shares.  
 (A) The Black friars  
 (B) The Theatre  
 (C) The Universe  
 (D) The Rose
197. Shakespeare depended primarily on two sources for his legendary and historical plays. Which is the most important one?  
 (A) King Arthur's legend  
 (B) Holinshed's *Chronicles*  
 (C) Plutarch *Lives*  
 (D) Legends of Charlemagne
198. How many sonnets has Shakespeare written in total?  
 (A) 150 (B) 154  
 (C) 120 (D) 130

199. Name the romance which is considered by some critics as the first Elizabethan novel.  
 (A) *Rosalinda* by Lodge  
 (B) *Euphuism's Golden Legacy* by Lodge  
 (C) *Jack of Newbury* by Delaney  
 (D) *Jack Wilton or The Unfortunate Traveler* by Nash
200. Queen Elizabeth, it is said, desired to see Falstaff in Love. So at her behest Shakespeare wrote a comedy entitled.  
 (A) *Taming of the Shrew*  
 (B) *Comedy of Errors*  
 (C) *Merry Wives of Windsor*  
 (D) *Measure for Measure*
201. In which play does Shakespeare introduced us to the world of fairies, with the roguish imp of folklore, Puck?  
 (A) *The Tempest*  
 (B) *As You Like It*  
 (C) *Twelfth Night*  
 (D) *A Midsummer Night's Dream*
202. Name the writer of the Elizabethan period who completed Marlowe's *Hero and Leander* and collaborated with Jonson and Marston in *Eastward Ho I*  
 (A) Thomas Dekker  
 (B) George Chapman  
 (C) John Webster  
 (D) Thomas Heywood
203. Which of Ben Jonson's work is a seething satire on false poets of the age?  
 (A) *Vulpine, The Fox*  
 (B) *Poetaster*  
 (C) *Cynthia's Revel*  
 (D) *Epicene or The Silent Woman*
204. Who among the following was a friend of Edmund Spenser and offered hints for the perpetration of Spenser's *The Fairies Queen* indicating a plan of 12 books in all that was never completed?  
 (A) Bacon (B) Daniel  
 (C) Drayton (D) Raleigh
205. Philoclea and Pamela in *The Arcadia* are the daughters of  
 (A) Proclus (B) Basilisk  
 (C) Musidorus (D) Earaches
206. Tennyson's poem 'In Memoriam' was written in memory of?  
 (A) A. H. Hallam (B) Edward King  
 (C) Wellington (D) P. B. Shelley
207. Identify the work by Ruskin which began as a defence of contemporary landscape artist especially Turner?  
 (A) *The Stones of Venice*  
 (B) *The Two Paths*  
 (C) *The Seven Lamps of Architecture*  
 (D) *Modern Painters*
208. Identify the writer who first used blank verse in English poetry?  
 (A) Sir Thomas Wyatt  
 (B) William Shakespeare  
 (C) Earl of Surrey  
 (D) Milton
209. The epigraph of *The Waste Land* is borrowed from?  
 (A) Virgil (B) Petronius  
 (C) Seneca (D) Homer
210. Who called '*The Waste Land*' a music of ideas?  
 (A) Allen Tate  
 (B) J. C. Ransom  
 (C) I. A. Richards  
 (D) F. R. Leavis
211. T. S. Eliot has borrowed the term 'Unreal City' in the first and third sections from?  
 (A) Baudelaire  
 (B) Irving Babbit  
 (C) Dante  
 (D) Laforgue
212. Which of the following myths does not figure in *The Waste Land*?  
 (A) Oedipus  
 (B) Grail Legend of Fisher King  
 (C) Philomela  
 (D) Sysyphus
213. Joe Gargery is Pip's?  
 (A) brother

- (B) brother-in-law  
(C) guardian  
(D) cousin
214. Estella is the daughter of?  
(A) Joe Gargery  
(B) Abel Magwitch  
(C) Miss Havisham  
(D) Bentley Drummile
215. Which book of John Ruskin influenced Mahatma Gandhi?  
(A) *Sesame and Lilies*  
(B) *The Seven Lamps of Architecture*  
(C) *Unto This Last*  
(D) *Fors Clavigera*
216. Graham Greene's novels are marked by?  
(A) Catholicism  
(B) Protestantism  
(C) Paganism  
(D) Buddhism
217. One important feature of Jane Austen's style is?  
(A) boisterous humour  
(B) humour and pathos  
(C) subtlety of irony  
(D) stream of consciousness
218. The title of the poem 'The Second Coming' is taken from?  
(A) The Bible  
(B) The Irish mythology  
(C) The German mythology  
(D) The Greek mythology
219. The main character in *Paradise Lost* Book I and Book II is?  
(A) God (B) Satan  
(C) Adam (D) Eve
220. In *Sons and Lovers*, Paul Morel's mother's name is?  
(A) Susan  
(B) Jane  
(C) Gertrude  
(D) Emily
221. The twins in *Lord of the Flies* are?  
(A) Ralph and Jack  
(B) Simon and Eric  
(C) Ralph and Eric  
(D) Simon and Jack
222. Mr. Jaggers, in *Great Expectations*, is a  
(A) lawyer (B) postman  
(C) Judge  
(D) School teacher
223. What does 'I' stand for in the following line?  
'To Carthage then I came'  
(A) Buddha  
(B) Tiresias  
(C) Smyrna Merchant  
(D) Augustine
224. The following lines are an example of ..... image.  
'The river sweats Oil and tar'  
(A) visual (B) kinetic  
(C) erotic (D) sensual
225. Which of the following novels has the subtitle 'A Novel Without a Hero'?  
(A) *Vanity Fair*  
(B) *Middlemarch*  
(C) *Wuthering Heights*  
(D) *Oliver Twist*
226. In 'Leda and the Swan', who woos Leda in guise of a swan?  
(A) Mars (B) Hercules  
(C) Zeus (D) Bacchus
227. Who invented the term 'Sprung rhythm'?  
(A) Hopkins (B) Tennyson  
(C) Browning (D) Wordsworth
228. Who wrote the poem 'Defence of Lucknow'?  
(A) Browning (B) Tennyson  
(C) Swinburne (D) Rossetti
229. Which of the following plays of Shakespeare has an epilogue?  
(A) *The Tempest*  
(B) *Henry IV, Pt I*  
(C) *Hamlet*  
(D) *Twelfth Night*
230. Hamlet's famous speech 'To be, or not to be; that is the question' occurs in?

- (A) Act II, Scene I  
(B) Act III, Scene III  
(C) Act IV, Scene III  
(D) Act III, Scene I
231. Identify the character in *The Tempest* who is referred to as an honest old counselor  
(A) Alonso (B) Ariel  
(C) Gonzalo (D) Stephano
232. What is the sub-title of the play *Twelfth Night*?  
(A) Or, What is you Will  
(B) Or, What you Will  
(C) Or, What you Like It  
(D) Or, What you Think
233. Which of the following plays of Shakespeare, according to T. S. Eliot, is 'artistic failure'?  
(A) *The Tempest*  
(B) *Hamlet*  
(C) *Henry IV, Pt I*  
(D) *Twelfth Night*
234. Who is Thomas Percy in *Henry IV, Pt I*?  
(A) Earl of Northumberland  
(B) Earl of March  
(C) Earl of Douglas  
(D) Earl of Worcester
235. *Paradise Lost* was originally written in?  
(A) ten books (B) eleven books  
(C) nine books (D) eight books
236. In *Pride and Prejudice*, Lydia elopes with?  
(A) Darcy  
(B) Wickham  
(C) William Collins  
(D) Charles Bingley
237. Who coined the phrase 'Egotistical Sublime'?  
(A) William Wordsworth  
(B) P. B. Shelley  
(C) S. T. Coleridge  
(D) John Keats
238. Who is commonly known as 'Pip' in *Great Expectations*?  
(A) Philip Pirrip  
(B) Filip Pirip  
(C) Philip Pip  
(D) Philips Pirip
239. The novel *The Power and the Glory* is set in?  
(A) Mexico  
(B) Italy  
(C) France  
(D) Germany
240. Which of the following is Golding's first novel?  
(A) *The Inheritors*  
(B) *Lord of the Flies*  
(C) *Pincher Martin*  
(D) *Pyramid*
241. Identify the character who is a supporter of Women's Rights in *Sons and Lovers*?  
(A) Mrs. Morel  
(B) Annie  
(C) Miriam  
(D) Clara Dawes
242. *Vanity Fair* is a novel by?  
(A) Jane Austen  
(B) Charles Dickens  
(C) W. M. Thackeray  
(D) Thomas Hardy
243. Shelley's *Adonais* is an elegy on the death of?  
(A) Milton (B) Coleridge  
(C) Keats (D) Johnson
244. Which of the following is the first novel of D. H. Lawrence?  
(A) *The White Peacock*  
(B) *The Trespasser*  
(C) *Sons and Lovers*  
(D) *Women in Love*
245. In the poem 'Tintern Abbey', 'dearest friend' refers to?  
(A) Nature (B) Dorothy  
(C) Coleridge (D) Wye
246. Who, among the following, is not the second generation of British Romantics?

- (A) Keats  
 (B) Wordsworth  
 (C) Shelley  
 (D) Byron
247. Which of the following poems of Coleridge is a ballad?  
 (A) Work Without Hope  
 (B) Frost at Midnight  
 (C) The Rime of the Ancient Mariner  
 (D) Youth and Age
248. Identify the writer who was expelled from Oxford for circulating a pamphlet—  
 (A) P. (B) Shelley  
 (B) Charles Lamb  
 (C) Hazlitt  
 (D) Coleridge
249. Keats's *Endymion* is dedicated to?  
 (A) Leigh Hunt  
 (B) Milton  
 (C) Shakespeare  
 (D) Thomas Chatterton
250. The second series of *Essays of Elia* by Charles Lamb was published in?  
 (A) 1823  
 (B) 1826  
 (C) 1834  
 (D) 1833
251. Which of the following poets does not belong to the 'Lake School'?  
 (A) Keats  
 (B) Coleridge  
 (C) Southey  
 (D) Wordsworth
252. Who, among the following writers, was not educated at Christ's Hospital School, London?  
 (A) Charles Lamb  
 (B) William Wordsworth  
 (C) Leigh Hunt  
 (D) S. T. Coleridge
253. Which poem ends 'I shall but love thee better after death'?  
 (A) How do I love thee  
 (B) Ode to a Grecian urn  
 (C) In faith I do not love thee with mine eyes  
 (D) Let me not to the marriage of true minds
254. Which poet is considered a national hero in Greece?  
 (A) John Keats  
 (B) Lord Byron  
 (C) Solan  
 (D) Sappho
255. Which kind of poem is Edward Lear associated with?  
 (A) Nature  
 (B) Epics  
 (C) Sonnets  
 (D) Nonsense
256. In Coleridge's poem 'The rime of the Ancient Mariner' where were the three gallants going?  
 (A) A funeral  
 (B) A wedding  
 (C) Market  
 (D) To the races
257. Harold Nicholson described which poet as 'Very yellow and glum. Perfect manners'?  
 (A) E. E. Cummings  
 (B) T. S. Elliot  
 (C) John Greenleaf Whittier  
 (D) Walt Whitman
258. What was strange about Emily Dickinson?  
 (A) She rarely left home  
 (B) She wrote in code  
 (C) She never attempted to publish her poetry  
 (D) She wrote her poems in invisible ink
259. Rupert Brooke wrote his poetry during which conflict?  
 (A) Boer War  
 (B) Second World War  
 (C) Korean War  
 (D) First World War

260. Which Poet Laureate wrote about a church mouse?  
(A) Betjeman  
(B) Hughes  
(C) Marvel  
(D) Larkin
261. Which American writer published 'A brave and startling truth' in 1996?  
(A) Robert Hass  
(B) Jessica Hagdorn  
(C) Maya Angelou  
(D) Micheal Palmer
262. Who wrote about the idyllic 'Isle of Innisfree'?  
(A) Dylan Thomas  
(B) Ezra Pound  
(C) W. B. Yeats  
(D) E. E. Cummings
263. A pattern of accented and unaccented syllables in lines of poetry  
(A) rhyme scheme (B) meter  
(C) alliteration (D) assonance
264. The repetition of similar ending sounds  
(A) alliteration  
(B) onomatopoeia  
(C) rhyme  
(D) assonance
265. Applying human qualities to non-human things  
(A) personification  
(B) onomatopoeia  
(C) alliteration  
(D) inversion
266. The repetition of beginning consonant sounds  
(A) rhyme (B) onomatopoeia  
(C) alliteration (D) assonance
267. A comparison of unlike things without using a word of comparison such as like or as  
(A) metaphor  
(B) simile  
(C) personification  
(D) analogy
268. The comparison of unlike things using the words like or as  
(A) metaphor  
(B) simile  
(C) personification  
(D) analogy
269. Using words or letters to imitate sounds  
(A) alliteration  
(B) simile  
(C) onomatopoeia  
(D) phonetics
270. A description that appeals to one of the five senses  
(A) imagery  
(B) personification  
(C) metaphor  
(D) visualization
271. A poem that tells a story with plot, setting, and characters  
(A) lyric  
(B) free verse  
(C) narrative  
(D) ode
272. A poem with no meter or rhyme  
(A) lyric  
(B) free verse  
(C) narrative  
(D) ode
273. A poem that generally has meter and rhyme  
(A) lyric (B) free verse  
(C) narrative (D) ode
274. Carl Sandburg 'Planked whitefish' contains what kind of imagery?  
(A) Sea scenes  
(B) Rural Idyll  
(C) War  
(D) Innocent childhood
275. In 1960 'The Colossus' was the first book of poems published by which poetess?  
(A) Elizabeth Bishop  
(B) Sylvia Plath  
(C) Marianne Moore  
(D) Laura Jackson

276. In his poem Kipling said 'If you can meet with triumph and . . . . .'?  
 (A) Glory (B) Ruin  
 (C) Disaster (D) victory
277. Which of the following is not a literary device used for aesthetic effect in poetry?  
 (A) Assonance  
 (B) Onomatopoeia  
 (C) Rhyme  
 (D) Grammar
278. True or false: Writing predates poetry.  
 (A) True  
 (B) False  
 (C) No evidence  
 (D) Both evolved at around the same time
279. What is the earliest surviving European poem?  
 (A) The Homeric epic  
 (B) The Gilgamesh epic  
 (C) The Deluge epic  
 (D) The Hesiodic ode
280. Which of the following is not a poetic tradition?  
 (A) The Epic (B) The Comic  
 (C) The Occult (D) The Tragic
281. What is the study of poetry's meter and form called?  
 (A) Prosody  
 (B) Potology  
 (C) Rheumatology  
 (D) Scansion
282. Shakespeare composed much of his plays in what sort of verse?  
 (A) Alliterative verse  
 (B) Sonnet form  
 (C) Iambic pentameter  
 (D) Dactylic hexameter
283. Which poet invented the concept of the variable foot in poetry?  
 (A) William Carlos Williams  
 (B) Emily Dickinson  
 (C) Gerard Manly Hopkins  
 (D) Robert Frost
284. Who wrote this famous line: 'Shall I compare thee to a summer's day/ Thou art more lovely and more temperate...'  
 (A) TS Eliot  
 (B) Lord Tennyson  
 (C) Charlotte Bronte  
 (D) Shakespeare
285. From what century does the poetic form the folk ballad date?  
 (A) The 12th (B) The 14th  
 (C) The 17th (D) The 19th
286. From which of Shakespeare's plays is this famous line: 'Did my heart love til now?/ Forswear it, sight/ For I never saw a true beauty until this night'  
 (A) *A Midsummer Night's Dream*  
 (B) *Hamlet*  
 (C) *Othello*  
 (D) *Romeo and Juliet*
287. What is a poem called whose first letters of each line spell out a word?  
 (A) Alliterative  
 (B) Epic  
 (C) Acrostic  
 (D) Haiku
288. *Auld Lang Syne* is a famous poem by whom?  
 (A) Sir Walter Scott  
 (B) William Butler Yeats  
 (C) Henry Longfellow  
 (D) Robert Burns
289. How has Stephen Dunn been described in 'the Oxford Companion to 20th Century Poetry'?  
 (A) A poet of middleclass  
 (B) Capturing a sense of spiritual marooness  
 (C) One of the leading prairie poets  
 (D) Has some distinction as a critic
290. 'The Cambridge school' refers to a group who emerged when?  
 (A) The 1900's (B) The 1960's  
 (C) The 1920's  
 (D) The 1930's



291. Which of the following words describe the prevailing attitude of High-Modern Literature?  
(A) Skeptical  
(B) Authoritative  
(C) Impressionistic  
(D) Both (A) & (C)
292. Which Welsh poet wrote "Under Milk Wood?"  
(A) Anthony Hopkins  
(B) Richard Burton  
(C) Tom Jones  
(D) Dylan Thomas
293. Who wrote *Canterbury Tales*?  
(A) Geoffrey Chaucer  
(B) Dick Whittington  
(C) Thomas Lancaster  
(D) King Richard II
294. Who wrote "The Hound of the Baskervilles"?  
(A) Agatha Christie  
(B) H Ryder-Haggard  
(C) P D James  
(D) Arthur Conan Doyle
295. William Shakespeare is not the author of:  
(A) *Titus Andronicus*  
(B) *Taming of the Shrew*  
(C) *White Devil*  
(D) *Hamlet*
296. \_\_\_\_\_ is a late 20th century play written by a woman?  
(A) *Queen Cristina*  
(B) *Top Girls*  
(C) *Camille*  
(D) *The Homecoming*
297. Which of the following writers wrote historical novels?  
(A) Jane Austen and Charlotte Bronte  
(B) Sir Walter Scott and Maria Edgeworth  
(C) William Wordsworth and Samuel Taylor Coleridge  
(D) Mary Shelley and Percy Bysshe Shelley
298. Who wrote "Ten Little Niggers?"  
(A) Sir Arthur Conan Doyle  
(B) Irvine Welsh  
(C) Agatha Christie  
(D) None of above
299. Which of the following is not a work of John Keats?  
(A) *Endymion*  
(B) *To some ladies*  
(C) *To hope*  
(D) None of above
300. Who wrote the poems, "On death" and "Women, Wine, and Snuff?"  
(A) John Milton  
(B) John Keats  
(C) P. B. Shelley  
(D) William Wordsworth
301. "Of Man's first disobedience, and the fruit  
Of that forbidden tree whose mortal taste  
Brought death into the world, and all our  
woe, With loss of Eden."  
This is an extract from:  
(A) *Paradise Lost*  
(B) *Paradise Regained*  
(C) *Samson Agonistes*  
(D) *Divorce Tracts*
302. Which of the following is not a Shakespeare tragedy?  
(A) *Titus Andronicus*  
(B) *Othello*  
(C) *Macbeth*  
(D) None of the above
303. Who wrote 'The Winter's Tale'?  
(A) George Bernard Shaw  
(B) John Dryden  
(C) Christopher Marlowe  
(D) William Shakespeare
304. What is the difference between a simile and a metaphor?  
(A) No difference. Simply two different ways in referring to the same thing.  
(B) A simile is more descriptive.

- (C) A simile uses as or like to make a comparison and a metaphor doesn't.  
(D) A simile must use animals in the comparison.
305. What is the word for a "play on words"?
- (A) pun  
(B) simile  
(C) haiku  
(D) metaphor
306. Which represents an example of alliteration?
- (A) Language Arts  
(B) Peter Piper Picked Peppers  
(C) I like music.  
(D) A beautiful scenery with music
307. What is the imitation of natural sounds in word form?
- (A) Personification  
(B) Hyperboles  
(C) Alliteration  
(D) Onomatopoeia
308. The theme is ...?
- (A) a plot.  
(B) an character  
(C) an address  
(D) the point a writer is trying to make about a subject.
309. Concentrate on these elements when writing a good poem.
- (A) characters, main idea, and theme  
(B) purpose and audience  
(C) theme, purpose, form, and mood  
(D) rhyme and reason
310. Which is not a poetry form?
- (A) epic  
(B) tale  
(C) ballad  
(D) sonnet
311. Which is an example of a proverb?
- (A) Get a "stake" in our business.  
(B) You can't have your cake and eat it, too  
(C) The snow was white as cotton.  
(D) You're driving me crazy.
312. Which is an exaggeration?
- (A) Alliteration  
(B) Haiku  
(C) Hyperbole  
(D) Prose
313. Which of the following is not a poet?
- (A) William Shakespeare  
(B) Terry Saylor  
(C) Elizabeth B. Browning  
(D) Emily Dickinson
314. Who has defined 'poetry' as a fundamental creative act using languages?
- (A) H. W. Longfellow  
(B) Ralph Waldo Emerson  
(C) Dylan Thomas  
(D) William Wordsworth
315. What is a sonnet?
- (A) A poem of six lines  
(B) A poem of eight lines  
(C) A poem of twelve lines  
(D) A poem of fourteen lines
316. What is study of meter, rhythm and intonation of a poem called as?
- (A) Prosody  
(B) Allegory  
(C) Scansion  
(D) Assonance
317. Which figure of speech is it when a statement is exaggerated in a poem?
- (A) Onomatopoeia  
(B) Metonymy  
(C) Alliteration  
(D) Hyperbole
318. There was aware of her true love, at length come riding by - This is a couplet from the *Bailiff's Daughter of Islington*. What figure of speech is used by the poet?
- (A) Metaphor  
(B) Synecdoche  
(C) Euphemism  
(D) Irony

319. Which culture is known for their long, rhymic poetic verses known as Qasidas?  
(A) Hindu  
(B) Celtic  
(C) Arabic  
(D) Arameic
320. Complete this Shakespearean line - Let me not to the marriage of true minds bring:  
(A) Impediments  
(B) Inconveniences  
(C) Worries  
(D) Troubles
321. Which of the following is a Japanese poetic form?  
(A) Jintishi  
(B) Villanelle  
(C) Ode  
(D) Tanka
322. What is the title of the poem that begins thus - 'What is this life, if full of care, we have no time to stand and stare'?  
(A) Comfort  
(B) Leisure  
(C) Relaxation  
(D) Tranquility
323. Which of the following is not an English poet (i.e. from England)?  
(A) Victor Hugo  
(B) Alexander Pope  
(C) John Milton  
(D) Samuel Taylor Coleridge
324. Who was often called as the Romantic Poet as most of his poems revolved around nature?  
(A) William Blake  
(B) William Shakespeare  
(C) William Morris  
(D) William Wordsworth
325. What is a funny poem of five lines called?  
(A) Quartet  
(B) Limerick  
(C) Sextet  
(D) Palindrome
326. How did W. H. Auden describe poetry?  
(A) An awful way to earn a living  
(B) A game of knowledge  
(C) The soul exposed  
(D) An explosion of language
327. Sassoon and Brooke wrote what kind of poetry?  
(A) Light verse (B) Romantic  
(C) Political satire (D) War poems
328. Ted Hughes was married to which American poetess?  
(A) Carolyn Kizer  
(B) Mary Oliver  
(C) Sylvia Plath  
(D) Marianne Moore
329. In what form did Dylan Thomas's 'Under Milk Wood' first become known?  
(A) Book of poetry  
(B) A radio play  
(C) A stage play  
(D) a short film
330. The magazine 'Contemporary Poetry and Prose' was inspired by which exhibition?  
(A) The Festival of Britain  
(B) The Surrealist Exhibition  
(C) People of the 20th Century  
(D) Drawing the 20th Century
331. Why did 'Poetry Quarterly' cease publication in 1953?  
(A) Owner convicted of fraud  
(B) Fall in Sales  
(C) Rise in taxation on magazines  
(D) Shortage of paper
332. Aldous Huxley was a poet, but was better known as what?  
(A) Politician (B) Dramatist  
(C) Novelist (D) Architect
333. Of which poet was it said 'Even if he's not a great poet, he's certainly a great something'?  
(A) Elliot  
(B) Kipling  
(C) Cummings  
(D) Brooke

334. "The Everlasting Yea" is associated with \_\_\_\_\_.
- (A) Browning  
(B) Carlyle  
(C) Ruskin  
(D) Macaulay
335. In which Shakespearean play do you find the lines? Men must endure Their going hence, even as their coming hither: Ripeness is all.
- (A) Horatio in *Hamlet*  
(B) Brutus in *Julius Caesar*  
(C) Edgar in *King Lear*  
(D) Enobarbus in *Antony and Cleopatra*
336. "Marius, the Epicurean" was written by \_\_\_\_\_.
- (A) A.C. Ward  
(B) Walter Pater  
(C) T.S. Eliot  
(D) Saintsbury
337. Whose philosophy is the following? "The Moving Finger writes; and, having writ, Moves on: nor all your Piety nor Wit Shall lure it back to cancel half a Line, Nor all your Tears wash out a Word of it."
- (A) Epicure  
(B) Aristotle  
(C) Russel  
(D) Omar Khayyam
338. *Kunstlerroman* is a novel on the development of \_\_\_\_\_.
- (A) an individual  
(B) an artist  
(C) a thief  
(D) a woman
339. The Georgian poets are called after \_\_\_\_\_.
- (A) George IV      (B) George V  
(C) George VI      (D) George Eliot
340. *Ladies Coupe* is a novel by \_\_\_\_\_.
- (A) Anita Nair  
(B) Jhumpa Lahiri  
(C) Amrita Pritam  
(D) Anita Desai
341. Whom does Dryden's *Eugenius* take up the case for?
- (A) the French  
(B) the Medievals  
(C) the Moderns  
(D) the Ancients
342. Which of the following writers is associated with the concept of 'tension' in poetry?
- (A) Robert Penn Warren  
(B) John Crowe Ransom  
(C) Cleanth Brooks  
(D) Allen Tate
343. Who called Shelley 'A beautiful but ineffectual angel beating in a void his luminous wings in vain'?
- (A) T.S. Eliot  
(B) Cleanth Brooks  
(C) Arnold  
(D) Lockhart
344. Who criticized *Paradise Lost* for its lack of human interest?
- (A) Pope  
(B) Johnson  
(C) Arnold  
(D) Eliot
345. *Asolando* was written by \_\_\_\_\_.
- (A) Keats  
(B) Scott  
(C) Shelley  
(D) Browning
346. Which of the following novels ends with the word "Tomorrow"?
- (A) *God of Small Things*  
(B) *The Portrait of the Artist as a Young Man*  
(C) *Lady Chatterley's Lover*  
(D) *Jude the Obscure*
347. Morose and Cutbeard are characters in \_\_\_\_\_.
- (A) *Volpone*  
(B) *Everyman in His Humour*  
(C) *The Silent Woman*  
(D) *The Alchemist*

348. *The Gunny Sack* was written by \_\_\_\_\_.
- (A) Rohinton Mistry  
(B) M.G. Vassanji  
(C) V.S. Naipaul  
(D) Vikram Seth
349. Eric Blair wrote under the pen name \_\_\_\_\_.
- (A) O. Henry  
(B) William Golding  
(C) Oscar Wilde  
(D) George Orwell
350. Who of the following did not belong to the "Lost Generation"?
- (A) Ernest Hemingway  
(B) Ezra Pound  
(C) F. Scott Fitzgerald  
(D) Henry James
351. \_\_\_\_\_ introduced the concept of 'defamiliarization'.
- (A) Mikhail Bakhtin  
(B) Viktor Shklovsky  
(C) Jan Mukarovsky  
(D) Roland Barthes
352. Who introduced Rabindranath Tagore to European readers?
- (A) W.B. Yeats  
(B) T.S. Eliot  
(C) Ezra Pound  
(D) Harold Bloom
353. Who wrote *A Tale of a Tub*?
- (A) Dickens (B) Defoe  
(C) Swift (D) Hardy
354. Which school of critics have been called Neo-Aristotleians?
- (A) Myth Criticism  
(B) New Historicism  
(C) New Criticism  
(D) Chicago Critics
355. Who made this statement "An aged man is a paltry thing"?
- (A) W.B. Yeats (B) T.S. Eliot  
(C) W.H. Auden (D) Philip larkin
356. Who is the author of *Raj*?
- (A) Geeta Mehta  
(B) Rama Mehta  
(C) Shobha De  
(D) Nargis Dalai
357. Dominique Lapierre wrote an appealing account of the sordid squalor of an Indian city. Identify the city.
- (A) Calcutta (B) Bombay  
(C) Udaipur (D) Delhi
358. Who is the author of following poems? "The Gift of India", "Bangle-seller", "The Anthem of Love", "Palanquin Bearers"
- (A) Kamala Das  
(B) Sarojini Naidu  
(C) Toru Dutt  
(D) Nissim Ezekiel
359. Who wrote the hard-hitting poem "Sita Speak" indicating the society for the injustice meted out to women down the ages?
- (A) Bina Agarwal  
(B) Kamala Das  
(C) P. Lai  
(D) Sarojini Naidu
360. In which of the following poems of Ezekiel do we get a moving picture of a mother's suffering?
- (A) 'The Couple'  
(B) 'Night of the Scorpion'  
(C) 'The Visitor'  
(D) 'Philosophy'
361. Who is the author of *Two Virgins*?
- (A) Kamala Markandaya  
(B) Kamala Das  
(C) Anita Desai  
(D) Shastri Deshpande
362. Name the Indo-English novelist who wrote *A Suitable Boy*.
- (A) Vikram Seth  
(B) Amitav Ghose  
(C) Upamanyu Chatterjee  
(D) Anita Desai

363. Two Indian writers living abroad created furor - one was Vikram Seth who got an unprecedented amount as an advance for his novel, the other who came under 'fatwa', for one of his controversial novels, issued by Muslim countries, was  
 (A) Amitav Ghose  
 (B) Bharati Mukherjee  
 (C) Anita Desai  
 (D) Salman Rushdie
364. Name Salman Rushdie's latest Novel.  
 (A) *The Moor's Last Sigh*  
 (B) *Fury*  
 (C) *The Ground beneath Her Feet*  
 (D) *Satanic Verses*
365. Of the following novels one does not portray the Gandhian Age and the impact of Gandhi. Which one?  
 (A) K.A. Abbas's *Inquilab*  
 (B) Venu Chitale's *In Transit*  
 (C) R.K. Narayan's *The Dark Room*  
 (D) K. Nagarajan's *Chronicles of Kedaram*
366. Who is the author of the following books: *The Foreigner, The Apprentice, The Last Labyrinth, The City and the River*?  
 (A) Ruth P. Jhabvala  
 (B) Amitav Ghose  
 (C) Dom Moraes  
 (D) Arun Joshi
367. Whose collections of poems are these: *A Time to Change, Sixty Poems, The Third, The Unfinished Man*?  
 (A) P. Lai  
 (B) Nissim Ezekiel  
 (C) Kamala Das  
 (D) Bina Aggarwal
368. Listed below are the works of Bhabani Bhattacharya of which only one is his collection of short stories. Identify it.  
 (A) *So Many Hungers*  
 (B) *A Dream in Hawaii*  
 (C) *Sea Hawk*  
 (D) *Shadow from Ladakh*
369. *Baumgartner's Bombay* is a novel about a German Jew who remains an outsider all his life, in his country because he is a Jew and in India, where he is a firangi. Who wrote this moving novel?  
 (A) Vikram Seth  
 (B) Anita Desai  
 (C) Nayantara Sehgal  
 (D) Ruth P. Jhabvala
370. In which novel does R.K. Narayan focus on family planning?  
 (A) *The Guide*  
 (B) *Mr. Sampath*  
 (C) *Bachelor of Arts*  
 (D) *The Painter of Signs*
371. In the *Guide* we come across a dancer. What is her name?  
 (A) Daisy (B) Bharati  
 (C) Rosie (D) Savitri
372. Who wrote these lines?  
 "Woman is the earth, air, ether, sound; woman is the microcosm of the mind"  
 (A) Raja Rao  
 (B) R.K. Narayan  
 (C) Kamala Markandaya  
 (D) Kamala Das
373. Arthur Symons wrote about this person, "All the life of the tiny figure seemed to concentrate itself in the eyes: they turned towards beauty as the sunflower turns towards the sun." Who is the person referred to?  
 (A) Toru Dutt  
 (B) Aru Dutt  
 (C) Sarojini Naidu  
 (D) Rabindra Nath Tagore
374. H.A.L. Fisher wrote about this person, ".... this child of the green valley of the Ganges has by sheer force of native genius earned for herself the right to be enrolled in the great fellowship of English poets." Who is the poet?  
 (A) Sarojini Naidu  
 (B) Toru Dutt  
 (C) Michael Madhusudan  
 (D) Manmohan Ghose

375. An Indo-English poet once remarked that his disciplines (i.e., linguistics and anthropology) and his education give him his "Outer" form, whereas his Indian origin, first thirty years in India and knowledge of Kannada and Tamil give him his "inner" form. Who said this?  
 (A) A. K. Ramanujan  
 (B) Kamala Das  
 (C) Gieve Patel  
 (D) Raja Gopal Parthasarathy
376. Who wrote Jejurithe Commonwealth Poetry Prize winner work?  
 (A) Shiv K. Kumar  
 (B) Arun Kolatkar  
 (C) Keki N. Daruwala  
 (D) Jayant Mahapatra
377. In which of Anita Desai's novel an insane wife kills her husband?  
 (A) *Voices in The City*  
 (B) *In Custody*  
 (C) *Cry, The Peacock*  
 (D) *Baumgartner's Bombay*
378. In which novel does the hero sing the refrain?  
 "This is the machine age, sons  
 This is the machine age  
 We are the men who will master it"  
 (A) *The Big Heart*  
 (B) *The Sword and The Sickle*  
 (C) *Two Leaves and a Bud*  
 (D) *The Road*
379. Who was the first recipient of the Sahitya Academi Award for English literature?  
 (A) Mulk Raj Anand  
 (B) Nayantara Sehgal  
 (C) R.K. Narayan  
 (D) Raja Rao
380. Following novels except one, describe the condition of Westerners living in India Mark the one which does not.  
 (A) *Heat and Dust* (B) *The Princess*  
 (C) *Coffer Dam* (D) *A Passage to India*
381. Which of the following novels focuses on the question of rape?  
 (A) *The Bending Vine*  
 (B) *Voices in The City*  
 (C) *Some Inner Fury*  
 (D) *A Time to Be Happy*
382. Who is the author of the following novels: *A Bend in The Ganges, The Princes, Distant Drums, Devil's Wind, A Combat of Shadows*?  
 (A) Mulk Raj Anand  
 (B) Bhabani Bhattacharya  
 (C) Manohar Malgaonkar  
 (D) Salman Rushdie
383. Who wrote "*Our Casuarina Tree*" a splendid Keatsian poem?  
 (A) Toru Dutt  
 (B) Romesh Chander Dutt  
 (C) Swami Vivekanand  
 (D) Sri Aurobindo
384. To whom do we assign following works - *The Lake of Palms, A History of Civilization of Ancient India, The Slave-Girl of Agra*?  
 (A) Manmohan Ghose  
 (B) Romesh Chander Dutt  
 (C) Bankim Chandra Chatterjee  
 (D) Sharat Chandra
385. Which one of the following is a collection of Anita Desai's short stories?  
 (A) *Voices in the City*  
 (B) *Games at Twilight*  
 (C) *Village by the Sea*  
 (D) *Cry, the Peacock*
386. Browning's *The Ring and the Book* is a long poem having about 21,000 lines, but Aurobindo's *Savitri* is longer. How many lines does the epic contain?  
 (A) 24,000 (B) 21,500  
 (C) 30,000 (D) 22,000
387. Toru Dutt, Romesh Chander Dutt and Aurobindo, all wrote on one common theme taken out from the *Mahabharata* Identify the story which the three found irresistible.  
 (A) Kama and Kunti



- (B) Nal-Damyanti  
(C) Savitri (D) Gandhari
388. Who of the following was highly influenced by French Romanticism, French language and literature?  
(A) Romesh Chander Dutt  
(B) Michael Madhusudan Dutt  
(C) Toru Dutt  
(D) Govind Dutt
389. About an Indian poet writing in English, a critic, George Sampson says that a reader of his poems "Would readily take them as the work of an English poet trained in the classical tradition." An Indian critic feels that his poetry has no imagery or sentiment that can be termed as Indian. Who was this poet?  
(A) Michael Madhusudan Dutt  
(B) Romesh Chander Dutt  
(C) Aurobindo Ghose  
(D) Manmohan Ghose
390. *The Fakir of Jhungheera* was written by one of the first Indo-Anglian poets. The poem is often hailed as a "Competent narrative verse with Byronic echoes." Identify the writer.  
(A) Toru Dutt  
(B) Henry Derozio  
(C) Michael Madhusudan Dutt  
(D) Hasan Ali
391. He was the first Indian poet to have published a regular volume of English verse. He also edited an English Weekly *The Hindu Intelligence*. Name him.  
(A) Michael Madhusudan Dutt  
(B) Mohan Lai  
(C) Romesh Chander Dutt  
(D) Kashiprasad Ghose
392. Paying a tribute to a Bengali poet who wrote in English also, Sri Aurobindo said, "The God himself took up thy pen and wrote." Who was he?  
(A) Michael Madhusudan Dutt  
(B) Henry Derozio  
(C) Romesh Chander Dutt  
(D) Kashiprasad Ghose
393. One of the following works is written by Michael Madhusudan Dutt. Identify which one?  
(A) *The Shair and Other Poems*  
(B) *The Captive Ladie*  
(C) *Bianca*  
(D) *Lays of Ancient India*
394. Name the poet of "*Kali, the Mother.*"  
(A) Swami Vivekanand  
(B) Subramaniam Bharathi  
(C) Swami Ramakrishna Paramhans  
(D) Sri Aurobindo
395. He is a Sahitya Akademi Award Winner and he loves to write for children. Who is he?  
(A) R. K. Narayan  
(B) Manohar Malgaonkar  
(C) Ruskin Bond  
(D) Upamanyu Chatterjee
396. Whose autobiography is entitled *My Father's Son*?  
(A) Dom Moraes (B) Frank Moraes  
(C) Nirad Chaudhury  
(D) V.S. Naipaul
397. Mulk Raj Anand, about one of his female characters says, "Gauri is my tribute to Indian womanhood" In which novel does Gauri appear?  
(A) *The Road*  
(B) *The Old Woman and The Cow*  
(C) *Untouchable*  
(D) *The Sword and The Sickle*
398. Read the following passage and identify the novel and its author: "Lago, I am as meek as Moses, but I have just heard that you have been mishandled by that Bhatta Govinda Whip me, ye devils! Roast me in sulphur! Gall, worse than gall! A rascally Yea-for-smooth knave! Three Judases, each one thrice worse than Judas! Falstaff speaking. I am as subject to heat as butter."  
(A) *In Custody* by Anita Desai  
(B) *Midnight's Children* by Salman Rushdie  
(C) *All About H. Hatter* by G.V. Desani  
(D) *Vermillion Boat* by Sudhir Ghosh

399. Name the author who has been described by a critic as an "outsider inside."  
 (A) Anita Desai  
 (B) Salman Rushdie  
 (C) Nirad C. Chaudhary  
 (D) Ruth Jhabvala
400. Following novels, except one, describes the condition of Indians settled abroad Mark the one which does not.  
 (A) *The Nowhere Man*  
 (B) *Bye-Bye, Blackbird*  
 (C) *The Serpent And The Rope*  
 (D) *The Guide*
401. *The Angel of Misfortune* is a poem of about 5000 lines, written by Nagesh Vishwanath Pai. Whose story is narrated in this book?  
 (A) Saturn, the Dark Angel  
 (B) King Arthur of the Holy Grail  
 (C) King Vikramaditya  
 (D) Kamadeva
402. Name the author of *The Gardener, The Fugitive, Chitra, Sacrifice, The Post Office*.  
 (A) Rabindra Nath Tagore  
 (B) Bankim Chandra  
 (C) Aurobindo Ghose  
 (D) Romesh Chander Dutt
403. Name the two prizes, one in literature and another in History, awarded to young Aurobindo while studying in England  
 (A) Pulitzer Prizes in Literature and Bedford Prize in History  
 (B) Bookers in Literature and Butterworth in History  
 (C) Butterworth in Literature and Bedford in History
404. Name Sarojini Naidu's last collection of poems.  
 (A) *The Broken Wing*  
 (B) *The Golden Threshold*  
 (C) *The Bird of Time*  
 (D) *The Temple*
405. What is the full title of Aurobindo's *Savitri*?  
 (A) *Savitri - An Epic*  
 (B) *Savitri*  
 (C) *Savitri - A Legend and a Symbol*  
 (D) *Savitri - A Poem in Three Parts*
406. Who wrote *Murugan, The Tiller and Kandan, the Patriot, Jatadharan and The Next Rung*?  
 (A) K.S. Venkataramani  
 (B) Shanker Ram  
 (C) Humayun Kabir  
 (D) K. Subba Rao
407. *The Devil's Wind* depicts the events of our First War of Independence (1857 mutiny). Who is the author of this novel?  
 (A) Shanker Ram  
 (B) Manohar Malgaonkar  
 (C) R.K. Narayan  
 (D) Sasthi Brata
408. Which novel highlights the Bengal famine?  
 (A) *So Many Hungers*  
 (B) *A Handful of Rice*  
 (C) *A Time to be Happy*  
 (D) *Athawar House*
409. Who wrote *Iliad*?  
 (A) Virgil (B) Aurobindo  
 (C) Homer  
 (D) Rabindra Nath Tagore
410. Who is the author of *Love of Dust*?  
 (A) Ruth P. Jhabvala  
 (B) Humayun Kabir  
 (C) Shanker Ram  
 (D) K.S. Venkataramani
411. Which is Ngugi wa Thiongo's novel written against the backdrop of Mau Mau Rebellion?  
 (A) *A Grain of Wheat*  
 (B) *Weep Not, Child*  
 (C) *Petals of Blood*  
 (D) All of these
412. The Great Indian Novel is a reworking of \_\_\_\_\_.  
 (A) *The Ramayana*  
 (B) *The Mahabharata*  
 (C) *Kathasaritsagara*  
 (D) *Panchatantra*

413. The rhyme scheme of a Spenserian stanza is \_\_\_\_\_.  
 (A) abbcabbcc (B) ababbcbcd  
 (C) ababbcbcc (D) abbaabbaa
414. Who called Kyd "Sporting Kyd"?  
 (A) Ben Jonson  
 (B) Dr. Johnson  
 (C) T.S. Eliot  
 (D) Dryden
415. *Angry Young Man* is the autobiography of \_\_\_\_\_.  
 (A) John Osborne  
 (B) Kingsley Amis  
 (C) John Wain  
 (D) Leslie Paul
416. *Caesar and Cleopatra* is a play by \_\_\_\_\_.  
 (A) Shakespeare  
 (B) Bernard Shaw  
 (C) Dryden  
 (D) Drinkwater
417. Esemplastic in Coleridge's theory refers to \_\_\_\_\_.  
 (A) fancy  
 (B) flexible  
 (C) shaping power  
 (D) force of imagination
418. The term 'stream-of-consciousness' was first used by \_\_\_\_\_.  
 (A) James Joyce  
 (B) Virginia Woolf  
 (C) T.S. Eliot  
 (D) William James
419. "Milton" is a symbolic poem by \_\_\_\_\_.  
 (A) Blake (B) Gray  
 (C) Yeats (D) Auden
420. Arrange the following chronologically: i. Henry VIII ii. Hamlet iii. Measure for Measure iv. Macbeth  
 (A) iii—ii—iv—i  
 (B) iii—iv—ii—i  
 (C) i—iii—ii—iv  
 (D) iii—iv—i—ii
421. "And I am dumb to tell the lover's tomb How at my sheet goes the same crooked worm." These lines occur in a poem by \_\_\_\_\_.  
 (A) Dylan Thomas  
 (B) Philip Larkin  
 (C) R.S. Thomas  
 (D) Robert Graves
422. The setting of Hardy's *The Dynasts* is \_\_\_\_\_.  
 (A) World War I  
 (B) Spanish Civil War  
 (C) Napoleonic wars  
 (D) American Civil War
423. Where do you find these lines, "When composition begins, inspiration is already on the decline"?  
 (A) *Biographia Literaria*  
 (B) Shelley's *A Defence of Poetry*  
 (C) Arnold's *Essays in Criticism*  
 (D) F.R. Leavis's *The Great Tradition*
424. Millamant is the heroine in \_\_\_\_\_.  
 (A) *She Stoops to Conquer*  
 (B) *The Rivals*  
 (C) *The White Devil*  
 (D) *The Way of the World*
425. The line "My mistress' eyes are nothing like the sun" is an example for \_\_\_\_\_.  
 (A) Simile  
 (B) Hyperbole  
 (C) Euphemism  
 (D) Personification
426. Existentialism in its religious aspect goes back to \_\_\_\_\_.  
 (A) Sartre  
 (B) Camus  
 (C) Hegel  
 (D) Kierkegaard
427. Match the following:  
 (a) Terry Eagleton i. Reader Response  
 (b) Louis Althusser ii. Postcolonialism  
 (c) Geoffrey Hartman iii. New Historicism  
 (d) Louis Montrose iv. Post-structuralism  
 (e) Aijaz Ahmed v. Marxism

- (A) a-v, b-iv, c-i, d-iii, e-ii  
 (B) a-v, b-iii, c-iv, d-i, e-ii  
 (C) a-iv, b-v, c-iii, d-i, e-ii  
 (D) a-iv, b-v, c-ii, d-iii, e-i
428. *The Dark Lady of the Sonnets* is a one-act play by \_\_\_\_\_.  
 (A) W.B. Yeats  
 (B) J. M. Synge  
 (C) Galsworthy  
 (D) Bernard Shaw
429. The last (sixth) book of *The Faerie Queene* deals with \_\_\_\_\_.  
 (A) The adventures of Redcrosse Knight  
 (B) The legend of Chastity  
 (C) The adventures of Sir Calidore  
 (D) The adventures of the Knight of Temperance
430. Which of the following classical writers did Chaucer translate into English?  
 (A) Homer  
 (B) Aristotle  
 (C) Boethius  
 (D) Bede
431. Which classical writer was Pope's Epistle to Dr. Arbuthnot modelled on?  
 (A) Homer  
 (B) Boccaccio  
 (C) Theophrastus  
 (D) Horace
432. \_\_\_\_\_ was the founder editor of the periodical *The Examiner*.  
 (A) Leigh Hunt (B) Lockhart  
 (C) Johnson (D) Hazlitt
433. Who wrote the verse drama *Becket*?  
 (A) Oscar Wilde  
 (B) Tennyson  
 (C) Osborne  
 (D) Yeats
434. "That praises are without reason lavished on the dead, and that the honors due only to excellence are paid to antiquity, is a complaint likely to be always continued by those, who, being able to add nothing to truth, hope for eminence from the heresies of paradox; or those, who: being forced by disappointment upon consolatory expedients, are willing to hope from posterity what the present age refuses, and flatter themselves that the regard which is yet denied by envy, will be at last bestowed by time."  
 Who wrote this, and in which work?  
 (A) Longinus -- *On The Sublime*  
 (B) Sir Philip Sidney -- *An Apology For Poetry*  
 (C) Samuel Johnson -- *Preface To Shakespeare*  
 (D) John Dryden -- *An Essay Of Dramatic Poesy*
435. Match I with II
- | I                           | II              |
|-----------------------------|-----------------|
| a. <i>The Friar</i>         | 1. Theseus      |
| b. <i>The Host</i>          | 2. Nicholas     |
| c. <i>The Knight's Tale</i> | 3. Hubert       |
| d. <i>The Miller's Tale</i> | 4. Harry Bailey |
| (A) a-3, b-4, c-2, d-1      |                 |
| (B) a-1, b-4, c-3, d-2      |                 |
| (C) a-2, b-3, c-4, d-1      |                 |
| (D) a-3, b-4, c-1, d-2      |                 |
436. The following are extracts from the works of literary critics and theorists. Find out the titles of the works from the options given.
- a. "But criticism, real criticism is essentially the exercise of this very quality. It obeys an instinct prompting it to try to know the best that is known and thought in the world, irrespectively of practice, politics, and everything of the kind; and to value knowledge and thought as they approach this best, without the intrusion of any other considerations whatever. [...] Its business is, as I have said, simply to know the best that is known and thought in the world, and by in its turn making this known, to create a current of true and fresh ideas."
- b. "The all-important fact for the study of literature-or any other mode of communication-is that there are several kinds of meaning. Whether we know and in-

- tend it or not, we are all jugglers when we converse, keeping the billiard balls in the air while we balance the cue on our nose. Whether we are active, as in speech or writing, or passive, as readers or listeners, the total meaning we are engaged with is, almost always, a blend, a combination of several contributory meanings of different types."
- c. "FANCY, on the contrary, has no other counters to play with, but fixities and definites. The Fancy is indeed no other than a mode of Memory emancipated from the order of time and space; and blended with, and modified by that empirical phenomenon of the will, which we express by the word CHOICE. But equally with the ordinary memory it must receive all its materials ready made from the law of association."
- d. "One remark in passing: when semiology becomes organized as a science, the question will arise whether or not it properly includes modes of expression based on completely natural signs, such as pantomime. Supposing that the new science welcomes them, its main concern will still be the whole group of systems grounded on the arbitrariness of the sign."
1. Practical Criticism
  2. Course in General Linguistics
  3. The Function of Criticism at the Present Time
  4. Biographia Literaria
- Code :**  
 (A) a-1, b-3, c-4, d-2  
 (B) a-2, b-1, c-4, d-3  
 (C) a-3, b-1, c-4, d-2  
 (D) a-4, b-3, c-2, d-1
437. Find the related terms from the options given below.
- a. "... is, when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason."
- b. A term applied to language which strikes the ear as smooth, pleasant, and musical.
- c. "at the bridal chamber"
- d. "seize the day"
1. Carpe Diem
  2. Euphony
  3. Negative Capability
  4. Epithalamion
- Code :**  
 (A) a-3, b-2, c-4, d-1  
 (B) a-3, b-1, c-4, d-2  
 (C) a-3, b-2, c-1, d-4  
 (D) a-2, b-3, c-4, d-1
438. The following statements are about *The Faerie Queene*. Find out the statements that are TRUE.
1. *The Faerie Queene* addresses itself to 12 great virtues, which are anatomized in 12 books, arranged in 6 Cantos per book.
  2. *Britomart* is the embodiment of 'true Christianity'.
  3. Malbecco is the protective husband of the lascivious Hellenore.
  4. Duessa represents the 'False' Catholic Church.
  5. The Red Crosse Knight bears the emblem of Saint Patrick.
- Code :**  
 (A) 1, 2, 3 and 4      (B) 3 and 4  
 (C) 1, 2 and 3      (D) 2, 3, 4 and 5
439. Match I and II
- | I                    | II                  |
|----------------------|---------------------|
| a. Daniel Defoe      | 1. Dr.Slop          |
| b. Samuel Richardson | 2. Squire Allworthy |
| c. Henry Fielding    | 3. Friday           |
| d. Laurence Sterne   | 4. Mr. B            |
- Code:**  
 (A) a-3, b-4, c-2, d-1  
 (B) a-4, b-3, c-2, d-1

- (C) a-1, b-2, c-3, d-4  
(D) a-2, b-1, c-4, d-3
440. Who is the author of the passage given below?  
"He shows, however, in the *Odyssey* (and this further observation deserves attention on many grounds) that, when a great genius is declining, the special token of old age is the love of marvelous tales. It is clear from many indications that the *Odyssey* was his second subject. A special proof is the fact that he introduces in that poem remnants of the adventures before Ilium as episodes, so to say, of the Trojan War. And indeed, he there renders a tribute of mourning and lamentation to his heroes as though he were carrying out a long-cherished purpose. In fact, the *Odyssey* is simply an epilogue to the *Iliad*."  
(A) Aristotle  
(B) Longinus  
(C) Sir Philip Sidney  
(D) Matthew Arnold
441. Match I with II
- | I                      | II                  |
|------------------------|---------------------|
| a. Lake Poets          | 1. Richard Lovelace |
| b. Cavalier Poets      | 2. Sylvia Plath     |
| c. Metaphysical Poets  | 3. Robert Southey   |
| d. Confessional Poetry | 4. Andrew Marvell   |
- Code :  
(A) a-4, b-1, c-3, d-2  
(B) a-3, b-1, c-4, d-2  
(C) a-1, b-3, c-4, d-2  
(D) a-3, b-4, c-2, d-1
442. "Courage!" he said, and pointed toward the land,  
"This mounting wave will roll us shoreward soon."  
In the afternoon they came unto a land  
In which it seemed always afternoon.  
All round the coast the languid air did swoon,  
Breathing like one that hath a weary dream.  
These lines are taken from which of the following poems?  
(A) *The Lotos Eaters*  
(B) *Idylls of the King*  
(C) *Tithonus*  
(D) *The Eagle*
443. Find out the sources of the quotes.  
a. "Time shall unfold what plaited cunning hides."  
b. Frailty, thy name is woman!  
c. O! beware, my lord, of jealousy; It is the green-ey'd monster which doth mock The meat it feeds on.  
d. Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
1. *Hamlet*  
2. *The Tempest*  
3. *Othello*  
4. *King Lear*
- Code :  
(A) a-4, b-1, c-3, d-2  
(B) a-2, b-3, c-1, d-4  
(C) a-3, b-2, c-1, d-4  
(D) a-3, b-2, c-4, d-1
444. That moment she was mine, mine, fair,  
Perfectly pure and good: I found A thing to do,  
and all her hair  
In one long yellow string I wound  
Three times her little throat around,  
And strangled her. No pain felt she;  
I am quite sure she felt no pain.  
These lines stand for the speaker's:  
(A) true love (B) dilemma  
(C) pride  
(D) abnormal psychology
445. But oh! that deep romantic chasm which slanted

Down the green hill athwart a cedarn cover!  
A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon lover!

These line are taken from:

- (A) *Christabel*
- (B) *Dejection: An Ode*
- (C) *The Rime Of The Ancient Mariner*
- (D) *Kubla Khan*

446. In his story *Sarrasine* Balzac, describing a castrato disguised as a woman, writes the following sentence: 'This was woman herself, with her sudden fears, her irrational whims, her instinctive worries, her impetuous boldness, her fussings, and her delicious sensibility.' Who is speaking thus? Is it the hero of the story bent on remaining ignorant of the castrato hidden beneath the woman? Is it Balzac the individual, furnished by his personal experience with a philosophy of Woman? Is it Balzac the author professing 'literary' ideas on femininity? Is it universal wisdom? Romantic psychology? We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing.

This paragraph advocates:

- (A) Structuralism
- (B) Post-structuralism
- (C) Formalism
- (D) Expressionism

447. Match I with II

I	II
a. Eugenius	1. Speaks for the French drama
b. Crites	2. Speaks for the English drama
c. Lisideius	3. Speaks for the ancient drama
d. Neander	4. Speaks for the modern drama

- (A) a-4, b-2, c-1, d-3
- (B) a-1, b-2, c-4, d-3
- (C) a-4, b-3, c-1, d-2
- (D) a-2, b-3, c-4, d-1

448. Match I with II

I	II
a. Surrealism	1. Lord Byron
b. Stream of Consciousness	2. T.S. Eliot
c. Romanticism	3. Dylan Thomas
d. Modernism	4. James Joyce

- (A) a-1, b-3, c-4, d-2
- (B) a-3, b-4, c-2, d-1
- (C) a-3, b-4, c-1, d-2
- (D) a-1, b-2, c-3, d-4

449. " Hence all original religions are allegorical, or susceptible of allegory and, like Janus, have a double face of false and true. Poets, according to the circumstances of the age and nation in which they appeared, were called, in the earlier epochs of the world, legislators, or prophets: a poet essentially comprises and unites both these characters."

This is from:

- (A) *Art of Poetry*
- (B) *An Apology for Poetry*
- (C) *An Essay on Criticism*
- (D) *A Defense of Poetry*

450. Match the lines with the authors.

- a. The curfew tolls the knell of parting day.  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.
- b. The vale funereal, the sad cypress gloom;  
The land of apparitions, empty shades!
- c. Wild shrieks have issued from the hollow tombs;  
Dead men have come again, and walked about;



- And the great bell has tolled, unring  
and untouched
- d. "When men my scythe and darts supply  
How great a King of Fears am I!"
1. Robert Blair      2. Thomas Parnell  
3. Thomas Grey      4. Edward Young
- Code :
- (A) a-3, b-1, c-2, d-4  
(B) a-3, b-4, c-1, d-2  
(C) a-3, b-1, c-2, d-4  
(D) a-1, b-2, c-4, d-3
451. "But though it is in terms of structure that we must describe poetry, the term structure is certainly not altogether satisfactory as a term. One means by it something far more internal than the metrical pattern, say, or than the sequence of images. The structure meant is certainly not formed in the conventional sense in which we think of form as a kind of envelope which "contains" the "content." The structure obviously is everywhere conditioned by the nature of the material which goes into the poem."
- The author is:
- (A) John Crowe Ransome  
(B) William Empson  
(C) Cleanth Brooks  
(D) I.A. Richards
452. It will be convenient at this point to introduce two definitions. In a full critical statement which states not only that an experience is valuable in certain ways, but also that it is caused by certain features in a contemplated object, the part which describes the value of the experience we shall call the critical part. That which describes the object we shall call the technical part.
- This is taken from:
- (A) *Seven Types of Ambiguity*  
(B) *The Heresy of Paraphrase*  
(C) *The Principles of Literary Criticism*  
(D) *The New Criticism*
453. The loveliest and the last,  
The bloom, whose petals nipped before they  
blew  
Died on the promise of the fruit.  
The context is:  
(A) The death of Edward Young  
(B) The death of Mary Shelley  
(C) The death of Fanny Brawne  
(D) The death of Keats
454. "Racial memory, animal instinct and poetic imagination all flow into one another with an exact sensuousness."
- Who said this about Ted Hughes?
- (A) Paul de Man  
(B) Richard Rorty  
(C) Seamus Heaney  
(D) W.H. Auden
455. "As for the having of them obnoxious to ruin; if they be of fearful natures, it may do well; but if they be stout and daring, it may precipitate their designs, and prove dangerous. As for the pulling of them down, if the affairs require it, and that it may not be done with safety suddenly, the only way is the interchange, continually, of favors and disgraces; whereby they may not know what to expect, and be, as it were, in a wood."
- This is taken from Bacon's:
- (A) Of Friendship  
(B) Of Ambition  
(C) Of Revenge  
(D) Of Love
456. "To anyone in the habit of thinking with his ears, the words 'cultural criticism' (Kulturkritik) must have an offensive ring, not merely because, like 'automobile,' they are pieced together from Latin and Greek. The words recall a flagrant contradiction. The cultural critic is not happy with civilization, to which alone he owes his discontent. He speaks as if he represented either unadulterated nature or a higher historical stage."

The Author is:

- (A) Theodor W. Adorno
- (B) Charles Baudelaire
- (C) Walter Pater
- (D) Mikhail Bakhtin

457. Find out the authors of the following extracts.

- a. "Because, if I am not mistaken, we shall have to say that about men poets and story-tellers are guilty of making the gravest misstatements when they tell us that wicked men are often happy, and the good miserable; and that injustice is profitable when undetected, but that justice is a man's own loss and another's gain-these things we shall forbid them to utter, and command them to sing and say the opposite."
- b. "Our next subject will be the style of expression. For it is not enough to know, what we ought to say; we must also say it as we ought; much help is thus afforded towards producing the right impression of a speech. The first question 'to receive attention was naturally the one that comes first naturally-how persuasion can be produced from the facts themselves. The second is how to set these facts out in language. A third would be the proper method of delivery; this is a thing that affects the success of a speech greatly; but hitherto the subject has been neglected."
- c. And first, truly, to all them that professing learning inveigh against poetry may justly be objected, that they go very near to ungratefulness, to seek to deface that which, in the noblest nations and languages that are known, hath been the first light-giver to ignorance, and first nurse, whose milk by little and little enabled them to feed afterwards of tougher know ledges.
- d. "For the second unity, which is that of place, the ancients meant by it, that the scene ought to be continued through the play, in the same place where it was

laid in the beginning; for the stage on which it is represented being but one and the same place, it is unnatural to conceive it many; and those far distant from one another."

- 1. Sidney
- 2. Dryden
- 3. Plato
- 4. Aristotle

(A) a-2, b-3, c-1, d-4

(B) a-3, b-2, c-1, d-4

(C) a-4, b-1, c-3, d-2

(D) a-3, b-4, c-1, d-2

458. Who are the Trench poets?

- 1. Siegfried Sassoon
- 2. Rupert Brooke
- 3. Issac Rosenberg
- 4. Wilfred Owen
- 5. W.H. Auden

(A) Only 1,2 and 3

(B) Only 3, 4 and 5

(C) Only 3 and 5

(D) Only 1,2,3 and 4

459. "Yo! We have heard tell of the majesty of the Speardanes, of the Folk-kings, how the princes did valorous deeds."

These lines are taken from:

- (A) Beowulf
- (B) Canterbury Tales
- (C) Caedmon's Hymn
- (D) Piers Plowman

460. Donne's poem "The Sun Rising" reveals:

- 1. His knowledge of Ancient Greek Mythology
- 2. His knowledge of Metaphysics
- 3. His knowledge of Ptolemaic system of astronomy
- 4. His knowledge of Platonic doctrine of archetypal ideas

(A) Only 1 and 2

(B) Only 2, 3 and 4

(C) Only 3 and 4

(D) Only 1, 2 and 4

461. Match I with II

- |                |    |  |
|----------------|----|--|
| I              |    | II   |
| (A) Thomas Kyd | 1. | <i>The Passionate Shepherd to His Love</i> |

- (B) Marlowe            2. *The Poetaster*  
 (C) Ben Johnson      3. *She Stoops to Conquer*  
 (D) Oliver             4. *The Spanish Tragedy*  
 Goldsmith

Code :

- (A) a-2, b-4, c-1, d-3  
 (B) a-4, b-1, c-2, d-3  
 (C) a-1, b-3, c-2, d-4  
 (D) a-4, b-1, c-2, d-3

462. Who completed Marlowe's unfinished poem "Hero and Leander"?

- (A) John Marston  
 (B) Sir Philip Sidney  
 (C) George Chapman  
 (D) Richard Marriot

463. According to Coleridge Primary Imagination is:

1. Superior to secondary imagination
2. Inferior to Secondary imagination
3. God's revelation
4. Demands no active response from the poet

Code :

- (A) Only 1, 2 and 3  
 (B) Only 2, 3 and 4  
 (C) Only 2 and 4  
 (D) Only 1 and 3

464. "Hudibras" is:

1. an English mock heroic and narrative poem
2. from the 17th century
3. written by Samuel Butler
4. from the 18th century

Code :

- (A) Only 1, 3 and 4  
 (B) Only 1 and 3  
 (C) Only 1, 2 and 3  
 (D) Only 1 and 4

465. Match I with II

- | I                     | II            |
|-----------------------|---------------|
| a. <i>The Prelude</i> | 1. T.S. Eliot |
| b. <i>Preludes</i>    | 2. Wordsworth |

- |                               |                   |
|-------------------------------|-------------------|
| c. <i>Ode On The Nativity</i> | 3. Matthew Arnold |
| d. <i>Tristram and Iscalt</i> | 4. Milton         |

Code :

- (A) a-4, b-3, c-1, d-2  
 (B) a-3, b-1, c-4, d-2  
 (C) a-3, b-2, c-1, d-4  
 (D) a-2, b-1, c-4, d-3

466. "Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colors; but at the same time it is very much straitened and confined in its operations, to the number, bulk, and distance of its particular objects."

This is taken from:

- (A) *The Study of Poetry*  
 (B) *The Salon of 1859*  
 (C) *Studies in the History of the Renaissance*  
 (D) *On the Pleasures of the Imagination*

467. Match I with II

- | I                     | II                       |
|-----------------------|--------------------------|
| a. <i>Thyrsis</i>     | 1. Elegy on John Keats   |
| b. <i>In Memoriam</i> | 2. Elegy on Hugh Clough  |
| c. <i>Adonias</i>     | 3. Elegy on Edward King  |
| d. <i>Lycidas</i>     | 4. Elegy on Henry Hallam |

Code :

- (A) a-1, b-4, c-2, d-3  
 (B) a-2, b-4, c-3, d-1  
 (C) a-3, b-1, c-4, d-1  
 (D) a-2, b-4, c-1, d-3

468. Match I with II

- | I               | II                |
|-----------------|-------------------|
| a. Autolycus    | 1. Aldous Huxley  |
| b. Mark Twain   | 2. Samuel Clemens |
| c. George Eliot | 3. Mary Ann Evans |
| d. Elia         | 4. Charles Lamb   |

Code :

- (A) a-1, b-2, c-3, d-4  
 (B) a-2, b-1, c-4, d-3  
 (C) a-3, b-2, c-1, d-4  
 (D) a-4, b-3, c-2, d-1

469. Cynewulf is :

1. one of the 12 Anglo-Saxon poets
2. an epic
3. a parody of Beowulf
4. the author of 'Juliana' and 'Elene'

Code :

- (A) Only 1  
 (B) Only 1, 2 and 3  
 (C) Only 3  
 (D) Only 1 and 4

470. "Having thus explained a few of my reasons for writing in verse, and why I have chosen subjects from common life, and endeavored to bring my language near to the real language of men, if I have been too minute in pleading my own cause, I have at the same time been treating a subject of general interest; and for this reason a few words shall be added with reference solely to these particular poems, and to some defects which will probably be found in them. I am sensible that my associations must have sometimes been particular instead of general, and that, consequently, giving to things a false importance, I may have sometimes written upon unworthy subjects; but I am less apprehensive on this account, than that my language may frequently have suffered from those arbitrary connections of feelings and ideas with particular words and phrases, from which no man can altogether protect himself."

This is taken from:

- (A) *An Essay on Criticism*  
 (B) *Preface to the Second Edition of Lyrical Ballads*  
 (C) *Biographia Literaria*  
 (D) *A Defense of Poetry*

471. According to Longinus which are the sources of sublimity that cannot be cultivated?

1. Dignity of Composition
2. Appropriate use of Figures
3. Capacity for strong emotion
4. Nobility of Diction
5. Grandeure of Thought

Code :

- (A) Only 1, 2, and 5  
 (B) Only 3 and 4  
 (C) Only 2, 4 and 5  
 (D) Only 3 and 5

472. According to S.T. Coleridge:

1. Primary imagination has the "esemplastic" power.
2. On the way to the supernatural from natural if the poet fails to carry on he ends up as a "materialist".
3. Allegory is superior to symbol.
4. Being an 'organic whole' is the quality of good poetry.

Code :

- (A) Only 2, 3 and 4  
 (B) Only 1, 2 and 3  
 (C) Only 2 and 4  
 (D) 1, 2, 3 and 4

473. Who translated the "Seafarer"?

- (A) A.L. Tennyson  
 (B) Ezra Pound  
 (C) T.S. Eliot  
 (D) Sylvia Plath

474. Marlowe's tragedies are:

- (A) tragedies of noble men  
 (B) love tragedies  
 (C) one-man tragedies  
 (D) revenge plays

475. Who coined the phrase, "Marlowe's mighty line"?
- (A) Ben Jonson  
(B) Samuel Johnson  
(C) R.L. Stevenson  
(D) Richard Steele
476. Out of the four chief dialects that flourished in the pre-Chaucerian period, the one that became the standard English in Chaucer's time is:
- (A) the Northern  
(B) the East-Midland  
(C) the West-Midland  
(D) the Southern
477. Which of the following statements is incorrect regarding medieval literature?
- (A) Allegory was frequent and usual  
(B) The dream-vision convention was prevalent  
(C) Chaucer exploited the dream-vision convention in *The Canterbury Tales*.  
(D) There was often an undercurrent of moral and dialectic strain.
478. In *Prologue and Canterbury Tales* Chaucer employed the
- (A) Ottawa Rhyme (B) Rhyme Royal  
(C) Heroic Couplet (D) Both A and C
479. Chaucer has been criticized for presenting an incomplete picture of his times, because
- (A) he overemphasizes the rights of the lower class  
(B) he exaggerates the courtly benevolence  
(C) he writes for the court and cultivated classes and neglects the suffering of the poor  
(D) he supports the Lollard and the Peasant Revolution too fervently
480. Which of the following are correctly matched?
- |                      |                         |
|----------------------|-------------------------|
| a. Captain Singleton | 1. a sailor             |
| b. Moll Flanders     | 2. a prostitute         |
| c. Colonel Jack      | 3. a valiant<br>solider |
| d. Cavalier          | 4. a prince             |
- Code :
- (A) Only a-1 and b-2  
(B) Only b-2  
(C) Only c-3 and d-4  
(D) Only d-4
481. " Lunatics, lovers, and poets all are ruled by their overactive imaginations. " These words of Shakespeare are taken from:
- (A) *Love's Labor Lost*  
(B) *Hamlet*  
(C) *Henry IV*  
(D) *Midsummer Night's Dream*
482. An author sums up the human condition thus, "human life is everywhere a state, in which much is to be endured and little to be enjoyed" Who said this and where?
- (A) Alexander Pope - *Essay on Man*  
(B) Oliver Goldsmith - *The Vicar of Wakefield*  
(C) Albert Camus - *The Stranger*  
(D) Dr. Johnson – *Rasselas*
483. "Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, "tradition" should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labor."
- (A) T.S.Eliot  
(B) Alexander Pope  
(C) P.B. Shelley  
(D) Matthew Arnold
484. "... the error of evaluating a poem by its effects—especially its emotional effects—upon the reader" is:
- (A) Affective Fallacy  
(B) Intentional Fallacy  
(C) Both A and B  
(D) Pathetic Fallacy

485. Match I with II

- | I                     | II  |
|-----------------------|---|
| a. Robert Penn Warren | 1. <i>Ode to the Confederate Dead</i>         |
| b. Allen Tate         | 2. <i>Understanding Poetry</i>                |
| c. John Crowe Ransom  | 3. <i>Literary Criticism: A Short History</i> |
| d. W.K. Wimsatt       | 4. <i>The New Criticism</i>                   |

Code :

- (A) a-4, b-3, c-1, d-2  
 (B) a-2, b-4, c-3, d-1  
 (C) a-2, b-1, c-4, d-3  
 (D) a-1, d-4, c-2, d-3

486. Marlowe's all four great tragedies share two features in common. Which are they?

1. Magic Realism
2. Theme of overreaching
3. Blank Verse
4. Romantic presentation

Code :

- (A) Only 1, 2 and 3  
 (B) Only 3 and 4  
 (C) Only 2, 3 and 4  
 (D) Only 2 and 3

487. Who said that the writer should be "outside the whale", because otherwise, the state or society could swallow the writer up, as the whale had swallowed Jonah.

- (A) Andrew Marvell  
 (B) S.T. Coleridge  
 (C) T.S. Eliot  
 (D) George Orwell

488. "I have used similitude." Who said this about his which work?

- (A) Thomas Hobbes about 'Leviathan'.  
 (B) Bunyan about 'The Pilgrim's Progress'  
 (C) Milton about 'Paradise Lost'  
 (D) Alexander Pope about 'The Dunciad'

489. Which of the following is wrong?

- (A) Jonathan Swift—A Modest Proposal—Pamphlet—1728

(B) Samuel Johnson—The Vanity of Human Wishes—Imitation of Juvenal's 10th satire

(C) Robinson Crusoe—Friday—Colonialism

(D) Henry Feilding—Tom Jones—Story of a foundling

490. The two gentlemen in the Two Gentlemen of Verona are

- (A) Douglas and Calvin  
 (B) Valentine and Protons  
 (C) Henry Bailey and Davenant  
 (D) Lovelace and Herrick

491. Who popularized the inductive method for arriving at a conclusion through his *Novum Organum*?

- (A) Ben Jonson  
 (B) Francis Bacon  
 (C) Addison and Steele  
 (D) Dr. Johnson

492. Thomas Hardy's life and career are obliquely depicted in:

- (A) *The Return of the Native*  
 (B) *Jude the Obscure*  
 (C) *Tess of the d'Urbervilles*  
 (D) *The Mayor of Casterbridge*

493. Which of the following statements is/are wrong based on the novel "Heart of Darkness"?

1. Kurtz pretends to be mad
2. The novel opens on the mouth of the Thames.
3. Marlow is the hero-narrator of the tale
4. Chinu Achebe denounced this novel as "bloody racist".

Code :

- (A) Only 1  
 (B) Only 2  
 (C) Only 3 and 4  
 (D) Only 4

494. "The humblest craftsman over near the Aemilian school will model fingernails and imitate waving hair in bronze; but the total work will be unhappy because he does not

know how to represent it as a unified whole. I should no more wish to be like him, if I desired to compose something, than to be praised for my dark hair and eyes and yet go through life with my nose turned awry. You who write, take a subject equal to your powers, and consider at length how much your shoulders can bear. Neither proper words nor lucid order will be lacking to the writer who chooses a subject within his powers. The excellence and charm of the arrangement, I believe, consists in the ability to say only what needs to be said at the time, deferring or omitting many points for the moment. The author of the long-promised poem must accept and reject as he proceeds."

Horace here:

- (A) Gives advice
- (B) Criticises
- (C) Evaluates
- (D) Inspires

495. Read the following statement and the reason given for it. Choose the right response.

**Assertion (A)** : *Gulliver's Travels* earned Jonathan Swift the bad name of being a misanthrope.

**Reason (R)** : Swift in the novel was neutral to the image of man.

- (A) Both (A) and (R) are true, and (R) is the correct explanation.
- (B) Both (A) and (R) are true, but (R) is not the correct explanation.
- (C) (A) is true, but (R) is false.
- (D) (A) is false, but (R) is true.

496. "I had not a dispute but a disquisition with Dilke on various subjects; several things dovetailed in my mind, and at once it struck me what quality went to form a man of achievement especially in literature and which Shakespeare possessed so enormously-I mean negative capability, that is when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason-Coleridge, for instance, would let go by a

fine isolated verisimilitude caught from the penetralium of mystery, from being incapable of remaining content with half-knowledge."

This is taken:

- (A) from Letter to Benjamin Bailey.
- (A) from Letter to George and Thomas Keats.
- (B) from Letter to John Taylor .
- (C) from Letter to Richard Woodhouse.

497. **Assertion (A)** : "Tam O' Shanter" by John Clare is about the experience of an ordinary human being and became quite popular during that time.

**Reason (R)** : John Clare, having suffered bouts of madness, could really feel for the misery of common man.

In the context of the two statements, which of the following is correct ?

- (A) Both (A) and (R) are true and (R) explains (A).
- (B) Both (A) and (R) are true, but (R) does not explain (A).
- (C) (A) is true but (R) is false.
- (D) (A) is false but (R) is true.

498. Or, after dark, will dubious women come  
To make their children touch a particular stone;

Pick simples for a cancer; or on some  
Advised night see walking a dead one?  
Power of some sort will go on  
In games, in riddles, seemingly at random;  
But superstition, like belief, must die,  
And what remains when disbelief has gone?

This is taken from Philip Larkin's

- (A) *The Less Deceived*
- (B) *An Arundel Tomb*
- (C) *Church Going*
- (D) *Toads*

499. Which of the following statements in the context of Virgil's *Aenid* is not correct?

- (A) Goddess Juno persuades the wind God, Aeolus, to bring on a storm and scatter the Trojan fleet.



- (B) God Neptune is persuaded by Venus to intervene and quell the storm.
- (C) Fido Achaetes was faithful follower of Aeneas
- (D) Dido, the Tyrian princess, does not accord a hospitable welcome to Aeneas
500. In Homer's *Iliad* Achilles refuses to take further part in a war. Which of the following may be the cause for it?
- (A) Achilles felt tired
- (B) Agamemnon, the commander-in-chief of the Achaean Army had seized Briseis, the slave concubine of Achilles
- (C) Achilles knew that the army was very strong
- (D) none of the above
501. In the context of Homer's *Odyssey* which of the following statements is not correct?
- (A) the *Iliad* and the *Odyssey* are epics describing the exploits of the heroes Achilles and Odysseus. But no attempt is made to tell everything about these heroes.
- (B) One specific action in the life of Odysseus is taken as the theme or subject
- (C) In *Odyssey* the homecoming of Odysseus after the fall of Troy is the theme
- (D) Odysseus does not possess enough courage to endure his manifold difficulties.
502. In the context of Aeschylus' *Agamemnon* which of the following statement is true?
- (A) Agamemnon was the king of Argos. He married Clytemnestra and was elected commander of the Greek Host that went to Troy to recover Helen
- (B) Helen was the wife of Agamemnon's brother Menelaus
- (C) Helen was carried off by Paris
- (D) All the above statements are true
503. In the context of Sophocles *Oedipus, the King* which of the following statements may be true?
- (A) Oedipus was the son of Laius, king of Thebes and Jocasta
- (B) Oedipus' father was informed by an oracle that he must perish at his son's hands
- (C) in ignorance of his parentage, Oedipus slew his father and married his mother, Jocasta
- (D) all the above statements may be true
504. In the tragedy *Antigone* what may be called the tragic flaw in the character of Antigone?
- (A) she was over-ambitious like Macbeth
- (B) she was too suspicious like Othello
- (C) Antigone's tragic flaw lies in an uncalled for insolence towards civil authority, her determination not merely to do her duty for her brother but also to be put to death for it
- (D) she had a hesitant nature
505. What is the meaning of the word 'testament'?
- (A) The word 'testament' comes from the Latin, and is a translation of the Greek word meaning covenant
- (B) The word 'testament' comes from the Greek language and it means a religious story
- (C) The word 'testament' means words of God
- (D) None of the above
506. Which of the following statements may be correct?
- (A) Koine language reflects the influence of Aramaic, the language that was the common tongue of the Palestinian Jews and which Jesus himself employed
- (B) "Revelation" is the first book in *The Bible*
- (C) Jesus Christ is the author of *The New Testament*.
- (D) None of the above
507. Which of the following statements is correct in the context of More's *Utopia*?
- (A) All the cities in *Utopia* are built on the same plan and are of about the same size

- (B) the streets are very dirty, not well-drained
- (C) the houses are built without any planning
- (D) in *Utopia* nobody is required to work on the farms or in trade
508. How "The Bridge" acquired such great significance for Hart Crane?
- (A) the greatest suspension Brooklyn bridge was an engineering feat and for Crane it became a symbol of integration between machine and man, past and present
- (B) a myth which made Absolute intelligible to Americans
- (C) logo of a new dawn
- (D) embodiment of an exile's quest
509. Which of the following incidents have not been mentioned in Tolstoy's *War and Peace*?
- (A) Napoleon had been proclaimed Emperor of the French
- (B) Napoleon had annexed Genoa, seized Hanover from the British
- (C) England was Napoleon's enemy
- (D) Russia was friend of Napoleon
510. Which of the following statements may not be true about Tolstoy's *War and Peace*?
- (A) the scene shifts continually, from one family to another from a scintillating ball to a quiet conversation between two people, from love affairs to hunting scenes
- (B) the novel is full of apparently disjointed scenes all taking place in the interlocking aristocratic circles
- (C) the plot of the novel is loose and complex. It creates a facsimile of real life: its untidiness its disjointedness, its extreme variety, its crowd of struggling, lonely human beings and its seemingly lack of purpose
- (D) the novel is very compact. The plot of the novel is organic. There is a causal relationship between the incidents of the novel
511. Which of the following sentences may be an extract from Machiavelli's *The Princes*?
- (A) the truly capable ruler must combine the qualities of the lion and the fox, striving to be as brave as the one and as crafty as the other
- (B) now the Lord had said unto Abraham get thee out of the country and from thy kindred and from thy father's house unto land that I will show thee
- (C) Ful wel she sang the services divine, Entuned in her nose ful seemly; And French she spake ful faire and sweetly
- (D) none of these
512. *The Prince* advocates that
- (A) a state should run strictly on the principles of truth and non-violence
- (B) a state is free to do anything necessary to strengthen itself
- (C) a state should perish but never adopt unfair means even though the unfair means may be for the welfare of the state
- (D) none of these
513. Which of the following statements may be true in the context of Maupassant's *Pierre Et Jean*?
- (A) Madame Rosenilly is a neighbour of Monsieur Roland
- (B) Monsieur Marechal of Paris is a former friend of the Rolands
- (C) Monsieur Marechal has died and has left all his money to Jean
- (D) all the above statements are true
514. In Maupassant's *Pierre Et Jean* what was the suspicion in the mind of Pierre?
- (A) his younger brother Jean was conspiring to kill him
- (B) his younger brother Jean was conspiring to kill him
- (C) his younger brother was not his father's son
- (D) none of these

515. In the context of Cervantes's *Don Quixote* which of the following statements may be true?
- (A) Don Quixote had decided to become a great philosopher and preacher
  - (B) Don Quixote was moving about here and there to preach his religious beliefs
  - (C) Don Quixote had decided to become a knight-errant, He would travel the globe in shining armour, mounted on a steed, in search of adventure
  - (D) none of these
516. Which of the following, statements may be true in the context of Cervantes' *Don Quixote*?
- (A) Don Quixote is one of the most pathetic, laughable and lovable characters in all fiction
  - (B) Don Quixote would travel the globe in shining armour, mounted on a mettlesome steed, in search of adventure righting wrongs rescuing maids in distress
  - (C) in Don Quixote adventure succeeds adventure and in almost all of the them Quixote is the loser
  - (D) all the above statements may be true
517. Which of the following statements is true about Pasternak's *Doctor Zhivago*?
- (A) the novel gives an account of the Crimean War
  - (B) the novel presents a graphic panorama of life in Russia during the Russian Revolution, the Provisional Government and the Civil War
  - (C) the novel presents the discoveries of a scientist Doctor Zhivago
  - (D) none of these
518. The main thread of *Doctor Zhivago* is provided by
- (A) the political events during the Russian Revolution and after it
  - (B) the private world of two characters—Yuri Zhivago and Larissa Guishar
  - (C) the story of the two characters—Yuri Zhivago and Larissa Guishar runs parallel to and is influenced by political events of the Russian revolution
  - (D) none of these
519. In the context of Synge's *The Playboy of the Western World* which of the following statements may be correct?
- (A) Christy is a young weakling who flees away to an isolated public house after a family quarrel
  - (B) Christy is accepted as a dashing figure by all the country folk, on the basis of his boast that he had just killed his father
  - (C) Christy becomes the local hero, centre of female admiration and attention, especially pursued by a widow
  - (D) all the above statements are correct
520. Which of the following statements in Synge's *The Playboy of the Western World* may not be true?
- (A) Christy said that he had killed his father, but his father appeared alive
  - (B) Christy had killed his father
  - (C) Christy was engaged to Pegeen
  - (D) Mahon, Christy's father, is proud to be led off by the son who has become a man
521. Which of the following statements may be true in the context of Dante's *The Divine Comedy*?
- (A) *The Divine Comedy* is a description of the Trojan War
  - (B) *The Divine Comedy* is a description of heaven, hell and purgatory
  - (C) *The Divine Comedy* is a mock epic presenting the war between man and woman
  - (D) *The Divine Comedy* is a mock epic presenting the war between man and women
522. *Gone with the Wind* shows
- (A) futility of romantic love
  - (B) how true love is nearby while one struggles to find it elsewhere as scarlet realized that Rhett was her true love while she thought it to be Ashley

- (C) human relationship is supreme  
(D) romantic love completes the mission of life
523. What happens after Wang Lung's death in *The Good Earth*?  
(A) the sons remain wealthy and powerful through inheritance  
(B) the sons divorce their lives from the soil and lose their pre-eminence for they lacked the vigour and intensity  
(C) the sons join other ways of livelihood and lose contact with reality  
(D) the good earth is neglected
524. *Lolita* became famous because  
(A) it presents an unusual sexual story  
(B) it presents a story of a mature man's sexual fantasy – which attracts as well as repels  
(C) it tells of Humbert seducing his own step daughter  
(D) a unique story of love and sex between 13 year old girl and her step father of 56 years
525. What happens in *A Doll's House* (1879)?  
(A) a woman declares independence  
(B) Nora awakens to her responsibility and leaves her husband to be herself  
(C) it deals with woman emancipation  
(D) new-world order
526. What is God's plan for man in *Faust*?  
(A) man may be tempted and beguiled but he cannot be misled forever because he retains the instinct for the one true divine way  
(B) man errs  
(C) man falls but is capable of arising  
(D) man created in the image of God, so basically he is good
527. *The Wild Duck* is based on  
(A) the idea of a wild a goose chase  
(B) the legend that when a wild duck is wounded it does not return to the flock but dives deep and fastens itself to seaweed  
(C) the belief that a wild duck can never be tamed or caged  
(D) the spirit of wilderness, freedom



## ANSWERS

- |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| 1. (A)   | 2. (B)   | 3. (D)   | 4. (C)   | 5. (A)   | 6. (C)   | 7. (D)   | 8. (B)   | 9. (C)   | 10. (C)  |
| 11. (A)  | 12. (B)  | 13. (B)  | 14. (D)  | 15. (C)  | 16. (B)  | 17. (A)  | 18. (B)  | 19. (D)  | 20. (B)  |
| 21. (A)  | 22. (C)  | 23. (C)  | 24. (C)  | 25. (D)  | 26. (D)  | 27. (D)  | 28. (A)  | 29. (C)  | 30. (A)  |
| 31. (D)  | 32. (C)  | 33. (A)  | 34. (B)  | 35. (D)  | 36. (C)  | 37. (B)  | 38. (D)  | 39. (B)  | 40. (C)  |
| 41. (B)  | 42. (D)  | 43. (D)  | 44. (A)  | 45. (D)  | 46. (D)  | 47. (D)  | 48. (B)  | 49. (D)  | 50. (C)  |
| 51. (C)  | 52. (D)  | 53. (A)  | 54. (B)  | 55. (B)  | 56. (C)  | 57. (D)  | 58. (D)  | 59. (A)  | 60. (D)  |
| 61. (D)  | 62. (B)  | 63. (B)  | 64. (D)  | 65. (A)  | 66. (B)  | 67. (D)  | 68. (C)  | 69. (A)  | 70. (D)  |
| 71. (C)  | 72. (A)  | 73. (C)  | 74. (B)  | 75. (A)  | 76. (D)  | 77. (D)  | 78. (A)  | 79. (B)  | 80. (A)  |
| 81. (C)  | 82. (D)  | 83. (B)  | 84. (D)  | 85. (B)  | 86. (C)  | 87. (D)  | 88. (D)  | 89. (B)  | 90. (C)  |
| 91. (C)  | 92. (B)  | 93. (C)  | 94. (A)  | 95. (D)  | 96. (D)  | 97. (B)  | 98. (D)  | 99. (A)  | 100. (D) |
| 101. (C) | 102. (C) | 103. (D) | 104. (A) | 105. (D) | 106. (C) | 107. (B) | 108. (D) | 109. (C) | 110. (C) |
| 111. (A) | 112. (C) | 113. (D) | 114. (D) | 115. (C) | 116. (C) | 117. (A) | 118. (A) | 119. (A) | 120. (A) |
| 121. (B) | 122. (C) | 123. (D) | 124. (A) | 125. (B) | 126. (A) | 127. (D) | 128. (D) | 129. (D) | 130. (D) |
| 131. (C) | 132. (C) | 133. (B) | 134. (A) | 135. (B) | 136. (D) | 137. (C) | 138. (A) | 139. (D) | 140. (B) |
| 141. (D) | 142. (B) | 143. (D) | 144. (C) | 145. (D) | 146. (D) | 147. (D) | 148. (D) | 149. (D) | 150. (A) |

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151. (C)	152. (A)	153. (B)	154. (D)	155. (A)	156. (A)	157. (C)	158. (A)	159. (D)	160. (A)
161. (C)	162. (B)	163. (B)	164. (B)	165. (B)	166. (D)	167. (B)	168. (A)	169. (A)	170. (C)
171. (C)	172. (B)	173. (D)	174. (C)	175. (A)	176. (D)	177. (B)	178. (C)	179. (D)	180. (B)
181. (A)	182. (C)	183. (B)	184. (B)	185. (A)	186. (B)	187. (B)	188. (B)	189. (D)	190. (D)
191. (C)	192. (C)	193. (A)	194. (C)	195. (A)	196. (A)	197. (B)	198. (B)	199. (D)	200. (C)
201. (D)	202. (B)	203. (B)	204. (D)	205. (B)	206. (A)	207. (D)	208. (C)	209. (D)	210. (A)
211. (C)	212. (D)	213. (C)	214. (A)	215. (C)	216. (A)	217. (B)	218. (A)	219. (B)	220. (C)
221. (A)	222. (A)	223. (D)	224. (C)	225. (A)	226. (D)	227. (A)	228. (C)	229. (A)	230. (D)
231. (C)	232. (B)	233. (B)	234. (A)	235. (D)	236. (B)	237. (C)	238. (C)	239. (A)	240. (B)
241. (A)	242. (C)	243. (C)	244. (A)	245. (B)	246. (B)	247. (C)	248. (A)	249. (D)	250. (D)
251. (A)	252. (A)	253. (A)	254. (B)	255. (D)	256. (B)	257. (B)	258. (A)	259. (D)	260. (A)
261. (C)	262. (C)	263. (B)	264. (C)	265. (A)	266. (C)	267. (A)	268. (B)	269. (C)	270. (A)
271. (C)	272. (B)	273. (A)	274. (C)	275. (B)	276. (C)	277. (D)	278. (B)	279. (A)	280. (C)
281. (A)	282. (C)	283. (A)	284. (D)	285. (A)	286. (D)	287. (C)	288. (D)	289. (A)	290. (B)
291. (D)	292. (D)	293. (A)	294. (D)	295. (C)	296. (C)	297. (B)	298. (C)	299. (D)	300. (B)
301. (A)	302. (D)	303. (D)	304. (C)	305. (A)	306. (B)	307. (D)	308. (D)	309. (C)	310. (B)
311. (B)	312. (C)	313. (B)	314. (C)	315. (D)	316. (A)	317. (D)	318. (B)	319. (C)	320. (A)
321. (A)	322. (B)	323. (A)	324. (D)	325. (B)	326. (B)	327. (D)	328. (C)	329. (B)	330. (B)
331. (A)	332. (C)	333. (B)	334. (B)	335. (C)	336. (B)	337. (D)	338. (B)	339. (B)	340. (A)
341. (C)	342. (D)	343. (C)	344. (B)	345. (D)	346. (A)	347. (C)	348. (B)	349. (D)	350. (D)
351. (B)	352. (A)	353. (C)	354. (D)	355. (A)	356. (A)	357. (A)	358. (B)	359. (A)	360. (B)
361. (A)	362. (A)	363. (D)	364. (B)	365. (C)	366. (D)	367. (B)	368. (C)	369. (B)	370. (D)
371. (C)	372. (A)	373. (C)	374. (B)	375. (A)	376. (B)	377. (C)	378. (A)	379. (C)	380. (B)
381. (A)	382. (C)	383. (A)	384. (B)	385. (A)	386. (A)	387. (C)	388. (C)	389. (D)	390. (B)
391. (D)	392. (A)	393. (B)	394. (A)	395. (C)	396. (A)	397. (B)	398. (C)	399. (D)	400. (D)
401. (C)	402. (A)	403. (A)	404. (A)	405. (C)	406. (A)	407. (B)	408. (A)	409. (B)	410. (C)
411. (A)	412. (B)	413. (C)	414. (A)	415. (D)	416. (B)	417. (C)	418. (D)	419. (A)	420. (A)
421. (A)	422. (C)	423. (B)	424. (D)	425. (A)	426. (D)	427. (A)	428. (D)	429. (C)	430. (C)
431. (D)	432. (A)	433. (B)	434. (C)	435. (D)	436. (C)	437. (A)	438. (B)	439. (A)	440. (B)
441. (B)	442. (A)	443. (A)	444. (D)	445. (D)	446. (B)	447. (C)	448. (C)	449. (D)	450. (B)
451. (C)	452. (C)	453. (D)	454. (C)	455. (B)	456. (A)	457. (D)	458. (D)	459. (A)	460. (C)
461. (B)	462. (C)	463. (B)	464. (C)	465. (D)	466. (D)	467. (D)	468. (A)	469. (D)	470. (B)
471. (D)	472. (C)	473. (B)	474. (C)	475. (B)	476. (B)	477. (C)	478. (C)	479. (C)	480. (A)
481. (D)	482. (D)	483. (A)	484. (A)	485. (C)	486. (D)	487. (D)	488. (B)	489. (A)	490. (B)
491. (B)	492. (B)	493. (A)	494. (A)	495. (B)	496. (B)	497. (B)	498. (C)	499. (D)	500. (B)
501. (D)	502. (D)	503. (D)	504. (C)	505. (A)	506. (A)	507. (A)	508. (A)	509. (D)	510. (D)
511. (A)	512. (B)	513. (D)	514. (C)	515. (C)	516. (D)	517. (B)	518. (C)	519. (D)	520. (B)
521. (C)	522. (B)	523. (B)	524. (B)	525. (B)	526. (A)	527. (B)			

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# REVISED PATTERN

## MODEL PAPER-1

Note : This paper contains hundred (100) Objective type questions, each question carrying two (2) marks. Attempt all of them.

- A classical influence on *Ben Jonson's Volpone* is  
(A) Juvenal (B) Aristophanes  
(C) Plautus (D) Terence
- Kipling's "The White Man's Burden" is addressed to  
(A) The American imperial mission in the Philippines.  
(B) The Belgian colonial expansion in the Congo.  
(C) The British Imperial presence in Nigeria.  
(D) The British colonial entry into Afghanistan.
- Poetry: A Magazine of Verse* was founded by Harriet Monroe in  
(A) 1922 (B) 1920  
(C) 1918 (D) 1912
- Who among the following was Geoffrey Chaucer's contemporary?  
(A) Thomas Chatterton  
(B) John Gower  
(C) Thomas Shadwell  
(D) John Gay
- Which of the following is NOT written by Walter Scott?  
(A) *Ivanhoe*  
(B) *Lady of the Lake*  
(C) *Heart of Midlothian*  
(D) *The English Mail Coach*
- "Provincializing Europe" is a concept propounded by  
(A) Edward Said  
(B) Paul Gilroy  
(C) Abdul R. Gurnah  
(D) Dipesh Chakravarty
- The earliest tract on feminism is  
(A) Simone de Beauvoir's *The Second Sex*  
(B) Virginia Woolf's *A Room of One's Own*  
(C) Mary Wollstonecraft's *A Vindication of the Rights of Woman*  
(D) Mary Astell's *A Serious Proposal to the Ladies*
- Match the imaginary location with its creator:
  - Emily Bronte
  - Thomas Hardy
  - Lowood Parsonage
  - Charles Dickens
  - Wessex
  - Egdon Heath
  - Coketown
  - Charlotte Bronte(A) 1-7 2-5 4-6 3-8  
(B) 1-6 2-5 3-8 4-7  
(C) 1-5 2-6 3-8 4-7  
(D) 2-5 1-7 3-4 6-8
- Which Chaucerian text parodies Dante's *The Divine Comedy*?  
(A) *The Canterbury Tales*  
(B) *The Book of the Duchess*  
(C) *The House of Fame*  
(D) *Legend of Good Women*
- Essays of Elia* was published in  
(A) 1800 (B) 1823  
(C) 1827 (D) 1850





24. Ben Jonson's comedies are  
 (A) *Volpone*, *Bartholomew Fair*, *The Shoemaker's Holiday*  
 (B) *Volpone*, *The Alchemist*, *Epicoene*  
 (C) *Volpone*, *The Alchemist*, *The Knight of the Burning Pestle*  
 (D) *Volpone*, *Epicoene*, *The Shoemaker's Holiday*
25. What is 'L' Allegro's companion piece called?  
 (A) *Lamia* (B) *Hyperion*  
 (C) *Il Penseroso* (D) *Thyrsis*
26. Match the character with the novel :  
 1. Caddy  
 2. Lennie  
 3. Jake Barnes  
 4. Tommy Wilhelm  
 5. *The Sound and the Fury* 6. *Of Mice and Men*  
 7. *The Sun Also Rises* 8. *Seize the Day*
- Codes :**  
 (A) 1-5 2-6 3-7 4-8 (B) 2-7 1-8 3-5 4-6  
 (C) 3-5 4-6 2-8 1-7 (D) 4-5 3-8 2-7 1-8
27. Who among the following writers belonged to the American Beat Movement?  
 (A) Allen Ginsberg (B) Mark Beard  
 (C) Isaac McCasliih (D) Charles Beard
28. "The Lost Generation" is a name applied to the disillusioned intellectuals and aesthetes of the years following the First World War. Who called them "The Lost Generation" ?  
 (A) H.L. Mencken (B) Willa Cather  
 (C) Jack London (D) Gertrude Stein
29. Hyperbole is  
 1. an extravagant exaggeration  
 2. a racist slur  
 3. a metrical skill  
 4. a figure of speech  
 (A) 1 is correct  
 (B) 1 and 4 are correct  
 (C) 1 and 3 are correct  
 (D) 3 is correct
30. "Imagined Communities" is a concept propounded by  
 (A) Benedict Anderson  
 (B) Homi Bhabha  
 (C) Aijaz Ahmed  
 (D) Partha Chatterjee
31. The New Historicists include  
 (A) Greenblatt, Showalter, Montrose  
 (B) Greenblatt, Sinfield, Butler  
 (C) Greenblatt, Montrose, Goldberg  
 (D) Williams, Greenblatt, Belsey
32. Wallace Stevens' "The Man with the Blue Guitar" may be linked to the work of the following artist :  
 (A) Modigliani (B) Chagall  
 (C) Picasso (D) Cezanne
33. The author of *Gender Trouble* is  
 (A) Elaine Showalter  
 (B) Helene Cixous  
 (C) Michele Barrett  
 (D) Judith Butler
34. The structural analysis of signs was practised by  
 (A) Michel Foucault  
 (B) Jacques Lacan  
 (C) Julia Kristeva  
 (D) Roland Barthes
35. Which of the following is a spoof of a Gothic novel?  
 (A) *Frankenstein*  
 (B) *Northanger Abbey*  
 (C) *Castle of Otranto*  
 (D) *Mysteries of Udolfo*
36. The "madwoman in the attic" is a specific reference to  
 (A) The narrator of "Goblin Market"  
 (B) Augusta Egg's 1858 narrative painting  
 (C) The Heroine of *The Yellow Wallpaper*  
 (D) Bertha Mason of *Jane Eyre*
37. "Recessional : A Victorian Ode", Kipling's well-known poem,  
 I. laments the end of an Era

- II. marks a new commitment to scientific knowledge
- III. expresses the sincerity of his religious devotion
- IV. was occasioned by Queen Victoria's 1897 Jubilee Celebration
- The correct combination for the statement, according to the code, is
- (A) I, II and III are correct.  
 (B) III and IV are correct.  
 (C) I and IV are correct.  
 (D) I, III and IV are correct.
38. What is the correct chronological sequence of the following ?
- (A) *Moll Flanders*, *Pamela*, *Joseph Andrews*, *Tristram Shandy*  
 (B) *Joseph Andrews*, *Tristram Shandy*, *Pamela*, *Moll Flanders*  
 (C) *Tristram Shandy*, *Moll Flanders*, *Pamela*, *Joseph Andrews*  
 (D) *Pamela*, *Moll Flanders*, *Joseph Andrews*, *Tristram Shandy*
39. "How can what an Englishman believes be heresy? It is a contradiction in terms." This means
1. An Englishman does not know what heresy is.
  2. An Englishman has no beliefs.
  3. And, therefore, there is no question of his heresy.
  4. And, therefore, there cannot be any question of his acting his beliefs.
- (A) 1 and 4 are correct  
 (B) 2 and 1 are correct  
 (C) 1 and 3 are correct  
 (D) 2 and 4 are correct
40. Which of the following is an essentially Freudian concept ?
- (A) Archetype (B) The Uncanny  
 (C) The Absurd  
 (D) The Imaginary
41. He wrote an essay called "Conrad's Darkness" where he praises the earlier writer for offering him a vision of the world's "half-made societies". Identify the writer.
- (A) Chinua Achebe  
 (B) V.S. Naipaul  
 (C) Salman Rushdie  
 (D) Ngugi wa Thiongo
42. "Magic Realism" is closely associated with
- (A) Italo Calvino  
 (B) Gabriel Garcia Marquez  
 (C) Anita Desai  
 (D) Rohinton Mistry
43. Who among the following combines anthropology, history and fiction ?
- (A) Kamala Markandya  
 (B) Mulk Raj Anand  
 (C) Upmanyu Chatterjee  
 (D) Amitav Ghosh
44. Which of the following is NOT a Partition novel ?
- (A) *Train to Pakistan*  
 (B) *Sunlight on a Broken Column*  
 (C) *The Shadow Lines*  
 (D) *In Custody*
45. Which of the following options is correct ?
- (i) Transcendentalism was a philosophical and literary movement.
  - (ii) It flourished in the Southern States of America in the 19th century.
  - (iii) It was a reaction against 18th century rationalism and the skeptical philosophy of Locke.
  - (iv) Among the major texts of Transcendentalist thought are the essays of Emerson, Thoreau's *Walden* and the writings of Margaret Fuller.
- (A) (i) and (iv) are correct.  
 (B) (ii) and (iii) are correct.  
 (C) (iii) and (iv) are correct.  
 (D) (iv) is correct.
- Read the following passage carefully, and select the right answers from the alternatives given below in the question 46 to 50 :*
- It would be more accurate to say that discourse, rather than language, plays a crucial part

in structuring our experience. The whole idea of 'language' is something of a fiction : what we normally refer to as 'language' can more realistically be seen as heterogeneous collection of discourses. Each of us has access to a range of discourses, and it is these different discourses which give us access to, or enable us to perform, different 'selves'. A discourse can be conceptualized as a 'system of statements which cohere around common meanings and values'. So, for example, in contemporary Britain there are discourses which can be labelled 'conservative' – that is, discourses which emphasize values and meanings where the status quo is cherished : and there are discourses which can be labelled 'patriarchal' – that is, discourses which emphasize meanings and values which assume the superiority of males. Dominant discourses such as these appear 'natural' : they are powerful precisely because they are able to make invisible the fact that they are just one among many different discourses.

Theorizing language in this way is still new in linguistics (to the extent that many linguists would not regard analysis in terms of discourses as being part of linguistics). One of the advantages of talking about discourses rather than about language is that the concept 'discourse' acknowledges the value-laden nature of language. There is no neutral discourse : whenever we speak we have to choose between different systems of meaning, different sets of values. This process allows us to show how language is implicated in our construction of different 'selves' : different discourses position us in different ways in relation to the world.

46. Which of the following is True in the light of this passage ?
- Language is inaccurate.
  - Discourse is accurate.
  - Language comprises discourse.
  - Discourse comprises language.
47. What words/phrases suggest the *plurality* of discourse in this passage ?
- different selves
  - range
  - system of statements
  - heterogeneous collection
- (A) II and IV                      (B) II and III  
(C) III and IV                    (D) I
48. Having called language "something of a fiction", how does the author suggest its opposite ?
- By using the phrase
- conceptualized as a system
  - more accurate to say
  - range of discourses
  - more realistically be seen
49. Which among the following statements is NOT true ?
- Conservative discourses plead for the status quo.
  - Patriarchal discourses privilege male values.
  - Dominant discourses are natural.
  - Dominant discourses seem natural.
50. What does this passage plead for ?
- Theorizing language in a new way.
  - Theorizing language in terms of discourses.
  - Studying language as discourse.
  - Studying discourse as language.
51. The epithet "a comic epic in prose" is best applied to
- Richardson's *Pamela*
  - Sterne's *A Sentimental Journey*
  - Fielding's *Tom Jones*
  - Defoe's *Robinson Crusoe*
52. Muriel Spark has written a dystopian novel called
- Memento Mori*
  - The Prime of Miss Jean Brodie*
  - Robinson*
  - The Ballad of Peckham Rye*
53. Samuel Butler's *Erewhon* is an example of
- Feminist Literature
  - Utopian Literature
  - War Literature
  - Famine Literature

54. The line "moments of unageing intellect" occurs in Yeats's  
 (A) Byzantium  
 (B) Among School Children  
 (C) Sailing to Byzantium  
 (D) The Circus Animals' Desertion
55. In his 1817 review of Coleridge's *Biographia Literaria*, Francis Jeffrey grouped the following poets together as the 'Lake School of Poets':  
 (A) Keats, Wordsworth and Coleridge  
 (B) Wordsworth, Byron and Coleridge  
 (C) Blake, Wordsworth and Coleridge  
 (D) Wordsworth, Coleridge and Southey
56. Which of the following novels is not by Patrick White?  
 (A) *The Vivisector*  
 (B) *The Tree of Man*  
 (C) *Voss*  
 (D) *Oscar and Lucinda*
57. The famous line "... where ignorant armies clash by night" is taken from a poem by  
 (A) Wilfred Owen  
 (B) W.H. Auden  
 (C) Siegfried Sassoon  
 (D) Matthew Arnold
58. Which among the following novels is not written by Margaret Atwood?  
 (A) *Surfacing*  
 (B) *The Blind Assassin*  
 (C) *The Handmaid's Tale*  
 (D) *The Stone Angel*
59. The term 'theatre of cruelty' was coined by  
 (A) Robert Brustein  
 (B) Antonin Artaud  
 (C) Augusto Boal  
 (D) Luigi Pirandello
60. The verse form of Byron's *Childe Harold* was influenced by  
 (A) Milton (B) Spenser  
 (C) Shakespeare (D) Pope
61. Tennyson's *Ulysses* is  
 (I) a poem expressing the need for going forward and braving the struggles of life  
 (II) a dramatic monologue  
 (III) a morbid poem  
 (IV) a poem making extensive use of satire  
 The right combination for the above statement, according to the code, is  
 (A) I & IV (B) II and III  
 (C) III and IV (D) I and II
62. Which post-war British poet was involved in a disastrous marriage with Sylvia Plath?  
 (A) Philip Larkin (B) Ted Hughes  
 (C) Stevie Smith (D) Geoffrey Hill
63. Chaucer's *Parliament of Fowls* is in part  
 (I) a puzzle  
 (II) a debate  
 (III) a threnody  
 (IV) a beast fable  
 The correct combination for the above statement, according to the code, is  
 (A) I, II & IV (B) II, III & IV  
 (C) I & IV (D) II & IV
64. Who among the following wrote a book with the title *The Age of Reason*?  
 (A) William Godwin  
 (B) Edmund Burke  
 (C) Thomas Paine  
 (D) Edward Gibbon
65. The Restoration comedy has been criticized mainly for its  
 (A) excessive wit and humour  
 (B) bitter satire and cynicism  
 (C) indecency and permissiveness  
 (D) superficial reflection of society
66. *Ideology and Ideological State Apparatuses* is an essay by  
 (A) Terry Eagleton (B) Karl Marx  
 (C) Raymond Williams  
 (D) Louis Althusser
67. Sexual possessiveness is a theme of Shakespeare's

- (A) Coriolanus  
(B) Julius Caesar  
(C) Henry IV Part – I  
(D) A Midsummer Night's Dream
68. The term 'Cultural Materialism' is associated with  
(A) Stephen Greenblatt  
(B) Raymond Williams  
(C) Matthew Arnold  
(D) Richard Hoggart
69. Which of the following authorbook pair is correctly matched?  
(A) Muriel Spark – *Under the Net*  
(B) William – *Girls of Golding Slender Means*  
(C) Angus Wilson – *Lucky Jim*  
(D) Doris Lessing – *The Grass is Singing*
70. Who among the following is a Canadian critic?  
(A) I.A. Richards  
(B) F.R. Leavis  
(C) Cleanth Brooks  
(D) Northrop Frye
71. Sethe is a character in  
(A) *The Colour Purple*  
(B) *The Women of Brewster Place*  
(C) *Beloved*  
(D) *Lucy*
72. *Imagined Communities* is a book by  
(A) Aijaz Ahmad  
(B) Edward Said  
(C) Perry Anderson  
(D) Benedict Anderson
73. Who among the following is a Cavalier poet?  
(A) Henry Vaughan  
(B) Richard Crashaw  
(C) John Suckling  
(D) Anne Finch
74. Which play of Wilde has the subtitle, *A Trivial Comedy for Serious People*?  
(A) *A Woman of No Importance*  
(B) *Lady Windermere's Fan*  
(C) *The Importance of Being Earnest*  
(D) *An Ideal Husband*
75. Which of the following plays is not written by Wole Soyinka?  
(A) *The Lion and the Jewel*  
(B) *The Dance of the Forests*  
(C) *Master Harold and the Boys*  
(D) *Kongi's Harvest*
76. Which of the following plays by William Wycherley is in part an adaptation of Moliere's *The Misanthrope*?  
(A) *The Plain Dealer*  
(B) *The Country Wife*  
(C) *Love in a Wood*  
(D) *The Gentleman Dancing Master*
77. 'Inversion' is the change in the word order for creating rhetorical effect, e.g. *this book I like*. Another term for inversion is  
(A) Hypallage (B) Hubris  
(C) Haiku (D) Hyperbaton
78. The phrase 'the willing suspension of disbelief' occurs in  
(A) *Biographia Literaria*  
(B) *Preface to Lyrical Ballads*  
(C) *In Defence of Poetry*  
(D) *Poetics*
79. The religious movement Methodism in the 18<sup>th</sup> century England was founded by  
(A) John Tillotson  
(B) Bishop Butler  
(C) Bernard Mandeville  
(D) John Wesley
80. *My First Acquaintance with Poets*, an unforgettable account of meeting with literary heroes, is written by  
(A) Charles Lamb  
(B) Thomas de Quincey  
(C) Leigh Hunt  
(D) William Hazlitt
81. The figure of the Warrior Virgin in Spenser's *Faerie Queene* is represented by the character

- (A) Britomart (B) Gloriana  
(C) Cynthia (D) Duessa
82. The book *Speech Acts* is written by  
(A) John Austin (B) John Searle  
(C) Jacques Derrida  
(D) Ferdinand de Saussure
83. Which among the following is not a sonnet sequence?  
(A) Philip Sydney – *Astrophel and Stella*  
(B) Samuel Daniel – *Delia*  
(C) Derek Walcott – *Omeros*  
(D) D.G. Rossetti – *The House of Life*
84. 'Incunabula' refers to  
(A) books censored by the Roman Emperor  
(B) books published before the year 1501  
(C) books containing an account of myths and rituals  
(D) books wrongly attributed to an author
85. The most notable achievement in Jacobean prose was  
(A) Bacon's Essays  
(B) King James' translation of the Bible  
(C) Robert Burton's *Anatomy of Melancholy*  
(D) None of the above
86. The Court of Chancery is a setting in Dickens'  
(A) *Little Dorrit*  
(B) *Hard Times*  
(C) *Dombey and Son*  
(D) *Bleak House*
87. Which romantic poet coined the famous phrase 'spots of time' ?  
(A) John Keats  
(B) William Wordsworth  
(C) S.T. Coleridge  
(D) Lord Byron
88. The statement 'I think, therefore, I am' is by  
(A) Schopenhauer (B) Plato  
(C) Descartes (D) Sartre
89. Verse that has no set theme – no regular meter, rhyme or stanzaic pattern is  
(I) open form  
(II) flexible form  
(III) free verse  
(IV) blank verse
- The correct combination for the statement, according to the code, is  
(A) I, II and III are correct  
(B) III and IV are correct  
(C) II, III and IV are correct  
(D) I and III are correct
90. Which is the correct sequence of publication of Pinter's plays?  
(A) *The Room*, *One for the Road*, *No Man's Land*, *The Homecoming*  
(B) *The Homecoming*, *No Man's Land*, *The Room*, *One for the Road*  
(C) *The Room*, *The Homecoming*, *No Man's Land*, *One for the Road*  
(D) *One for the Road*, *The Room*, *The Homecoming*, *No Man's Land*
91. Johnson's *Dictionary of the English Language* was published in the year  
(A) 1710 (B) 1755  
(C) 1739 (D) 1759
92. The literary prize, Booker of Bookers, was awarded to  
(A) J.M. Coetzee  
(B) Nadine Gordimer  
(C) Martin Amis  
(D) Salman Rushdie
93. In Keats' poetic career, the most productive year was  
(A) 1816 (B) 1817  
(C) 1820 (D) 1819
94. Pope's *The Rape of the Lock* was published in 1712 in  
(A) three cantos (B) four cantos  
(C) five cantos (D) two cantos
95. Stephen Dedalus is a fictional character associated with  
I. *A Portrait of the Artist as a Young Man*  
II. *Sons and Lovers*  
III. *Ulysses*  
IV. *The Heart of Darkness*

- The correct combination for the above statement according to the code is  
 (A) I & II (B) I, II & III  
 (C) III & IV (D) I & III
96. In Moby Dick Captain Ahab falls for his  
 (A) ignorance (B) pride  
 (C) courage (D) drunkenness
97. The first complete printed English Bible was produced by  
 (A) William Tyndale  
 (B) William Caxton  
 (C) Miles Coverdale  
 (D) Roger Ascham
98. Elizabeth Gaskell's novel Mary Barton is sub-titled  
 (A) *The Two Nations*  
 (B) *A Tale of Manchester Life*  
 (C) *A Story of Provincial Life*  
 (D) *The Factory Girl*
99. Some of the Jacobean playwrights were prolific. One of them claimed to have written 200 plays. The playwright is  
 (A) John Ford  
 (B) Thomas Dekker  
 (C) Philip Massinger  
 (D) Thomas Heywood
100. The concept of "Star-equilibrium" in connection with man-woman relationship appears in  
 (A) *Women in Love*  
 (B) *Maurice*  
 (C) *Mrs. Dalloway*  
 (D) *The Old Wives' Tales*

 **ANSWERS**

- |         |         |         |         |         |         |         |         |         |          |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|
| 1. (A)  | 2. (A)  | 3. (D)  | 4. (B)  | 5. (D)  | 6. (D)  | 7. (D)  | 8. (B)  | 9. (C)  | 10. (B)  |
| 11. (B) | 12. (A) | 13. (A) | 14. (C) | 15. (C) | 16. (C) | 17. (C) | 18. (C) | 19. (D) | 20. (B)  |
| 21. (D) | 22. (C) | 23. (C) | 24. (B) | 25. (C) | 26. (A) | 27. (A) | 28. (D) | 29. (B) | 30. (A)  |
| 31. (C) | 32. (C) | 33. (D) | 34. (D) | 35. (B) | 36. (D) | 37. (B) | 38. (A) | 39. (A) | 40. (B)  |
| 41. (B) | 42. (B) | 43. (D) | 44. (D) | 45. (C) | 46. (D) | 47. (A) | 48. (D) | 49. (D) | 50. (B)  |
| 51. (C) | 52. (B) | 53. (B) | 54. (C) | 55. (D) | 56. (D) | 57. (D) | 58. (D) | 59. (B) | 60. (B)  |
| 61. (D) | 62. (B) | 63. (C) | 64. (C) | 65. (C) | 66. (D) | 67. (D) | 68. (B) | 69. (D) | 70. (D)  |
| 71. (C) | 72. (D) | 73. (C) | 74. (C) | 75. (C) | 76. (A) | 77. (D) | 78. (A) | 79. (D) | 80. (D)  |
| 81. (A) | 82. (A) | 83. (C) | 84. (B) | 85. (B) | 86. (D) | 87. (B) | 88. (C) | 89. (D) | 90. (C)  |
| 91. (B) | 92. (D) | 93. (D) | 94. (D) | 95. (D) | 96. (B) | 97. (C) | 98. (B) | 99. (D) | 100. (A) |

## MODEL PAPER-2

**Note :** This paper contains **hundred** (100) Objective type questions, each question carrying **two** (2) marks. Attempt all of them.

1. Jeremy Collier's *A Short View of the Immorality and Profaneness of the English Stage* attacked among others.
  - (A) John Bunyan
  - (B) Thomas Rhymer
  - (C) William Congreve
  - (D) Henry Fielding
2. The Crystal Palace, a key exhibit of the Great Exhibition, was designed by
  - (A) Charles Darwin
  - (B) Edward Moxon
  - (C) Joseph Paxton
  - (D) Richard Owen
3. Influence of the Indian Philosophy is seen in the writings of
  - (A) G.B. Shaw
  - (B) Noel Coward
  - (C) Tom Stoppard
  - (D) T.S. Eliot
4. In which of his voyages, Gulliver discovered mountain-like beings?
  - (A) The land of the Lilliputians
  - (B) The land of the Brobdingnagians
  - (C) The land of the Laputans
  - (D) The land of the Houyhnhnms
5. Patrick White's *Voss* is a novel about
  - (A) the sea
  - (B) the capital market
  - (C) the landscape
  - (D) the judicial system
6. Although Nobel Laureate Seamus Heaney writes in English, in voice and subject matter, his poems are
  - (A) Welsh
  - (B) Scottish
  - (C) Irish
  - (D) Polish
7. To whom is Mary Shelley's famous work *Frankenstein* dedicated?
  - (A) Lord Byron
  - (B) Claire Clairmont
  - (C) William Godwin
  - (D) P.B. Shelley
8. Which among the following poems by Philip Larkin records his impressions while travelling to London by train?
  - (A) "Aubade"
  - (B) "Church Going"
  - (C) "The Whitsun Wedding"
  - (D) "An Arundel Tomb"
9. The English satirist who used the sharp edge of praise to attack his victims was
  - (A) Ben Jonson
  - (B) John Donne
  - (C) John Dryden
  - (D) Samuel Butler
10. One of the most famous movements of direct address to the reader – "Reader, I married him" – occurs in
  - (A) Henry Fielding's *Tom Jones*
  - (B) Charlotte Bronte's *Jane Eyre*
  - (C) Laurence Sterne's *Tristram Shandy*
  - (D) George Eliot's *Middlemarch*
11. Langland's *Piers Plowman* is a satire on
  - (A) aristocracy
  - (B) chivalry



- (C) peasantry  
(D) clergy
12. Which of the following thinker-concept pair is correctly matched ?  
(A) I.A. Richards – Archetypal Criticism  
(B) Christopher – Mysticism Frye  
(C) Jacques – Deconstruction Derrida  
(D) Terry – Psychological Eagleton Criticism
13. Sexual jealousy is a theme in Shakespeare's  
(A) *The Merchant of Venice*  
(B) *The Tempest*  
(C) *Othello*  
(D) *King Lear*
14. The title, *The New Criticism*, published in 1941, was written by  
(A) Cleanth Brooks  
(B) John Crowe Ransom  
(C) Robert Penn Warren  
(D) Allan Tate
15. Which of the following is not a Revenge Tragedy ?  
(A) *The White Devil*  
(B) *The Duchess of Malfi*  
(C) *Doctor Faustus*  
(D) *The Spanish Tragedy*
16. Who of the following playwrights rejects the Aristotelian concept of tragic play as imitation of reality ?  
(A) G.B. Shaw  
(B) Arthur Miller  
(C) Bertolt Brecht  
(D) John Galsworthy
17. The label 'Diasporic Writer' can be applied to  
I. Meena Alexander  
II. Arundhati Roy  
III. Kiran Desai  
IV. Shashi Deshpande  
The correct combination for the statement, according to the code, is  
(A) I and IV are correct.  
(B) II and III are correct.
- (C) I, II and IV are correct.  
(D) I and III are correct.
18. The letter 'A' in *The Scarlet Letter* stands for  
I. Adultery  
II. Able  
III. Angel  
IV. Appetite  
The correct combination for the statement, according to the code, is  
(A) I and II are correct.  
(B) II and III are correct.  
(C) I, II and IV are correct.  
(D) I, II and III are correct.
19. A monosyllabic rhyme on the final stressed syllable of two lines of verse is called  
(A) monorhyme  
(B) feminine rhyme  
(C) masculine rhyme  
(D) eye rhyme
20. A fatwa was issued in Salman Rushdie's name following the publication of :  
(A) *Midnight's Children*  
(B) *Shame*  
(C) *Satanic Verses*  
(D) *Grimus*
21. "There is nothing outside the text" is a key statement emanating from  
(A) Feminism  
(B) New Historicism  
(C) Deconstruction  
(D) Structuralism
22. The Augustan Age is called so because  
(A) King Augustus ruled over England during this period  
(B) The English writers imitated the Roman writers during this period  
(C) The English King was born in the month of August  
(D) This was an age of sensibility
23. One of the important texts of Angry Young Man Movement is  
(A) *Time's Arrow* by Martin Amis

- (B) *A Portrait of the Artist as a Young Man* by James Joyce  
 (C) *Lucky Jim* by Kingsley Amis  
 (D) *The French Lieutenant's Woman* by John Fowles
24. Whom does Alexander Pope satirise in the portrait of Sporus ?  
 (A) Lady Wortley Montague  
 (B) Joseph Addison  
 (C) Lord Shaftsbury  
 (D) Lord Harvey
25. The hero of Marlowe's *Tamburlaine* was born as a  
 (A) carpenter  
 (B) goldsmith  
 (C) shepherd  
 (D) fisherman
26. In a letter to his brother George in September 1819, John Keats had this to say about a fellow romantic poet : "He describes what he sees – I describe what I imagine – Mine is the hardest task." The poet under reference is  
 (A) Wordsworth  
 (B) Coleridge  
 (C) Byron  
 (D) Southey
27. A sequence of repeated consonantal sounds in a stretch of language is  
 (A) alliteration  
 (B) acrostic  
 (C) assent  
 (D) syllable
28. Reformation was predominantly a movement in  
 (A) politics (B) literature  
 (C) religion  
 (D) education
29. The motto "only connect" is taken from  
 (A) Joseph Conrad's *Nostramo*  
 (B) Rudyard Kipling's *Kim*  
 (C) H.G. Wells' *The History of Mr. Polly*  
 (D) E.M. Forster's *Howards End*
30. English Iambic Pentameter was brought to its first maturity in  
 (A) sonnet  
 (B) dramatic verse  
 (C) lyric  
 (D) elegy
31. Who among the following was not a member of the Bloomsbury Group ?  
 (A) Lytton Strachey  
 (B) Clive Bell  
 (C) E.M. Forster  
 (D) Winston Churchill
32. The concept of human mind as *tabula rasa* or blank tablet was propounded by  
 (A) Bishop Berkeley  
 (B) David Hume  
 (C) Francis Bacon  
 (D) John Locke
33. The terms 'resonance' and 'wonder' are associated with  
 (A) Stephen Greenblatt  
 (B) Terence Hawkes  
 (C) Terry Eagleton  
 (D) Ronald Barthes
34. The rhetorical pattern used by Chaucer in *The Prologue to Canterbury Tales* is  
 (A) ten-syllabic line  
 (B) eight-syllabic line  
 (C) rhyme royal  
 (D) ottava rima
35. Charles Darwin's *Origin of the Species* was published in the year  
 (A) 1859  
 (B) 1879  
 (C) 1845  
 (D) 1866
36. Who of the following is the author of *Juno and the Paycock* ?  
 (A) Lady Gregory  
 (B) W.B. Yeats  
 (C) Oscar Wilde  
 (D) Sean O'Casey

37. The title of William Faulkner's *The Sound and the Fury* is taken from a play by  
 (A) Christopher Marlowe  
 (B) William Shakespeare  
 (C) Ben Jonson  
 (D) John Webster
38. "Silverman has never read Browning." This is an example of  
 (A) chiasmus  
 (B) conceit  
 (C) zeugma  
 (D) metonymy
39. The term 'Intentional Fallacy' is first used by  
 (A) William Empson  
 (B) Northrop Frye  
 (C) Wellek and Warren  
 (D) Wimsatt and Beardsley
40. "Recessional : A Victorian Ode", Kipling's well-known poem,  
 I. laments the end of an Era  
 II. marks a new commitment to scientific knowledge  
 III. expresses the sincerity of his religious devotion  
 IV. was occasioned by Queen Victoria's 1897 Jubilee Celebration  
 The correct combination for the statement, according to the code, is  
 (A) I, II and III are correct.  
 (B) III and IV are correct.  
 (C) I and IV are correct.  
 (D) I, III and IV are correct.
41. Who among the following is not a Restoration playwright ?  
 (A) William Congreve  
 (B) William Wycherley  
 (C) Ben Jonson  
 (D) George Etherege
42. Which famous Romantic poem begins with the line : 'Hail to thee, blithe spirit ! / Bird thou never wert' ?  
 (A) "Ode to a Nightingale"  
 (B) "To the Cuckoo"  
 (C) "To a Skylark"  
 (D) "To the Daisy"
43. Who among the following Victorian poets disliked his middle name ?  
 (A) Arthur Hugh Clough  
 (B) Dante Gabriel Rossetti  
 (C) Gerard Manley Hopkins  
 (D) Algernon Charles Swinburne
44. Aston is a character in Pinter's  
 (A) *The Birthday Party*  
 (B) *The Caretaker*  
 (C) *The Dumb Waiter*  
 (D) *The Homecoming*
45. Byron's *English Bards and Scottish Reviewers* is about  
 I. the survey of English poetry  
 II. satire in English poetry  
 III. contemporary literary scene  
 IV. the early English travellers  
 The correct combination for the statement, according to the code, is  
 (A) III and IV are correct.  
 (B) II, III and IV are correct.  
 (C) I and II are correct.  
 (D) I and III are correct.
46. Which Eliotian character utters the question – "Do I eat a peach" ?  
 (A) Marina  
 (B) Prufrock  
 (C) Sweeney  
 (D) Stetson
47. Which among the following works by Daniel Defoe landed him in prison and the pillory ?  
 (A) *The True-Born Englishman*  
 (B) *Captain Singleton*  
 (C) *The Shortest Way with Dissenters*  
 (D) *Moll Flanders*
48. The arrival of printing in fifteenth century England was engineered by  
 (A) Sir Thomas Malory

- (B) John Gower  
(C) John Barbour  
(D) William Caxton
49. About which nineteenth century English writer was it said that "He had succeeded as a writer not by conforming to the *Spirit of the Age*, but in opposition to it" ?  
(A) Lord Byron on Coleridge  
(B) Coleridge on Keats  
(C) Hazlitt on Lamb  
(D) De Quincey on Crabbe
50. The Restoration comedy, *The Double Dealer* was written by  
(A) John Dryden  
(B) William Wycherley  
(C) William Congreve  
(D) George Etherege
51. Little Nell is a character in Dickens's  
(A) *Hard Times*  
(B) *Great Expectations*  
(C) *Oliver Twist*  
(D) *The Old Curiosity Shop*
52. Who, among the following Indian writers in English, has created an identifiable imagined locale ?  
(A) Mulk Raj Anand  
(B) RajaRao  
(C) R.K. Narayan  
(D) Anita Desai
53. Who among the following is not a formalist critic ?  
(A) Allen Tate  
(B) Cleanth Brooks  
(C) Stanley Fish  
(D) William Empson
54. The rhyme scheme of the Spenserian sonnet is  
(A) abab bcbc cdcd ee  
(B) abab cdcd efef gg  
(C) abba cddc effe gg  
(D) abba abba cde cde
55. Who among the following Marlovian characters is consumed by greed?  
(A) *Barabas*  
(B) *Tamburlaine*  
(C) *Doctor Faustus*  
(D) *Mephistopheles*
56. The plan of Arthurian stories has influenced the composition of Tennyson's  
(A) *In Memoriam*  
(B) *Idylls*  
(C) "Maud"  
(D) "Locksley Hall"
57. There are two lists given below. Match the authors in List - I with their nationality in List - II by choosing the right option against the code.
- | List - I<br>(Author)  | List - II<br>(Nationality) |
|-----------------------|----------------------------|
| (I) Patrick White     | (1) Canada                 |
| (II) Nadine Gordimer  | (2) New Zealand            |
| (III) Margaret Atwood | (3) Australia              |
| (IV) Ken Hulme        | (4) South Africa           |
- Code:**
- |                     |
|---------------------|
| (A) (2) (1) (4) (3) |
| (B) (4) (3) (2) (1) |
| (C) (3) (4) (1) (2) |
| (D) (3) (2) (4) (1) |
58. A Shakespearean sonnet has the following rhyme scheme:  
(A) ABBA, ABBA, CDCDCD  
(B) ABAB, BCBC, CD CD EE  
(C) ABAB, CDCD, EFEF, GG  
(D) ABBA, ABBA, CDCD, EE
59. "The future of poetry is immense, because in poetry.... our race, as time goes on, will find an ever surer and surer stay." — This claim for poetry is made in  
(A) Arnold's "The Study of Poetry"  
(B) Shelley's "A Defence of Poetry"  
(C) Sidney's "An Apology for Poetry"  
(D) Eliot's of Poetry and Poets
60. Which of the following is not about a dystopia?

- (A) George Orwell's *Nineteen Eighty-Four*  
 (B) Aldous Huxley's *Brave New World*  
 (C) William Golding's *Lord of the Flies*  
 (D) R.M. Ballantyne's *The Coral Island*
61. Who among the following is not associated with the translation of the Bible?  
 (A) Miles Coverdale  
 (B) William Tyndale  
 (C) John Wycliffe  
 (D) Thomas Browne
62. Arrange the following stages in a sequence in which all Shakespearean tragedies are structured. Use the code given below:  
 I. Denouement  
 II. Conflict  
 III. Exposition  
 IV. Climax  
**Code:**  
 (A) III, II, IV, I  
 (B) III, IV, II, I  
 (C) II, IV, III, I  
 (D) II, IV, I, III
63. The term, 'curtal sonnet', was coined by  
 (A) John Milton  
 (B) William Blake  
 (C) Gerald Manley Hopkins  
 (D) Matthew Arnold
64. The author of the pamphlet *Short View of Immorality and Profaneness of the English Stage* (1698) was  
 (A) John Bunyan  
 (B) Jeremy Collier  
 (C) William Wycherley  
 (D) John Vanbrugh
65. Identify a play in the following list that is not written by Oscar Wilde:  
 (A) *A Woman of No Importance*  
 (B) *The Importance of Being Earnest*  
 (C) *Saints and Sinners*  
 (D) *An Ideal Husband*
66. Put the following novels by Charles Dickens in a sequential order with the help of the code:  
 1. *Great Expectations*  
 2. *Hard Times*  
 3. *Bleak House*  
 4. *A Tale of Two Cities*  
**Code:**  
 (A) 3,2,4,1 (B) 2,4,3,1  
 (C) 1,2,4,3 (D) 4,2,1,3
67. Thomas Kyd's *The Spanish Tragedy* was influenced by  
 (A) Seneca  
 (B) Tertullian  
 (C) Virgil  
 (D) Plautus
68. In its final published version, Eliot's *The Waste Land* contains a total of  
 (A) 334 lines (B) 433 lines  
 (C) 373 lines (D) 423 lines
69. Jean Rhys's *Wide Sargasso Sea* is set in  
 (A) The Congo region  
 (B) The Niger Delta  
 (C) The Caribbean  
 (D) The African Savannah
70. Hamlet, lying wounded, says to his friend, "Horatio, I am dead." This is an example of  
 (A) protasis  
 (B) anacrusis  
 (C) prolepsis  
 (D) pun
71. *The Castle of Otranto* is an example of  
 (A) Gothic fiction  
 (B) Romance  
 (C) Comic fiction  
 (D) Bildungsroman
72. "The City of Dreadful Night", a long poem depicting the late Victorian sense of gloom and despondency, is written by  
 (A) Matthew Arnold  
 (B) Robert Browning  
 (C) James Thomson  
 (D) John Davidson
73. Which of the following novels by V.S. Naipaul is set in Africa and carries echoes of Joseph Conrad?  
 (A) *The English Store*  
 (B) *The Middle Passage*  
 (C) *The Golden Room*  
 (D) *The Eye*

- (A) *The Mystic Masseur*  
 (B) *A Bend in the River*  
 (C) *A House for Mr. Biswas*  
 (D) *The Mimic Men*
74. In *The Rape of the Lock*, Belinda's lapdog is named  
 (A) Luck (B) Shock  
 (C) Pluck (D) Muck
75. *You Can't Do Both* is a novel by  
 (A) John Fowles (B) Doris Lessing  
 (C) Kingsley Amis (D) Irish Murdoch
76. The character, Nathan Zuckerman, is associated with the fiction of  
 (A) Norman Mailer (B) Saul Bellow  
 (C) Philip Roth  
 (D) Bernard Malamud
77. Plato censured poetry because he believed it  
 (A) eliminates the ego.  
 (B) promotes sensuality.  
 (C) distorts reality.  
 (D) cripples the imagination.
78. Which of the following Tennyson poems is a dramatic monologue?  
 (A) *In Memoriam*  
 (B) *"The Charge of the Light Brigade"*  
 (C) *"Crossing the Bar"*  
 (D) *"Tithonus"*
79. The character Giovanni features in one of the following texts  
 (A) John Cleland's *Fanny Hill* *Memoirs of a Woman of Pleasure*  
 (B) John Ford's *'Tis Pity She's a Whore*  
 (C) John Braine's *Room at the Top*  
 (D) John Evelyn's *Diaries*
80. Which of the following poems features the phrase, "the still, sad music of humanity"?  
 (A) "Ode: Intimations of Immortality from Recollections of Early Childhood"  
 (B) "Michael: A Pastoral Poem"  
 (C) "The Solitary Reaper"  
 (D) "Tintern Abbey"
81. Molly Bloom is a character in James Joyce's  
 (A) *A Portrait of the Artist as a Young Man*  
 (B) *Dubliners*  
 (C) *Ulysses*  
 (D) *Exiles*
82. Eliot uses the term "objective correlative" in his essay.  
 (A) "The Metaphysical Poets"  
 (B) "Hamlet"  
 (C) "Tradition and the Individual Talent"  
 (D) "Dante"
83. Seamus Heaney was awarded the Nobel Prize for literature in the year  
 (A) 1995 (B) 1996  
 (C) 1997 (D) 1998
84. The pamphlet on the Irish condition, "An Address to the Irish People" was composed by  
 (A) W.B. Yeats (B) P.B. Shelley  
 (C) Jonathan Swift (D) G.B. Shaw
85. Which of the following arrangements of English novels is in the correct chronological sequence?  
 (A) *Kim*, *A Passage to India*, *Sons and Lovers*, *Brave New World*  
 (B) *Sons and Lovers*, *A Passage to India*, *Kim*, *Brave New World*  
 (C) *Kim*, *Sons and Lovers*, *A Passage to India*, *Brave New World*  
 (D) *Brave New World*, *Kim*, *Sons and Lovers*, *A Passage to India*
86. "Verses on the Death of Dr. Swift" is written by  
 (A) Alexander Pope  
 (B) Samuel Johnson  
 (C) John Gay  
 (D) Jonathan Swift
87. *Widowers' Houses* was written by  
 (A) Oscar Wilde  
 (B) T.S. Eliot  
 (C) John Galsworthy  
 (D) G.B. Shaw

88. Who among the following Marxist critics has reconsidered the classic problem of 'base and superstructure' in relation to literature?
- (A) Edmund Wilson  
(B) Raymond Williams  
(C) Lucien Goldmann  
(D) Walter Benjamin
89. "Heteroglossia" refers to
- (A) the multiple readings of a text.  
(B) the juxtaposition of multiple voices in a text.  
(C) the comments on the margins of a text.  
(D) the gloss or commentary relating to a text.
90. Margaret Drabble is the author of
- (A) *The Memoirs of a Survivor*  
(B) *The Witch of Exmoor*  
(C) *The Service of Clouds*  
(D) *The Godless in Eden*
91. *MacFlecknoe* is an attack on Dryden's literary rival,
- (A) Richard Flecknoe  
(B) Thomas Shadwell  
(C) John Wilmot  
(D) Matthew Prior
92. Eighteenth century writers used satire frequently for
- (A) attacking human vices and follies.  
(B) inciting the reading public.  
(C) glorifying the culture of the upper classes.  
(D) pleasing their women readers.
93. Byron's "The Vision of Judgement" is a satire directed against
- (A) Charles Lamb  
(B) John Keats  
(C) Henry Hallam  
(D) Robert Southey
94. Tom Paine's *The Rights of Man* was published in
- (A) 1790 (B) 1791  
(C) 1792 (D) 1793
95. Andrew Marvell's "An Horatian Ode upon Cromwell's Return from Ireland" was written in
- (A) 1647 (B) 1649  
(C) 1650 (D) 1648
96. "The Rime of Ancient Mariner" is about
- (A) a perilous adventure in the sea  
(B) the accidental killing of an octopus  
(C) the curse of a sea God  
(D) the guilt and expiation of the Ancient Mariner
97. "To Daffodils" is a poem, written by
- (A) Robert Heffick  
(B) William Wordsworth  
(C) John Keats  
(D) P.B. Shelley
98. Which of the following novels reconstructs the historical events of the Indian Mutiny?
- (A) *The Jewel in the Crown*  
(B) *The Siege of Krishnapur*  
(C) *The Day of the Scorpion*  
(D) *The Towers of Silence*
99. "England, my England" is a poem by
- (A) W.E. Henley  
(B) A.E. Housman  
(C) R.L. Stevenson  
(D) Rudyard Kipling
100. Shelley was expelled from the Oxford University due to the publication of
- (A) *The Revolt of Islam*  
(B) *The Necessity of Atheism*  
(C) *The Triumph of Life*  
(D) *The Masque of Anarchy*

 ANSWERS

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1. (C)	2. (C)	3. (D)	4. (B)	5. (C)	6. (C)	7. (C)	8. (C)	9. (B)	10. (B)
11. (D)	12. (C)	13. (C)	14. (B)	15. (C)	16. (B)	17. (D)	18. (D)	19. (C)	20. (C)
21. (C)	22. (B)	23. (C)	24. (D)	25. (C)	26. (C)	27. (A)	28. (C)	29. (D)	30. (A)
31. (D)	32. (D)	33. (A)	34. (A)	35. (A)	36. (D)	37. (B)	38. (D)	39. (D)	40. (C)
41. (C)	42. (C)	43. (B)	44. (B)	45. (C)	46. (B)	47. (C)	48. (D)	49. (C)	50. (C)
51. (D)	52. (C)	53. (C)	54. (A)	55. (A)	56. (B)	57. (C)	58. (C)	59. (A)	60. (D)
61. (D)	62. (A)	63. (C)	64. (B)	65. (C)	66. (A)	67. (A)	68. (B)	69. (C)	70. (C)
71. (A)	72. (C)	73. (B)	74. (B)	75. (C)	76. (C)	77. (C)	78. (D)	79. (B)	80. (D)
81. (C)	82. (B)	83. (A)	84. (B)	85. (C)	86. (D)	87. (D)	88. (B)	89. (B)	90. (B)
91. (B)	92. (A)	93. (D)	94. (B)	95. (C)	96. (D)	97. (A)	98. (B)	99. (A)	100. (B)

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# PREVIOUS YEARS' PAPERS

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**June, 2012**

## **ENGLISH LITERATURE**

### **PAPER-II**

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**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

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1. To refer to the unresolvable difficulties a text may open up, Derrida makes use of the term:  
(A) aporia                      (B) difference  
(C) erasure                      (D) supplement
2. Who, among the following English playwrights, scripted the film *Shakespeare in Love*?  
(A) Harold Pinter  
(B) Alan Bennett  
(C) Caryl Churchill  
(D) Tom Stoppard
3. Arrange the following in the chronological order :
  1. Mary Wollstonecraft's Vindication of the Rights of Women
  2. *Lyrical Ballads*
  3. *French Revolution*
  4. *Percy's Reliques of Ancient English Poetry*(A) 4, 3, 1, 2                      (B) 3, 2, 1, 2  
(C) 1, 2, 4, 3                      (D) 2, 1, 3, 4
4. Which of the following employs a narrative structure in which the main action is relayed at second hand through an enclosing frame story ?  
(A) *Sons and Lovers*  
(B) *Ulysses*  
(C) *The Power and the Glory*  
(D) *Heart of Darkness*
5. The Irish Dramatic Movement was heralded by such figures as  
(A) W. B. Yeats, Lady Gregory and Edward Martyn  
(B) Jonathan Swift and his contemporaries  
(C) H. Drummond, Edward Irving and John Ervine  
(D) Oscar Wilde and his contemporaries
6. Which poem by Chaucer was written on the death of Blanche, Wife of John of Gaunt ?  
(A) *Troilus and Criseyde*  
(B) *The House of Fame*  
(C) *The Book of Duchess*  
(D) *The Legend of Good Women*
7. *The Tragedy of Ferrex and Porrex* is the other title of  
(A) *Gorboduc*  
(B) *Ralph Roister Doister*  
(C) *Damon and Pythias*  
(D) *Lamentable Tragedy*
8. Who of the following poets is Australian ?  
(A) Austin Clarke    (B) Judith Wright  
(C) Edwin Muir  
(D) Derek Walcott
9. "He found it [English] brick and left it marble", remarked one great writer on another. Who were they ?  
(A) Milton on Shakespeare  
(B) Dryden on Milton  
(C) Johnson on Dryden  
(D) Jonson on Shakespeare
10. Who, among the following, is a Nobel Laureate ?  
(A) Tony Morrison    (B) Seamus Heaney  
(C) Ted Hughes        (D) Geoffrey Hill

11. List – I                      List – II
- I. "Because I could not stop for death..."
- II. "O Captain ! My Captain!"
- III. "Two roads diverged in a wood..."
- IV. "So much depends/upon"
- a. Robert Frost
- b. William Carlos Williams
- c. Emily Dickinson
- d. Walt Whitman
- The correctly matched series would be :
- (A) I-d; II-c; III-b; IV-a
- (B) I-a; II-b; III-c; IV-d
- (C) I-b; II-a; III-d; IV-c
- (D) I-c; II-d; III-a; IV-b
12. The predominant tone and thrust of Jonathan Swift's "A Modest Proposal" are
- (A) comic                      (B) solemn
- (C) hortatory                (D) irony
13. I sit in one of the *dives*  
On Fifty Second Street,  
Uncertain and afraid  
As the clever hopes expire  
Of a low dishonest decade.  
So begins Auden's "September 1, 1939". What is the meaning of the word in italics ?
- (A) bench                      (B) night club
- (C) house
- (D) park
14. C. K. Ogden and I. A. Richards were reputed in the 1930s for introducing
- (A) Practical Criticism
- (B) New Criticism
- (C) Standard English Project
- (D) Basic English Project
15. In which of the following works does Mrs. Malaprop appear ?
- (A) *The Rivals*
- (B) *She Stoops to Conquer*
- (C) *The Mysteries of Udolpho*
- (D) *The Way of the World*
16. Which of the following statements about Christopher Marlowe are true ?
- I. *Edward II* was written in the last year of Marlowe's life.
- II. Many critics consider *Doctor Faustus* to be Marlowe's best play.
- III. His *Spanish Tragedy* comes a close second.
- IV. Marlowe was less educated than Shakespeare.
- (A) I and II are true.
- (B) II and III are true.
- (C) II and IV are true.
- (D) III and IV are true.
17. "Art for Art's Sake" became a rallying cry for
- (A) the Aesthetes
- (B) the Symbolists
- (C) the Imagists
- (D) the Art Nouveau School
18. *Confessions of an English Opium Eater* is a literary work by
- (A) S. T. Coleridge
- (B) P. B. Shelley
- (C) Thomas De Quincey
- (D) Lord Byron
19. Which of the following statements about *The Canterbury Tales* is true ?
- (A) "The General Prologue" is appended to *The Canterbury Tales*.
- (B) In all, Chaucer tells thirty tales in this work.
- (C) *The Canterbury Tales* remained unfinished at the time of its author's death.
- (D) The Wife of Bath, The Clerk, Sir Gawain and The Franklin are characters and tale-tellers in this work.
20. Who, among the following, was a Catholic novelist, an Intelligence Officer, a film critic and set his fictions in far-away places wrecked by political conflicts ?
- (A) Anthony Powell
- (B) Evelyn Waugh
- (C) William Golding
- (D) Graham Greene

21. List – I
1. Good sense is the body of poetic genius
  2. Poetry is the breath and a finer spirit of all knowledge.
  3. Literary criticism is a description and evaluation of its object
  4. Nature never set forth the earth in as rich a tapestry as diverse poets have done
- List – II
- I. Brooks, "The Formalist Critic"
  - II. Sidney, Defence/ An Apology for Poetry
  - III. Wordsworth, Preface to Lyrical Ballads
  - IV. Coleridge, Biographia Literaria
- |     | 1   | 2   | 3   | 4   |
|-----|-----|-----|-----|-----|
| (A) | IV  | III | I   | II  |
| (B) | II  | IV  | III | I   |
| (C) | III | II  | I   | IV  |
| (D) | IV  | II  | I   | III |
22. In which of the following travel books does Mark Twain give an account of his visit to India ?
- (A) *A Tramp Abroad*
  - (B) *Roughing It*
  - (C) *The Innocents Abroad*
  - (D) *Following the Equator*
23. William Blake's famous poems such as "London", "The Sick Rose", and "The Tyger" appear in
- (A) *Songs of Innocence*
  - (B) *Songs of Experience*
  - (C) *The Marriage of Heaven and Hell*
  - (D) *Vision of the Daughters of Albion*
24. Who among the following English artists illustrated the novels of Dickens and Scott ?
- (A) Richard Hogarth
  - (B) Joshua Reynolds
  - (C) George Cruikshank
  - (D) John Tenniel
25. The last of *Gulliver's Travels* is to
- (A) The Land of the Houyhnhnms
  - (B) The Land of Homosapiens
  - (C) The Land of the Hurricanes
  - (D) The Newfound Land
26. Madam Merle is a character in
- (A) *The Great Gatsby*
  - (B) *The Portrait of a Lady*
  - (C) *The Jungle*
  - (D) *The Heart is a Lonely Hunter*
27. In which of the following scenes of *The Waste Land* do we have a departure from Standard English ?
- (A) The typist scene
  - (B) The pub scene
  - (C) The hyacinth garden scene
  - (D) The Chapel Perilous scene
28. The words "If it were done when tis done, then twere well / It were done quickly..." are uttered by
- (A) Hamlet
  - (B) Lear
  - (C) Othello
  - (D) Macbeth
29. John Dryden's *Absalom and Achotophel* a
- (A) religious tract
  - (B) political allegory
  - (C) comic verse epic
  - (D) comedy
30. The term 'the comedy of menace' is associated with the early plays of
- (A) Arnold Wesker
  - (B) John Arden
  - (C) Harold Pinter
  - (D) David Hare
31. Examine the following statements and identify one of them which is not true.
- (A) Rudyard Kipling died in the year 1936.
  - (B) He was born in India but schooled in England.
  - (C) He returned to India as a police constable in Burma.
  - (D) He is the author of *Jungle Book* and *Barack Room Ballads*.

32. What is the correct combination of the following?
- I. Balachandra Rajan a. *The Tamarind Tree*  
 II. R. K. Narayan b. *The Coffin Dams*  
 III. Kamala Markandaya c. *The Dark Dancer*  
 IV. Romen Basu d. *The Dark Room*
- (A) I – c; II – d; III – b; IV – b  
 (B) I – d; II – a; III – b; IV – c  
 (C) I – c; II – a; III – d; IV – b  
 (D) I – d; II – c; III – a; IV – b
33. Name the poet who chooses his successor and the successor-poet whom Dryden satirises in his famous poem.
- (A) James Shirley and Chris Shirley  
 (B) Henry Treece and Charles Triesten  
 (C) Richard Flecknoe and Thomas Shadwell  
 (D) Thomas Percy and Samuel Pepys
34. "If \_\_\_\_\_ comes, can \_\_\_\_\_ be far behind?" (Shelley, "Ode to the West Wind")
- (A) winter, spring  
 (B) autumn, summer  
 (C) wind, rains  
 (D) spring, winter
35. The following passages are the very first lines of well-known works. Match the lines and the works :
- I. Let us go then, you and I.....  
 II. Call me Ishmael.....  
 III. When shall we three meet again ?  
 IV. He disappeared in the dead of winter  
 V. I wish either....begot me .....
- a. *Moby Dick*  
 b. *Macbeth*  
 c. "The Love Song of J. Alfred Prufrock"  
 d. *Tristram Shandy*  
 e. "In Memory of W. B. Yeats"
- (A) I-c; II-a; III-b; IV-e; V-d  
 (B) I-e; II-b; III-a; IV-c; V-d  
 (C) I-b; II-a; III-d; IV-e; V-c  
 (D) I-b; II-e; III-d; IV-c; V-a
36. Which of the following is not a revenge tragedy?
- (A) Hamlet  
 (B) The Duchess of Malfi  
 (C) Volpone  
 (D) *Gorboduc*
37. What is a *neologism*?
- (A) A word with roots in a native language  
 (B) A word whose meaning changes with every renewed use  
 (C) A word newly coined or used in a new sense  
 (D) An obsession with new words and phrases
38. Which of the following is not true of Edward Said's *Orientalism*?
- (A) Makes use of Foucault's concept of discursive formulation  
 (B) Is one of the founding texts of Postcolonial theory  
 (C) Makes use of Barthes's concept of writerly text  
 (D) Utilises the Gramscian notion of hegemony
39. Thomas Love Peacock classified poetry into 4 periods. They are :
- (A) carbon, gold, silver and brass  
 (B) brass, silver, gold and diamond  
 (C) iron, gold, silver and brass  
 (D) gold, platinum, silver and diamond
40. Which among the following novels has more than one ending?
- (A) *Lucky Jim*  
 (B) *The Prime of Jean Brodie*  
 (C) *The French Lieutenant's Woman*  
 (D) *The Clockwork Orange*
41. "You have seen how a man was made a slave; you shall see how a slave was made a man" is an example of
- (A) Bathos  
 (B) Epistrophe  
 (C) Chiasmus  
 (D) Anti-climax

42. Which of the following statements is NOT correct ?  
 (A) Chaucer used the rhyme royal, a stanzaic form in some of his major poems.  
 (B) Chaucer was the author of *The Legend of Good Women*.  
 (C) Chaucer wrote in English when the court poetry of his day was written in Anglo-Norman and Latin.  
 (D) Chaucer wrote *The Book Named the Governor*
43. Material feminism studies inequality in terms of  
 (A) only gender  
 (B) only class  
 (C) both class and gender  
 (D) only patriarchy
44. Who among the following is not an Irish writer ?  
 (A) Oscar Wilde (B) Oliver Goldsmith  
 (C) Edmund Burke (D) Thomas Gray
45. Entries in *The Diary of Samuel Pepys* begins after  
 (A) The Restoration  
 (B) The Glorious Revolution  
 (C) The Reformation  
 (D) The French Revolution
46. In a poem, a line may either be *endstopped* or  
 (A) rhymed (B) broken  
 (C) accented (D) run-on
47. Which of the following poets wrote the essay "Naipaul's India and Mine" ?  
 (A) Kamala Das  
 (B) R. Parthasarthy  
 (C) A. K. Ramanujam  
 (D) Nissim Ezekiel
48. Match the following :  
 I. *James Joyce* 1. Peter Ackroyd  
 II. *T. S. Eliot* 2. James Boswell  
 III. *Life of Johnson* 3. Samuel Johnson  
 IV. *Lives of Poets* 4. Richard Ellman  
 (A) I-3, II-4, III-1, IV-2  
 (B) I-4, II-1, III-2, IV-3  
 (C) I-1, II-2, III-3, IV-4  
 (D) I-2, II-3, III-1, IV-4
49. "The pen is mightier than the sword" is an example of  
 (A) simile (B) image  
 (C) conceit (D) metonymy
50. An epilogue is  
 (A) prefixed to a text which it introduces.  
 (B) suffixed to a text which it sums up or extends.  
 (C) a piece of writing or speech that formally begins a book.  
 (D) a piece of writing or speech that bears no relation to the text at hand.



## ANSWERS

- |         |         |         |         |         |         |         |         |         |           |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|-----------|
| 1. (A)  | 2. (D)  | 3. (A)  | 4. (D)  | 5. (A)  | 6. (C)  | 7. (A)  | 8. (B)  | 9. (C)  | 10. (A/B) |
| 11. (D) | 12. (D) | 13. (B) | 14. (C) | 15. (A) | 16. (A) | 17. (A) | 18. (C) | 19. (A) | 20. (D)   |
| 21. (A) | 22. (D) | 23. (B) | 24. (C) | 25. (A) | 26. (B) | 27. (B) | 28. (D) | 29. (B) | 30. (C)   |
| 31. (C) | 32. (A) | 33. (C) | 34. (A) | 35. (A) | 36. (C) | 37. (C) | 38. (C) | 39. (C) | 40. (C)   |
| 41. (C) | 42. (D) | 43. (C) | 44. (D) | 45. (A) | 46. (D) | 47. (D) | 48. (B) | 49. (D) | 50. (B)   |

**June, 2012**

**ENGLISH LITERATURE**

**PAPER-III**

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**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

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1. In Ben Jonson's *Volpone*, the animal imagery includes
  - (a) the fox and the vulture
  - (b) the fly and the cockroach
  - (c) the fly, the crow and the raven
  - (d) the fox, the vulture and the goat
  - (A) (a) and (b) are correct.
  - (B) only (d) is correct.
  - (C) (b) and (d) are correct.
  - (D) (a) and (c) are correct.
2. Salman Rushdie's "Imaginary Homelands" is \_\_\_\_\_.
  - (A) a discussion of imperialist assumptions.
  - (B) an essay that propounds an antiessentialist view of place.
  - (C) an existential lament on triumphant colonialism.
  - (D) an orientalist description of his favourite homelands.
3. Identify the incorrect statement below :
  - (a) BASIC was an experiment initiated by C. K. Ogden and I. A. Richards from 1926 to about 1940.
  - (b) Expanded, BASIC read : Broadly Ascertained Scientific International Course.
  - (c) BASIC English was an attempt to reduce the number of essential words to 850.
  - (d) While keeping to normal constructions, BASIC failed as an experiment because its documents were far too complicated and technical to understand.
  - (A) (a) & (b)                      (B) (b) & (d)
  - (C) (a) & (c)                      (D) (c) & (d)
4. Items in a published book appear in the following order :
  - (A) Index, Copyright Page, Bibliography, Footnotes
  - (B) Copyright Page, Bibliography, Index, Footnotes
  - (C) Copyright Page, Footnotes, Bibliography, Index
  - (D) Bibliography, Copyright Page, Index, Footnotes
5. Match the following :
 

(I) James Thomson, Oliver Goldsmith, William Cowper, George Crabbe	(a) Metaphysical poets
(II) George Herbert, Henry Vaughan, Andrew Marvell, Abraham Cowley, John Donne	(b) Transitional Poets
(III) Rupert Brooke, Wilfred Owen, Siegfried Sassoon, Edmund Blunden, Robert Graves.	(c) War Poets
(IV) W. H. Davies, Walter de la Mare, John Drinkwater, Rupert Brooke	(d) Georgians

  - (I)    (II)    (III)    (IV)
  - (A) (d)    (a)    (c)    (b)
  - (B) (d)    (b)    (d)    (a)
  - (C) (b)    (a)    (c)    (d)
  - (D) (a)    (c)    (d)    (b)

6. The following phrases from Shakespeare have become the titles of famous works. Identify the correctly matched group.
- |   |       |                      |
|---|-------|----------------------|
| (I) Pale Fire                               | Hardy | (a) Thomas           |
| (II) The Sound and the Fury                 |       | (b) Somerset Maugham |
| (III) Rosencrantz and Guildenstern are Dead |       | (c) William Faulkner |
| (IV) Under the Greenwood Tree               |       | (d) Tom Stoppard     |
| (V) Of Cakes and Ale                        |       | (e) Vladimir Nabokov |
- (I) (II) (III) (IV) (V)  
 (A) (e) (d) (c) (a) (b)  
 (B) (d) (e) (b) (c) (a)  
 (C) (e) (c) (d) (a) (b)  
 (D) (c) (d) (b) (e) (a)
7. Identify the statement that is NOT TRUE among those that explain "stage directions" in drama.
- (A) Stage directions inform readers how to stage, perform or imagine the play.  
 (B) The place, time of action, design of the set and at times characters' actions or tone of voice are indicated by stage directions.  
 (C) Stage directions are often italicized in the text of a play in order to be spoken aloud.  
 (D) Stage directions may appear at the beginning of a play, before a scene or attached to a line of dialogue.
8. The emergence of the concept of "World literature" is associated with :
- (a) Friedrich Schiller  
 (b) Johann Wolfgang von Goethe  
 (c) Johann Goltfried Herder  
 (d) Immanuel Kant  
 (A) (a) & (b) (B) (c) & (d)  
 (C) (b) & (c) (D) (a) & (d)
9. Günter Grass's Tin Drum is part of a trilogy known as the Danzig trilogy. The other two novels are :
- (A) The Flounder and Dog Years  
 (B) The Rat and Cat and Mouse  
 (C) Cat and Mouse and Dog Years  
 (D) Crabwalk and The Rat
10. The hostess proudly announces that the family can afford a servant and her daughters have nothing to do with the kitchen. Who is the proud mother in this Jane Austen novel ?
- (A) Mrs. Morland  
 (B) Lady Catherine de Burgh  
 (C) Mrs. Bennet  
 (D) Mrs. Dashwood
11. When Keats writes about the "beaker full" of "The blushful Hippocrene", Hippocrene is :
- (A) the fountain of the horse  
 (B) a spring sacred to the Muses  
 (C) Mount Helicon produced from a blow of Pegasus  
 (D) Both (A) & (B)
12. Which of the following statements on The Prelude by William Wordsworth is/are not true?
- (a) The Prelude was published posthumously.  
 (b) In this poem, Wordsworth records his development as a poet.  
 (c) The poem runs to 14 books; at crucial stages the poet celebrates the sublime natural scenery in developing his spiritual, moral and imaginative nature.  
 (d) Poems like "Michael", "The Old Cumberland Beggar", "She dwelt among the untrodden ways", "Nutting" etc. are the highlights of this volume.  
 (A) (a) to (d) are true.  
 (B) (a) is not true.  
 (C) (d) is not true.  
 (D) Only (c) is true.
13. **Assertion (A)** : At the end of Heart of Darkness, Marlow tells a lie to the Intended about Kurtz when he tells her "The last word he pronounced was – your name".

- Reason (R)** : Marlow tells this lie because he is secretly in love with the Intended and tells her what she wants to hear.
- (A) Both (A) and (R) are true ; (R) is the correct explanation.  
 (B) Both (A) and (R) are true, but (R) is not the correct explanation.  
 (C) (A) is true, but (R) is false.  
 (D) (A) is false, but (R) is true.
14. Ear-training in ELT is easily achieved by :  
 (a) composition  
 (b) dictation  
 (c) cloze tests  
 (d) listening exercises  
 (e) précis writing  
 (A) (c) and (e)  
 (B) (a), (c) and (e)  
 (C) (b), (c) and (d)  
 (D) (b) and (d)
15. William Shakespeare's Julius Caesar, Antony and Cleopatra and Coriolanus are based on \_\_\_\_\_.  
 (A) Holinshed's Chronicles  
 (B) Folk-tales and legends  
 (C) Older Roman Plays  
 (D) Plutarch's Lives
16. The basic concept that creation was ordered, that every species exists in a hierarchy of status, from God to the lowest creature, was prevalent in the Renaissance. In this hierarchical continuum, man occupies the middle position between the animal kinds and the angels.  
 This world view is known as :  
 (A) Humanism  
 (B) The Enlightenment  
 (C) The Great Chain of Being  
 (D) Calvinism
17. In Virginia Woolf's To the Lighthouse the lighthouse does not symbolize :  
 (A) permanence at the heart of change.  
 (B) change in the unchanging world.  
 (C) celebration of life in the heart of death.  
 (D) celebration of order in the heart of chaos.
18. "Can one imagine any private soldier, in the nineties or now, reading Barrack-Room Ballads and feeling that here was a writer who spoke for him ? It is very hard to do so. [...] When he is writing not of British but of "loyal" Indians he carries the 'Salaam, Sahib' motif to sometimes disgusting lengths. Yet it remains true that he has far more interest in the common soldier, far more anxiety that he shall get a fair deal, than most of the "liberals" of his day and our own. He sees that the soldier is neglected, meanly underpaid and hypocritically despised by the people whose incomes he safeguards".  
 (A) This is E. M. Forster's "India, Again".  
 (B) This is Malcolm Muggeridge on E. M. Forster's India.  
 (C) This is T. S. Eliot on Rudyard Kipling.  
 (D) This is George Orwell on Rudyard Kipling.
19. In the well-known poem "To his coy mistress", the word coy means  
 (A) shy (B) timid  
 (C) voluptuous (D) sensuous
20. From the following list, identify "backformation":  
 Sulk, bulk, stoke, poke, swindle, bundle.  
 (A) Sulk, bulk, stoke, poke  
 (B) Stoke, poke, swindle, bundle  
 (C) Sulk, stoke, bundle  
 (D) Bulk, poke, bundle
21. "It blurs distinctions among literary, non-literary and cultural texts, showing how all three intercirculate, share in, and mutually constitute each other." What does it in this statement stand for ?  
 (A) Marxism (B) Structuralism  
 (C) Formalism (D) New Historicism
22. For, though, I've no idea.  
 What this accoutred frowsty \_\_\_\_ is worth, It pleases me to stand in silence here.  
 (Fill in the blank)  
 (A) bar (B) barn  
 (C) attic (D) alcove



23. Which of the following novels is NOT a Partition novel ?
- (A) Azadi (B) Tamas  
(C) Clear Light of the Day  
(D) That Long Silence
24. Of the following characters, which one does not belong to A House for Mr. Biswas ?
- (A) Raghu (B) Ralph Singh  
(C) Dehuti (D) Tara
25. In English literature, the trope of the vampire was used for the first time by :
- (A) Matthew Gregory Lewis  
(B) John Polidori  
(C) John Stagg  
(D) Bram Stoker
26. Why is "Universal grammar" so called ?
- (A) It is a set of basic grammatical principles universally followed and easily recognized by people.  
(B) It is a set of basic grammatical principles assumed to be fundamental to all natural languages.  
(C) It is a set of advanced grammatical principles assumed to be fundamental to all natural languages.  
(D) It is a set of universally respected practices that have come, in time, to be known as "grammar".
27. Identify the novel with the wrong subtitle listed below :
- (A) Middlemarch, a Study of Provincial Life  
(B) Tess of the D'Urbervilles, A Pure Woman  
(C) The Mayor of Casterbridge, A Man of Character  
(D) Felix Holt, the Socialist
28. Match List – I with List – II.
- |                    |                                    |
|--------------------|------------------------------------|
| <b>List – I</b>    | <b>List – II</b>                   |
| (I) David Malouf   | (a) The Solid Mandala              |
| (II) Patrick White | (b) Wild Cat Falling               |
| (III) Peter Carey  | (c) Remembering Babylon            |
| (IV) Colin Johnson | (d) True History of the Kelly Gang |
- (I) (II) (III) (IV)  
(A) (a) (c) (b) (d)  
(B) (c) (a) (d) (b)  
(C) (b) (c) (a) (d)  
(D) (c) (d) (b) (a)
29. The opening sentence of Tolstoy's Anna Karenina, "Happy families are all alike, every unhappy family is unhappy in its own way."  
The specific cause of the unhappiness in Oblonsky's house was the husband's affair with :
- (A) a kitchen – maid  
(B) an English governess  
(C) a French governess  
(D) a socialite
30. This periodical had the avowed intention "to enliven morality with wit and to temper wit with morality... to bring philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffee houses". It also promoted family, marriage and courtesy.  
The periodical under reference is :
- (A) The Tatler (B) The Spectator  
(C) The Gentleman's Magazine  
(D) The London Magazine
31. **Assertion (A)** : "Tam O' Shanter" by John Clare is about the experience of an ordinary human being and became quite popular during that time.  
**Reason (R)** : John Clare, having suffered bouts of madness, could really feel for the misery of common man.  
In the context of the two statements, which of the following is correct ?
- (A) Both (A) and (R) are true and (R) explains (A).  
(B) Both (A) and (R) are true, but (R) does not explain(A).  
(C) (A) is true but (R) is false.  
(D) (A) is false but (R) is true.
32. Alexander Pope's An Essay in Criticism :  
(a) Purports to define "wit" and "nature" as they apply to the literature of his age.

- (b) Claims no originality in the thought that governs this work.  
 (c) is a prose essay that gives us such quotes as "A little learning is a dangerous thing!"  
 (d) Appeared in 1701.  
 (A) (c) and (d) are incorrect.  
 (B) (a) and (b) are incorrect.  
 (C) (a) to (d) are correct.  
 (D) only (a) and (d) are correct.
33. What is register ?  
 (A) The way in which a language registers in the minds of its users.  
 (B) The way users of a language register the nuances of that language.  
 (C) A variety of language used in social situations or one specially designed for the subject it deals with.  
 (D) A variety of language used in non-professional or informal situations by professionals.
34. Jeremy Collier's Short View of the Immorality and Profaneness of the English Stage (1698) attacked \_\_\_\_\_.  
 (A) the practice of mixing tragic and comic themes in Shakespeare's plays.  
 (B) the bawdiness of "low" characters in Shakespeare's plays.  
 (C) the coarseness and ugliness of Restoration Theatre.  
 (D) irreligious themes and irreverent attitudes in the plays of the seventeenth century.
35. One of the most important themes the speakers debate in Dryden's An Essay on Dramatic Poesy is \_\_\_\_\_.  
 (A) European and non-European perceptions of reality.  
 (B) English and non-English perceptions of reality.  
 (C) the relative merits of French and English theatre.  
 (D) the relative merits of French and English poetry.
36. Identify the correctly matched pair :  
 (A) Amitav Ghosh – All About H. Halter  
 (B) Anita Desai – Inheritance of Loss  
 (C) Shashi Deshpande – A Bend in the Ganges  
 (D) Salman Rushdie – The Enchantress of Florence
37. Match the following correctly :  
 (I) Langue/Parole (a) Noam Chomsky  
 (II) Competence / Performance (b) C. S. Pierce  
 (III) Ironic / Indexical (c) Ferdinand de Saussure  
 (IV) Readerly / Writerly (d) Roland Barthes
- |     | (I) | (II) | (III) | (IV) |
|-----|-----|------|-------|------|
| (A) | (c) | (b)  | (a)   | (d)  |
| (B) | (c) | (a)  | (b)   | (d)  |
| (C) | (a) | (c)  | (d)   | (b)  |
| (D) | (b) | (c)  | (a)   | (d)  |
38. 1. Joy Kogawa (a) Bloody Rites  
 2. M. G. Vasanjee (b) Obasan  
 3. Sky Lee Sack (c) The Gunny  
 4. Arnold Itwaru (d) Disappearing Moon Café
- |     | 1   | 2   | 3   | 4   |
|-----|-----|-----|-----|-----|
| (A) | (d) | (a) | (b) | (c) |
| (B) | (a) | (d) | (c) | (b) |
| (C) | (b) | (c) | (d) | (a) |
| (D) | (a) | (b) | (c) | (d) |
39. Why does Jean Baudrillard adopt Disneyland as his own sign ?  
 (A) Disneyland is by far the most eminently noticeable cultural sign in the post modern world.  
 (B) Disneyland captures 'essences' and 'non-essences' of Reality more convincingly than other cultural venues.  
 (C) Disneyland is an artefact that so obviously announces its own fictiveness that it would seem to imply some counter balancing reality.

- (D) Disneyland is both 'appearance' and 'reality' in the post modern visual game of handy-dandy.
40. Which of the following statements is NOT TRUE of Dante Gabriel Rossetti ?
- (A) D. G. Rossetti was a Londoner, the son of an Italian refugee who taught Italian at King's college.
- (B) Rossetti formed the Pre-Raphaelite Brotherhood with Holman Hunt, Ford Madox Brown and Painter Millais.
- (C) He married Christina Georgina who was a poet in her right.
- (D) Rossetti's "Blessed Damozel" displays his remarkable gifts as a poet and painter.
41. Goethe's Faust (Part I, Scene 1) opens in :
- (A) heaven (B) hell
- (C) forest (D) Faust's study
42. "Is it their single-mind-sized skulls or a trained  
Body, or genius, or a nestful of brats  
Gives their days this bullet and  
automatic purpose...." (Thrushes)  
In the above lines what does 'their' refer to and what quality of 'their' does the poet speak of ?
- I. Human beings and their intelligence
- II. The thrushes and their concentration in achieving what they set out for
- III. The efficiency of the thrushes in getting at their prey
- IV. All the above
- (A) Only III is correct.
- (B) Only IV is correct.
- (C) I and II are correct.
- (D) II and III are correct.
43. Find the odd (wo)man out :
- Belladonna – Engenides – The Typist – Marie – Madame Sosostris – the ruinbibber – Tiresias – the Youngman Carbuncular
- (A) Belladonna
- (B) Madame Sosostris
- (C) Tiresias (D) The ruin – bibber
44. Wilkie Collins's novel, The Moonstone (1868) tells the story of \_\_\_\_\_.
- (A) a detective's exploits in Victorian England.
- (B) a doctor's adventures in a Middle-Eastern Suburb.
- (C) a fabulous yellow diamond stolen from an Indian shrine.
- (D) illegal mining of diamonds in eastern U.P. during British rule.
45. Identify the correctly matched group :
- (I) "Because I could not stop for death..." (a) Walt Whitman
- (II) "O Captain! My Captain!" (b) William Carlos Williams
- (III) "Two roads diverged in a wood..." (c) Emily Dickinson
- (IV) "So much depends upon..." (d) Robert Frost
- |     |     |      |       |      |
|-----|-----|------|-------|------|
|     | (I) | (II) | (III) | (IV) |
| (A) | (a) | (b)  | (c)   | (d)  |
| (B) | (c) | (a)  | (d)   | (b)  |
| (C) | (a) | (c)  | (b)   | (d)  |
| (D) | (c) | (a)  | (b)   | (d)  |
46. "Now stop your noses, readers, all and some,  
For here's a tun of midnight – work to come,  
Og, from a treason-tavern rolling home.  
Round as a globe and liquor'd e'vry chink,  
Goodly and great he rails behind his link".  
In the above passage from Absalom and Achitophel, link means :
- (A) a connection in the court
- (B) a hired servant who carries a lighted torch
- (C) a social tie
- (D) a rich patron
47. Which among the following is NOT a typical "Indian English Poem" by Nissim Ezekiel ?
- (A) "How the English Lessons Ended"
- (B) "The Railway Clerk"

- (C) "Goodbye Party for Miss Pushpa T.S."  
 (D) "The Patriot"
48. Match the correct pair :
- |                    |                             |
|--------------------|-----------------------------|
| (I) George Eliot   | 1. Ellis Bell               |
| (II) Saki          | 2. Mary Anne Evans          |
| (III) Emily Bronte | 3. Samuel Langhorne Clemens |
| (IV) Mark Twain    | 4. H. H. Munro              |
- | (I)   | (II) | (III) | (IV) |
|-------|------|-------|------|
| (A) 2 | 3    | 1     | 4    |
| (B) 2 | 4    | 1     | 3    |
| (C) 1 | 3    | 4     | 2    |
| (D) 3 | 2    | 1     | 4    |
49. In Canto 17 of the Inferno, the monster Geryon represents \_\_\_\_\_.
- (A) fraud (B) usury  
 (C) sloth (D) gluttony
50. I-A. Richards's famous experiment with poems and his Cambridge students is detailed in Practical Criticism : A Study of Literary Judgement (1929). Richards was astonished by
- (A) the poor quality of his students' "stock responses"  
 (B) the very astute remarks made by his students  
 (C) the non-availability of poems, worthy of class-room attention  
 (D) the success of his experiment
51. Based on the following description, identify the text in reference :
- This is a play in which no one comes, no one goes, nothing happens. In its opening scene a man struggles hard to remove his boot. The play was originally written in French, later translated into English. It was first performed in 1953.
- (A) Look Back in Anger  
 (B) Waiting for Godot  
 (C) The Zoo Story  
 (D) The Birthday Party
52. One of the following Canterbury Tales is in prose, identify.
- (A) The Pardoner's Tale  
 (B) The Parson's Tale  
 (C) The Monk's Tale  
 (D) The Knight's Tale
53. In his distinction between imagination and fancy, Coleridge identifies the following :
- (a) it dissolves, diffuses, dissipates, in order to recreate.  
 (b) it has aggregative and associative power.  
 (c) it plays with fixities and definites.  
 (d) it has shaping and modifying power.
- The correct combination reads :
- (A) (a) and (b) for fancy; (c) and (d) for imagination.  
 (B) (a) and (c) for fancy; (b) and (d) for imagination.  
 (C) (b) and (c) for fancy; (a) and (d) for imagination.  
 (D) (c) and (d) for fancy; (a) and (b) for imagination.
54. Julia Kristeva's 'Intertextuality' derives from:
- (a) Saussure's signs  
 (b) Chomsky's deep structure  
 (c) Bakhtin's dialogism  
 (d) Derrida's difference
- (A) (a) and (d) (B) (a) and (c)  
 (C) (c) and (d) (D) (a) and (b)
55. Ralph Ellison enjoys subverting myths about white purity through characters like :
- (a) Norton (b) Bledsoe  
 (c) Rhinehart (d) all of the above
- (A) (a) and (b) (B) (a), (b) and (c)  
 (C) (b) and (c) (D) (a) and (c)
56. Which of the following is NOT TRUE of Ralph Waldo Emerson ?
- (A) He wrote essays on New England scenery, woodcraft and plantations.  
 (B) He was an eloquent pulpit orator, a member of the Unitarian Church under William Chawming.  
 (C) In essays like "Nature", he elaborates on the importance of seeing familiar things in new ways.

- (D) His famous "American Scholar" was delivered as an address before the Phi Beta Kappa Society at Cambridge in 1837.
57. "Exorcism" is the title of Act III of who's *Affraid of Virginia Woolf*?  
What is the significance of 'exorcism' in the context of the play?  
(A) The casting out of evil spirits  
(B) Deconstructing of myths involving marriage, fertility and sons  
(C) Facing life without illusions  
(D) Exposing all attempts at illusionmaking
58. "Womanist is to feminist as purple is to lavender". This is an important statement defining the womanist perspective advanced by  
(A) Toni Morrison  
(B) Zora Neale Hurston  
(C) Alice Walker  
(D) Bell Hooks
59. Identify the mismatched pair in the following where characters in Golding's *Lord of the Flies* fit the allegorized pattern of virtues and vices.  
(A) Ralph - rationality  
(B) Piggy - pragmatism  
(C) Jack - pity  
(D) Simon - innocence
60. A Subaltern perspective is one where  
(A) Power-structures define and determine your command of language and language of command in an uneven world.  
(B) The politically dispossessed could be voiceless, written out of the historical record and ignored because their activities do not count for "Cultural" or "Structured".  
(C) You don't know what your 'story' is, how to deal with a 'story' and therefore you are forced to put stereotyped situations in it to please your listeners.  
(D) You begin to see how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us.
61. (a) "Interlanguage" is a term we owe to M.A.K. Halliday.  
(b) Interlanguage develops an autonomous and self-contained grammatical system  
(c) It is a distinct stage in a learner's progress in the study of a second language.  
(d) It owes nothing at all either to the learner's native or target / second language.  
(A) (d) is correct.  
(B) (b) is correct.  
(C) (a) and (c) are correct.  
(D) (c) and (d) are correct.
62. In a classic statement that inaugurated Feminist thought in English, we read :  
"A woman writing thinks back through her mothers". Where does this occur?  
(A) Virginia Woolf's *A Room of One's Own*  
(B) Kate Millet's *Sexual Politics*  
(C) Gertrude Stein's *Three Lives*  
(D) Mary Hiatt's *The Way Women Write*.
63. Identify the correctly matched pair of translators and translations.  
(I) A. K. Ramanujan (a) *The Ramayana*  
(II) Manmathanath Dutt (b) *The Bhagavad Gita*  
(III) Mohini Chatterjee (c) *Speaking of Shiva*  
(IV) Romesh Chandra Dutt (d) *The Mahabharata*  
(I) (II) (III) (IV)  
(A) (c) (d) (b) (a)  
(B) (d) (c) (a) (b)  
(C) (d) (a) (b) (c)  
(D) (b) (a) (d) (c)
64. **Assertion (A)** : In *The Power and the Glory*, Greene shows how the Whisky Priest transcends his weakness for drink and his human fears, moving towards martyrdom.

- Reason (R) :** Transcendence in Greene's novels is generally an outcome of love for humanity, but pride is also an essential ingredient in the Priest's character.
- (A) (A) is true, but (R) is false.  
 (B) (A) is false, but (R) is true.  
 (C) Both (A) and (R) are true, but (R) is not the correct explanation for (A).  
 (D) Both (A) and (R) are true and (R) is the correct explanation for (A).
65. Which of the following statements on John Dryden is incorrect ?
- (a) John Milton and John Dryden were contemporaries.  
 (b) Dryden was a Royalist, while Milton fiercely opposed monarchy.  
 (c) Dryden wrote a play on the Mughal Emperor Humayun.  
 (d) Dryden was appointed the Poet Laureate of England in 1668.
- (A) (a) is incorrect.  
 (B) (d) is incorrect.  
 (C) (c) is incorrect.  
 (D) (b) and (c) are incorrect.
66. "Like walking, criticism is a pretty nearly universal art; both require a constant intricate shifting and catching of balance; neither can be questioned much in process; and few perform either really well. For either a new terrain is fatiguing and awkward, and in our day most men prefer paved walks and some form of rapid transport some easy theory or overmastering dogma."  
 (R.P.Blackmur, "A Critic's Job of Work")
- (a) Blackmur compares walking with criticism because he considers both to be "arts" of a similar kind that call for attention to detail and utmost care.  
 (b) Blackmur admits that some people do however manage to be good critics and good walkers.  
 (c) Critics prefer tried and tested approaches for much the same reason as Walkers would look for paved walks and rapid transport.
- (d) Blackmur does not quite give us the equivalents of "Some paved walks and some form of rapid transport" in order to press his comparison.
- (A) (a) and (d) are correct.  
 (B) (a) and (c) are correct.  
 (C) only (d) is correct.  
 (D) only (b) is correct.
67. The world dominated by cold and hypocritical materialists is represented by William Blake in the mythological figure of \_\_\_\_\_.
- (A) Urizen  
 (B) Albion  
 (C) Geryon  
 (D) Satan
68. Identify the correctly matched group :
- (A) Third Space – Wolfgang Iser  
 Hybridity – Edward Soja  
 Reception aesthetics – Ferdinand de Saussure  
 Langue – Homi Bhabha
- (B) Third Space – Ernst Bloch  
 Hybridity – Edward Said  
 Reception aesthetics – Eve K. Sedgwick  
 Langue – G. S. Frazer
- (C) Third Space – Edward Soja  
 Hybridity – Homi Bhabha  
 Reception aesthetics – Wolfgang Iser  
 Langue – Ferdinand de Saussure
- (D) Third Space – G. S. Frazer  
 Hybridity – Eve K. Sedgwick  
 Reception aesthetics – Edward Soja  
 Langue – Edward Said
69. Which of the following can be best described as : (i) the first statement of Bernard Shaw's idea of Life Force; (ii) a play dealing with a woman's pursuit of her mate; and (iii) a play whose third act called "Don Juan in Hell" is both unconventional and hilarious ?

- (A) The Devil's Disciple  
 (B) Man and Superman  
 (C) Candida  
 (D) Arms and the Man
70. Identify the untrue statement on the CONTACT ZONE below :
- (A) "The contact zone" is a space where disparate cultures meet, clash and grapple with each other.  
 (B) In Postcolonial societies "contact" suggests the historical moment when settler and indigenous cultures first met.  
 (C) The idea of the Contact Zone was first proposed and defined by Mary Louise Pratt's Imperial Eyes : Travel Writing and Transculturation (1992)  
 (D) It is believed that the Contact Zone was largely instrumental in spearheading nationalist movements across the world.
71. Name the novel in which
- I. the protagonist is a war veteran called Tayo.
  - II. Tayo returns from World War II, thoroughly disillusioned and haunted by his violent actions of war time.
  - III. Tayo seeks consolation and counsel from old Betonie.
  - IV. The protagonist realizes the importance of harmonizing humanity and the universe.
- (A) Beloved  
 (B) Ceremony  
 (C) Daisy Miller  
 (D) Enter, Conversing
72. One of the following poems in Men and Women is addressed to Elizabeth Barrett Browning by the poet. Identify it.
- (A) "In Three Days"  
 (B) "By the Fireside"  
 (C) "One Way of Love"  
 (D) "One Word More"
73. Match List-I with List-II according to the codes given below :
- | List – I                | List – II                   |
|-------------------------|-----------------------------|
| I. Tennessee Williams   | 1. Emperor Jones            |
| II. Eugene O'Neill      | 2. A Streetcar Named Desire |
| III. Lorraine Hansberry | 3. After the Fall           |
| IV. Arthur Miller       | 4. A Raisin in the Sun      |
- | I     | II | III | IV |
|-------|----|-----|----|
| (A) 3 | 1  | 4   | 2  |
| (B) 1 | 3  | 2   | 4  |
| (C) 4 | 2  | 3   | 1  |
| (D) 2 | 1  | 4   | 3  |
74. Match the correct pair :
- |                              |                    |
|------------------------------|--------------------|
| I. Theatre of Cruelty        | 1. Safdar Hashmi   |
| II. Theatre of the Oppressed | 2. Georg Kaiser    |
| III. Expressionist Theatre   | 3. Jerzy Grotowsky |
| IV. Agitprop                 | 4. Augusto Bal     |
- | I     | II | III | IV |
|-------|----|-----|----|
| (A) 1 | 2  | 4   | 3  |
| (B) 3 | 4  | 2   | 3  |
| (C) 2 | 3  | 1   | 4  |
| (D) 4 | 1  | 3   | 2  |
75. Bertolt Brecht's Epic Theatre
- (a) turns the spectator into an observer
  - (b) wears down the spectator's capacity for action
  - (c) relies on argument
  - (d) presents man as a process
- (A) (a) and (d) are correct; (b) and (c) are incorrect.  
 (B) (a), (c) and (d) are correct; (b) is wrong.  
 (C) (b) and (d) are correct; (a) and (c) are incorrect.  
 (D) (a), (b) and (c) are correct; (d) is incorrect.

 ANSWERS

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1. (D)	2. (B)	3. (B)	4. (C)	5. (C)	6. (C)	7. (C)	8. (C)	9. (C)	10. (C)
11. (D)	12. (C)	13. (B)	14. (D)	15. (D)	16. (C)	17. (B)	18. (D)	19. (A)	20. (D)
21. (D)	22. (B)	23. (D)	24. (B)	25. (C)	26. (B)	27. (D)	28. (B)	29. (C)	30. (B)
31. (B)	32. (D)	33. (C)	34. (C)	35. (C)	36. (D)	37. (B)	38. (C)	39. (C)	40. (C)
41. (D)	42. (D)	43. (D)	44. (C)	45. (B)	46. (B)	47. (A)	48. (B)	49. (A)	50. (A)
51. (B)	52. (B)	53. (C)	54. (B)	55. (A)	56. (A)	57. (D)	58. (C)	59. (C)	60. (B)
61. (C)	62. (A)	63. (A)	64. (C)	65. (C)	66. (B)	67. (A)	68. (C)	69. (B)	70. (D)
71. (B)	72. (D)	73. (D)	74. (B)	75. (B)					

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**December, 2012**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. Identify the work below that does not belong to the literature of the eighteenth century
  - (A) *Advancement of Learning*
  - (B) *Gulliver's Travels*
  - (C) *The Spectator*
  - (D) *An Epistle to Dr. Arbuthnot*
2. Which, among the following, is a place through which John Bunyan's Christian does NOT pass?
  - (A) The Slough of Despond
  - (B) Mount Helicon
  - (C) The Valley of Humiliation
  - (D) Vanity Fair
3. The period of Queen Victoria's reign is
  - (A) 1830–1900
  - (B) 1837–1901
  - (C) 1830–1901
  - (D) 1837–1900
4. Which of the following statements about *The Lyrical Ballads* is NOT true?
  - (A) It carried only *one* ballad proper, which was Coleridge's *The Rime of the Ancient Mariner*.
  - (B) It also carried pastoral and other poems.
  - (C) It carried a "Preface" which Wordsworth added in 1800.
  - (D) It also printed from Gray's *Elegy Written in a Country Churchyard*.
5. One of the following texts was published earlier than 1955. Identify the text
  - (A) William Golding, *The Inheritors*
  - (B) Philip Larkin, *The Less Deceived*
  - (C) William Empson, *Collected Poems*
  - (D) Samuel Becket, *Waiting for Godot*
6. Who among the poets in England during the 1930s had left-leaning tendencies?
  - (A) T. S. Eliot, Ezra Pound, Richard Aldington
  - (B) Wilfred Owen, Siegfried Sassoon, Rupert Brooke
  - (C) W. H. Auden, Louis MacNeice, Cecil Day Lewis
  - (D) J. Fleckner, W. H. Davies, Edward Marsh
7. Match the following :
  1. The Sage of Concord
  2. The Nun of Amherst
  3. Mark Twain
  4. Old Possum
  5. Emily Dickinson
  6. R.W. Emerson
  7. T.S. Eliot
  8. Samuel L. Clemens
  - (A) 1–6; 2–5; 3–8; 4–7
  - (B) 1–5; 2–6; 3–7; 4–8
  - (C) 1–8; 2–7; 3–6; 4–5
  - (D) 1–7; 2–8; 3–5; 4–6
8. Name the theorist who divided poets into "strong" and "weak" and popularized the practice of misreading
  - (A) Alan Bloom
  - (B) Harold Bloom
  - (C) Geoffrey Hartman
  - (D) Stanley Fish

9. In *The Rape of the Lock* Pope repeatedly compares Belinda to  
 (A) the sun  
 (B) the moon  
 (C) the north star  
 (D) the rose
10. Which of the following awards is not given to Indian–English writers?  
 (A) The Booker Prize  
 (B) The Sahitya Akademi Award  
 (C) The Gyanpeeth  
 (D) Whitbread Prize
11. Identify the correct statement below  
 (A) *Gorboduc* is a comedy, while Ralph Roister Doister and *Gammer Gurton's Needle* are tragedies.  
 (B) *Gorboduc* is a tragedy, while Ralph Roister Doister and *Gammer Gurton's Needle* are comedies.  
 (C) All of them are problem plays.  
 (D) All of them are farces.
12. W.M. Thackeray's *Vanity Fair* owes its title to  
 (A) Browning's *Fifine at the Fair*  
 (B) Shakespeare's *Merchant of Venice*  
 (C) Goldsmith's *Vicar of Wakefield*  
 (D) Bunyan's *Pilgrim's Progress*
13. The Puritans shut down all theaters in England in  
 (A) 1642 (B) 1640  
 (C) 1659 (D) 1660
14. Who of the following was **not** a contemporary of Wordsworth and Coleridge?  
 (A) Robert Southey  
 (B) Sir Walter Scott  
 (C) William Hazlitt  
 (D) A. C. Swinburne
15. Which of the following statements about *Waiting for Godot* is NOT true?  
 1. It carries a subtitle: "a tragicomedy in two acts".  
 2. It carries a subtitle: "a tragicomedy in two scenes".  
 3. It carries a subtitle: "a tragicomedy in two parts".  
 4. It does not carry a subtitle.  
 (A) 4 (B) 2  
 (C) 3 (D) 1
16. The Bloomsbury Group included British intellectuals, critics, writers and artists. Who among the following belonged to the Bloomsbury Group?  
 I. John Maynard Keynes, Lytton Strachey  
 II. E.M. Forster, Roger Fry, Clive Bell  
 III. Patrick Brunty, Paul Haworth  
 IV. Thomas Hardy, Henry James, Walter Pater  
 (A) I and II (B) I  
 (C) II and III (D) IV
17. Who, among the following is credited with the making of the first authoritative *Dictionary of the English Language*?  
 (A) Bishop Berkeley  
 (B) Samuel Johnson  
 (C) Edmund Burke  
 (D) Horace Walpole
18. In Dryden's *Essay of Dramatic Poesy* (1668), who opens the discussion on behalf of the ancients?  
 (A) Lisideius (B) Crites  
 (C) Eugenius (D) Neander
19. The term *invective* refers to  
 (A) the abusive writing or speech in which there is harsh denunciation of some person or thing.  
 (B) an insulting writing attack upon a real person, in verse or prose, usually involving caricature and ridicule.  
 (C) a written or spoken text in which an apparently straightforward statement or event is undermined in its context so as to give it a very different significance.  
 (D) the chanting or reciting of words deemed to have magical power.
20. Which of the following novels depicts the plight of the Bangladeshi immigrants in East London?

- (A) *How far can you go*  
 (B) *The White Teeth*  
 (C) *An Equal Music*  
 (D) *Brick Lane*
21. The year 1939 proved to be a crucial year for two important writers in England. Identify the correct phrase below  
 (A) For Yeats who died, for Auden who left England for the U. S.  
 (B) For Eliot who started publishing verse-drama, for Hardy whose *Wessex Poems* were published.  
 (C) For Evelyn Waugh and Graham Greene, each for publishing his first novels.  
 (D) For Eliot who won the Nobel Prize and Orwell who published his *Animal Farm*.
22. The Enlightenment was characterized by  
 (A) accelerated industrial production and general well-being of the public.  
 (B) a belief in the universal authority of reason and emphasis on scientific experimentation.  
 (C) the Protestant work ethic and compliance with Christian values of life.  
 (D) an undue faith in predestination and neglect of free will.
23. Which Shakespearean play contains the line: "...there is a special providence in the fall of a sparrow" ?  
 (A) *King Lear* (B) *Hamlet*  
 (C) *Coriolanus* (D) *Macbeth*
24. Match the following pairs of books and authors :
- | Books   | Authors             |
|---|---------------------|
| I. <i>Condition of the Working Class in England</i> | i. John Ruskin      |
| II. <i>London Labour and the London Poor</i>        | ii. Henry Mayhew    |
| III. <i>Past and Present</i>                        | iii. Thomas Carlyle |
- IV. *The Unto This Last* iv. Friedrich Engels
- Codes :
- |     | I   | II | III | IV  |
|-----|-----|----|-----|-----|
| (A) | iv  | i  | ii  | iii |
| (B) | iv  | ii | iii | i   |
| (C) | ii  | iv | i   | ii  |
| (D) | iii | ii | iv  | iv  |
25. In which of the following texts do Aston, Davies and Mick appear as characters ?  
 (A) Wyndham Lewis's *Enemy*  
 (B) Harold Pinter's *Caretaker*  
 (C) Katherine Mansfield's "Life of Ma Parker"  
 (D) Graham Greene's *Brighton Rock*
26. What is common to the following writers ? Identify the correct description below :  
 William Congreve  
 George Etherege  
 William Wycherley  
 Thomas Otway  
 (A) All of these were Restoration playwrights  
 (B) All of them were critics of Orwell's regime  
 (C) All of them edited Shakespeare's plays  
 (D) All of them wrote tragedies in the same age
27. In which Jane Austen novel do you find the characters Anne Elliott, Lady Russell, Louisa Musgrove and Captain Wentworth ?  
 (A) *Emma*  
 (B) *Mansfield Park*  
 (C) *Persuasion*  
 (D) *Northanger Abbey*
28. In which of his essays does Homi Bhabha discuss the 'discovery' of English in colonial India ?  
 (A) "Signs taken for Wonders"  
 (B) "Mimicry"  
 (C) *Nation and Narration*  
 (D) "The Commitment to Theory"

29. \_\_\_\_\_ was the first Sonnet Sequence in English.
- (A) Edmund Spenser's *Amoretti*  
 (B) Philip Sidney's *Astrophel and Stella*  
 (C) Samuel Daniel's *Delia*  
 (D) Michael Drayton's *Idea's Mirror*
30. Which is the correct sequence of the novels of V.S. Naipaul?
- (A) *The Mystic Masseur*–*Miguel Street*–*The Suffrage of Elvira* – *A House for Mr. Biswas*.  
 (B) *Miguel Street* – *The Mystic Masseur* – *A House for Mr. Biswas* – *The Suffrage of Elvira*.  
 (C) *The Suffrage of Elvira* – *Miguel Street* – *The Mystic Masseur* – *A House for Mr. Biswas*.  
 (D) *The Mystic Masseur* – *The Suffrage of Elvira*, *Miguel Street* – *A House for Mr. Biswas*.
31. "Kubla Khan" takes an epigraph from
- (A) Samuel Purchas' *Purchas His Pilgrimage*  
 (B) Hakluyt's *Voyages*  
 (C) *The Book Named the Governour*  
 (D) Sir Thomas More's *Utopia*
32. Which of the following author–theme is correctly matched?
- (A) *The Battle of the Books* Tribute to "The rude forefathers of the hamlet".  
 (B) *The Rape of the Lock* Quarrel between ancient and modern authors.  
 (C) Gray's "Elegy" Accumulation of wealth and the consequent loss of human lives and values.  
 (D) *The Deserted Village* Quarrel between two families caused by Lord Petre.
33. Which among the following titles set a course for academic literary feminism?
- (A) *Nostramo*  
 (B) *From Ritual to Romance*  
 (C) *A Room of One's Own*  
 (D) *A Dance to the Music of Time*
34. In which play do we see a reworking of E.M.Forster's *A Passage to India* as a cameo?
- (A) *The Birthday Party*  
 (B) *A Resounding Tinkle*  
 (C) *Indian Ink*  
 (D) *Amadeus*
35. Shakespeare's sonnets
- (A) do not carry a dedication.  
 (B) are dedicated to James I of England.  
 (C) are dedicated to Mary Arden.  
 (D) are dedicated to an unknown "Mr. W.H."
36. Which of the following poems uses *terza rima*?
- (A) John Keats's "Ode to a Nightingale"  
 (B) P.B. Shelley's "Ode to the West Wind"  
 (C) William Wordsworth's "The Solitary Reaper"  
 (D) Alfred Tennyson's "Ulysses"
37. When one says that "someone is no more" or that "someone has breathed his/ her last", the speaker is resorting to
- (A) euphism (B) euphony  
 (C) understatement (D) euphemism
38. Which of the following are "companion poems"?
- (A) "Gypsy songs" and "Songs and Sonnets"  
 (B) "L' Allegro" and "Il Penseroso"  
 (C) "The Good Morrow" and "The Sun Rising"  
 (D) "Full Fathom Five" and "Hark, Hark! the Lark"
39. What does the term *episteme* signify?
- (A) Knowledge  
 (B) Archive  
 (C) Theology  
 (D) Scholarship
40. Which of the following is a better definition of an *image* in literary writing?

- (A) A reflection  
 (B) A speaking picture  
 (C) A refraction  
 (D) A reflected picture
41. Whom did Keats regard as the prime example of 'negative capability' ?  
 (A) John Milton  
 (B) William Wordsworth  
 (C) William Shakespeare  
 (D) P.B. Shelley
42. Charles Dickens's *A Tale of Two Cities* begins with the sentence  
 (A) It was the best of times, it was the worst of times.  
 (B) It was the brightest of times, it was the darkest of times.  
 (C) It was the richest of times, it was the poorest of times.  
 (D) It was the happiest of times, it was the saddest of times.
43. The works of Gerard Manley Hopkins were published posthumously by  
 (A) Edwin Muir  
 (B) Edward Thomas  
 (C) Robert Bridges  
 (D) Coventry Patmore
44. Which of the following is the correct chronological sequence ?  
 (A) A Poison Tree – The Deserted Village – The Blessed Damozel – Ozymandias  
 (B) The Deserted Village – A Poison Tree – Ozymandias – The Blessed Damozel  
 (C) The Blessed Damozel – A Poison Tree – The Deserted Village – Ozymandias  
 (D) The Deserted Village – The Blessed Damozel – Ozymandias – A Poison Tree
45. The term *homology* means a correspondence between two or more structures. Who of the following developed a theory of relations between literary works and social classes in terms of homologies ?  
 (A) Raymond Williams  
 (B) Christopher Caudwell  
 (C) Lucien Goldman  
 (D) Antonio Gramsci
46. F. Turner's famous hypothesis is that  
 (A) the Frontier has outlived its ideological utility in American civilization.  
 (B) the Frontier has posed a challenge to the American creative imagination.  
 (C) the Frontier has been the one great determinant of American civilization.  
 (D) the Frontier has been the one great deterrent to American progress.
47. Which statement(s) below on the Spenserian Stanza is/are accurate ?  
 I. a quatrain, unrhymed, but alliterative  
 II. a stanza of four lines in iambic pentameter  
 III. an eight-line stanza in iambic pentameter followed by a ninth in six iambic feet  
 IV. an eight-line stanza with six iambic feet followed by a ninth in iambic pentameter  
 (A) I and II (B) II  
 (C) III (D) IV
48. Match the following texts with their respective themes :  
 I. Areopagitica (Milton) i. Fashion, courtship, seduction  
 II. Leviathan (Hobbes) ii. The liberty for unlicensed printing  
 III. Alexander's Feast (Dryden) iii. Absolute sovereignty  
 IV. The Way of the World (Congreve) iv. The power of music
- Codes :  
 I II III IV  
 (A) i ii iii iv  
 (B) ii iii iv i  
 (C) iii iv i ii  
 (D) iv iii i ii

49. The preliminary version of James Joyce's *Portrait of the Artist as a Young Man* was called
- (A) *Stephen Hero*
  - (B) *Bloom's Blunder*
  - (C) *A Day in the life of Stephen Dedalus*
  - (D) *The Dead*
50. (i) A *pastiche* is a mixture of themes, stylistic elements or subjects borrowed from other works.
- (ii) It is distinguished from parody because not all parody is pastiche
- (iii) A pastiche is also known as a 'purple passage'.
- (iv) A pastiche is given to an elevated style, especially in its use of figurative language.
- (A) (i) and (ii) are correct.
  - (B) only (i) is correct.
  - (C) (iii) and (iv) are correct.
  - (D) only (iv) is correct.



## ANSWERS

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1. (A) 2. (B) 3. (B) 4. (D) 5. (C) 6. (C) 7. (A) 8. (B) 9. (A) 10. (C)  
 11. (B) 12. (D) 13. (A) 14. (D) 15. (D) 16. (A) 17. (B) 18. (B) 19. (A) 20. (D)  
 21. (A) 22. (B) 23. (B) 24. (B) 25. (B) 26. (A) 27. (C) 28. (A) 29. (A) 30. (D)  
 31. (A) 32. (A) 33. (C) 34. (C) 35. (D) 36. (B) 37. (D) 38. (B) 39. (A) 40. (B)  
 41. (C) 42. (A) 43. (C) 44. (B) 45. (A) 46. (C) 47. (D) 48. (B) 49. (A) 50. (A)
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**December, 2012**  
**ENGLISH LITERATURE**  
**PAPER-III**

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Which of the following book by V.S. Naipaul is subtitled The Caribbean Revisited ?  
 (A) In a Free State  
 (B) A Bend in the River  
 (C) The Middle Passage  
 (D) An Area of Darkness
2. 'Fluency' in language is the same as  
 (A) the ability to put oneself across comfortably in speech and/or writing.  
 (B) the ability to command language rather than language commanding the user.  
 (C) glibness  
 (D) accuracy
3. Which of the following statements on Pathetic Fallacy is NOT TRUE ?  
 (A) This term applies to descriptions that are not true but imaginary and fanciful.  
 (B) Pathetic Fallacy is generally understood as human traits being applied or attributed to non-human things in nature.  
 (C) In its first use, the term was used with disapproval because nature cannot be equated with the human in respect of emotions and responses.  
 (D) The term was originally used by Alexander Pope in his Pastorals (1709).
4. Identify the correctly matched group :  

<b>List – I</b>	<b>List – II</b>
i. 'L' Allegro and 'Il Pensero so'	1. Pastoral elegy
ii. 'Lycidas'	2. Masque
iii. Comus	3. Sonnet
iv. 'On His Blindness'	4. Prose tract
- v. Areopagitica
5. Companion poems in octo-syllabic couplets  

<b>Codes :</b>					
	<b>i</b>	<b>ii</b>	<b>iii</b>	<b>iv</b>	<b>v</b>
(A)	1	2	3	4	5
(B)	5	1	2	3	4
(C)	1	3	2	4	5
(D)	5	1	2	4	3
5. The Pre-Raphaelite brotherhood – The University Wits – The Rhymers' Club – The Transitional Poets – The Scottish Chaucerians. The right chronological sequence would be  
 (A) The Scottish Chaucerians – The University Wits – The Transitional Poets – The Pre-Raphaelite brotherhood – The Rhymers' Club.  
 (B) The Rhymers' Club, The University Wits – The Scottish Chaucerians – The Transitional Poets, The Pre-Raphaelite brotherhood.  
 (C) The Pre-Raphaelite brotherhood – The Rhymers' Club – The Transitional Poets, The Scottish Chaucerians – The University Wits.  
 (D) The University Wits, The Scottish Chaucerians – The Pre-Raphaelite brotherhood, The Transitional Poets – The Rhymers' Club.
6. 'Aucitya' refers to :  
 I. Decorum                      II. Propriety  
 III. Proportion                IV. Accuracy  
 (A) I and IV are correct.  
 (B) I and III are correct.

- (C) II is correct.  
 (D) II and IV are correct.
7. In the closing paragraph of *The Trial* two men accompany Joseph K to a part of the city to eventually execute him. The place is  
 (A) a Public Park  
 (B) a Church  
 (C) a Quarry  
 (D) an Abandoned Factory
8. Match List – I with List – II according to the code given below :
- | List – I<br>(Character) | List – II<br>(Work)       |
|-------------------------|---------------------------|
| i. Telemachus           | 1. Notes from underground |
| ii. Anya                | 2. Old Goriot             |
| iii. Zverkov            | 3. The Cherry Orchard     |
| iv. Rastignac           | 4. The Odyssey            |
- Codes :
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 4 | 1  | 2   | 3  |
| (B) | 3 | 1  | 4   | 2  |
| (C) | 2 | 4  | 1   | 3  |
| (D) | 4 | 3  | 1   | 2  |
9. This renowned German poet was born in Prague and died of Leukemia. When young he met Tolstoy and was influenced by him. The titles of his last two works contain the words "sonnets" and "elegies". He is  
 (A) Herman Hesse  
 (B) Heinrich Heine  
 (C) Joseph Freiherr Von Eichendorff  
 (D) Raine Marie Rilke
10. Which of the following plays gained notoriety for its caricature of the philosopher Socrates?  
 (A) *The Birds* (B) *The Wasps*  
 (C) *The Clouds* (D) *The Frogs*
11. Raskolnikov murders the old lady :  
 I. to get her money and achieve his ambition in life.  
 II. to achieve his political goal as an extremist and a nihilist  
 III. to prove his superiority over other young men of the time.  
 IV. All of the above
- Find the correct combination according to the code :
- (A) I and II are correct.  
 (B) I and III are correct.  
 (C) II and III are correct.  
 (D) I, II and III are correct.
12. In his preface to *The Order of Things*, Foucault mentions being influenced by a Latin American writer and his work. Choose the correct answer :  
 (A) Marquez – "The Solitude of Latin America"  
 (B) Borges – "Chinese Encyclopaedia"  
 (C) Juan Rulfo – Pedro Paramo  
 (D) Alejo Carpentier – "On the Marvelous in America"
13. Here is a list of Partition novels which have 'violence on the woman's body' as a significant theme. Pick the odd one out :  
 (A) *The Pakistani Bride*  
 (B) *What the Body Remembers*  
 (C) *Train to Pakistan*  
 (D) *The Ice-Candy Man*
14. Match the translators in List – I with the English translations of Indian Literature texts in List – II according to the code given below :
- | List – I           | List – II                             |
|--------------------|---------------------------------------|
| i. K.B. Vaid       | 1. <i>Says Tuka</i>                   |
| ii. O.V. Vijayan   | 2. <i>The Diary of a Maid Servant</i> |
| iii. Dilip Chitre  | 3. <i>Samskara</i>                    |
| iv. A.K. Ramanujan | 4. <i>Saga of Dharmapuri</i>          |
- Codes :
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 4 | 1  | 2   | 3  |
| (B) | 3 | 2  | 1   | 4  |
| (C) | 2 | 4  | 1   | 3  |
| (D) | 1 | 2  | 3   | 4  |



15. In his poem "A Morning Walk" Nissim Ezekiel talks about a 'Barbaric City sick with slums/Deprived of seasons, blessed with rains / Its hawkers, beggars, ironlunged/ Processions led by frantic drums.' Identify the city :
- (A) Calcutta (B) Banares  
(C) Bombay (D) Agra
16. In Practical Criticism I.A. Richards links four kinds of meanings in most human utterances to four aspects. These are
- (A) Sense, Feeling, Tone, Intention  
(B) Sound, Feeling, Nuance, Intention  
(C) Sense, Voice, Emotion, Intention  
(D) Sense, Image, Tone, Intention
17. In 'Christabel' after Geraldine enters Sir Leoline's castle on her way to Christabel's chamber there are several ill omens which warn the reader about Geraldine. Pick out the phrase which does not serve as an omen
- (A) the 'angry moan' of the ailing mastiff bitch  
(B) 'The Owllet's Scritch'  
(C) 'The Moaning Wind'  
(D) 'a tongue of light, a fit of flame'
18. The word resurrect is
- (A) an abbreviation  
(B) a spurious verb  
(C) a back-formation  
(D) a disguised compound
19. Match List – I with List – II according to the code given below :
- |                                   |                  |
|-----------------------------------|------------------|
| List – I                          | List – II        |
| i. Annie John                     | 1. Picaresque    |
| ii. Tom Jones                     | 2. Bildungsroman |
| iii. The Sorrows of Young Werther | 3. Gothic        |
| iv. Vathek                        | 4. Epistolary    |
- Codes :
- |     |   |    |     |    |
|-----|---|----|-----|----|
|     | i | ii | iii | iv |
| (A) | 1 | 2  | 3   | 4  |
| (B) | 2 | 1  | 4   | 3  |
| (C) | 4 | 3  | 2   | 1  |
| (D) | 3 | 4  | 1   | 2  |
20. Ted Hughes's poem 'The Thought- Fox' is
- I. About Thought as Fox  
II. About the Fox as Thought  
III. About the process of writing poetry.  
IV. About Thought entering the poet's brain like the Fox emerging from darkness.
- Find the most appropriate combination according to the code :
- (A) I and II are correct.  
(B) I and III are correct.  
(C) I and IV are correct.  
(D) I, III and IV are correct.
21. In Aristotle's Poetics we read that it is the imitation of an action that is complete and whole, and of a certain magnitude. ...having a beginning, a middle, and an end'. What is 'it' ?
- (A) tragedy (B) epic  
(C) poetry (D) farce
22. According to Matthew Arnold, 'touchstones' help us test truth and seriousness that constitute the best poetry. What are the 'touchstones' ?
- (A) The purple passages of lyric poetry  
(B) Passages from ancient poets  
(C) The lines and expressions of the great masters  
(D) Passages of epic strength and vigour
23. 'An extremely simplified form of language used for oral, verbal contact among a community whose members speak different languages but do not share a common language in order to fulfill the essential needs of communication.'
- Which of the following is best described by this definition ?
- (A) Creole (B) Pidgin  
(C) Dialect (D) Lingua franca
24. What do the prosodic features of a language tell us ?
- (A) The speaker's native language and its cognate languages.  
(B) The speaker's age, emotional state, social class, educational background, geographical provenance etc.

- (C) The speaker's self-confidence or lack of it.
- (D) The speaker's command of the resources of the language spoken by him/her and their deployment.
25. What novel answers to the following descriptions ?  
This was a 1990 best-seller by a British writer. The work incorporates many genres such as letters, diaries and poetry as also third-person narratives. The plot here involves two time-periods – contemporary and Victorian. The work is subtitled *A Romance*.
- (A) *The Virgin in the Garden*  
(B) *Possession*  
(C) *The Girl in the Polka Dot Dress*  
(D) *The Sea Lady*
26. The following words and phrases, 'peace makers', 'help-meet', 'the fat of the land', 'a labour of love', 'the eleventh hour' and 'the shadow of death' were made current by
- (A) the British Greek scholars like Roger Ascham  
(B) the fifteenth century British prelates  
(C) the Puritan tractarians  
(D) the sixteen-century translators of the Bible
27. Who among the following writers asserted 'Commonwealth Literature' does not exist?
- (A) Amitav Ghosh  
(B) Sulman Rushdie  
(C) V.S. Naipaul  
(D) Nirad Chaudhari
28. Identify the one in correct chronological sequence :
- (A) *The Norman Conquest – The Death of Geoffrey Chaucer – William Tyndall's New Testament – The Birth of William Shakespeare*  
(B) *The Death of Geoffrey Chaucer – William Tyndall's New Testament – The Birth of William Shakespeare – The Norman Conquest*  
(C) *The Norman Conquest – William Tyndall's New Testament – The Death of Geoffrey Chaucer – The Birth of William Shakespeare*  
(D) *William Tyndall's New Testament – The Norman Conquest – The Death of Geoffrey Chaucer – The Birth of William Shakespeare*
29. Which of the following arrangements is in the correct chronological sequence ?
- (A) *Mary Wellstone Craft's A Vindication of the Rights of Woman – Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Edmund Burke's Reflections on the Revolution in France.*  
(B) *Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman – Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge.*  
(C) *Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Lyrical Ballads by Wordsworth and Coleridge – Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman.*  
(D) *Lyrical Ballads by Wordsworth and Coleridge – Lyrical Ballads with 'Preface', second edition by Wordsworth and Coleridge – Edmund Burke's Reflections on the Revolution in France – Mary Wollstone Craft's A Vindication of the Rights of Woman.*
30. Who is John Keats's 'Sylvan Historian' ?
- (A) Fanny Brawne  
(B) Nightingale  
(C) The Grecian Urn  
(D) The Bridge of Quietness
31. This periodical was started in 1709 with a motive 'to expose the false arts of life, to pull the disguise of cunning, vanity and affectation, and to recommend a general simplicity in our dress, our discourse and our

- behaviour.' The founder of the periodical wrote under the pseudonym of Isaac Bickerstaff. The periodical described above is
- (A) The Tatler  
(B) The Spectator  
(C) The Critical Review  
(D) The Rambler
32. Arrange the following in the order in which the details of a research article/essay appear in your bibliography.
- (A) Page numbers, the title of the essay, the title of the journal, volume & issue numbers, year of publication  
(B) The title of the essay, page numbers, the title of the journal, volume and issue numbers, year of publication  
(C) The title of the journal, the title of the essay, page numbers, volume and issue numbers, year of publication  
(D) The title of the essay, the title of the journal, volume & issue numbers, the year of publication, page numbers
33. From the following indicate the work which is not a Dystopia :
- (A) Aldous Huxley – A Brave New World  
(B) George Orwell – 1984  
(C) Yevgeny Zamyatin – We  
(D) Evelyn Waugh – Brideshead Revisited
34. 'Unless wariness be used, as good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image, but he who destroys a good book, kills reason itself, kills the image of God as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit....'
- Where is the passage from ?
- (A) Milton's Areopagitica  
(B) Sidney's Apologie for Poetry  
(C) Dryden's 'Preface to the Fables'  
(D) Marvell's The Rehearsal Transposed
35. Virginia Woolf rubbished the idea of character and the understanding of realism of writers like Arnold Bennett, John Galsworthy and H.G. Wells. Her famous essay is called 'Mr. Bennet and Mrs. Brown'. Who is Mrs. Brown ?
- (A) The name Woolf gives a woman whom she happens to meet in a train.  
(B) A servant in Mr. Bennett's household.  
(C) A character in a Bennett story.  
(D) Mr. Bennett's neighbour who happens to be a writer.
36. E.M. Forster uses some recurrent images in A Passage to India. Pick the odd one out
- (A) Wasp (B) Stone  
(C) Thunder (D) Echo
37. 'Now stop your noses, readers, all and some, For here's a tun of midnight-work to come, Og, from a treason-tavern rolling home. Round as a globe, and liquor'd ev'ry chink Goodly and great he rails behind his link'. In the above extract from Absalom and Achitophel Og is
- (A) Elkanah Settle  
(B) Lord Harvey  
(C) Thomas Shadwell  
(D) Joseph Addison
38. D.H. Lawrence uses the expression 'a bright book of life' to describe
- (A) the novel  
(B) the dramatic monologue  
(C) the Bible  
(D) the short lyric
39. Identify the correctly matched group :
- | List – I                                    | List – II |
|---|-----------|
| i. Where Angles Fear to Tread               | 1. Malay  |
| ii. A Portrait of the Artist as a Young Man | 2. Russia |
| iii. The Plumed Serpent                     | 3. Italy  |
| iv. An Outcast of the Islands               | 4. Mexico |

- v. Under Western 5. Dublin  
Eyes
- Codes :**
- |     | i | ii | iii | iv | v |
|-----|---|----|-----|----|---|
| (A) | 3 | 5  | 4   | 1  | 2 |
| (B) | 4 | 3  | 5   | 2  | 1 |
| (C) | 5 | 4  | 3   | 2  | 1 |
| (D) | 2 | 1  | 3   | 4  | 5 |
40. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).  
**Assertion (A):** Chaucer describes 'Madame Eglentyne' thus : 'She was so charitable and so pitous, She wolde wepe, if that she sawe a mous caught in a trappe'  
**Reason (R) :** On her 'broche of gold full shene' was written Amor Vincit Omnia.  
In the context of the two statements, which one of the following is correct ?  
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).  
(C) (A) is true but (R) is false.  
(D) (A) is false but (R) is true.
41. Identify the correct statements on Langue and Parole below :
- Langue is the abstract language system, the grammar of a language.
  - Parole is the language actually produced by its user following langue.
  - Langue is the language actually produced by its users following parole.
  - Parole is the abstract language system, the grammar of a system.
- (A) 1 and 3 are correct.  
(B) 1 and 2 are correct.  
(C) 2 and 3 are correct.  
(D) 2 and 4 are correct.
42. In Monica Ali's Brick Lane which among the following characters has 'a face like a frog' ?  
(A) Nazneen (B) Chanu  
(C) Hasina (D) Karim
43. 'The grey-eyed morn smiles on the frowning night,  
Check'ring the eastern clouds with streaks of light;  
And flecked darkness like a drunkard reels  
From forth day's path and Titan's burning wheels.'  
(Romeo and Juliet II 3, 1 – 4)  
The speaker describes  
(A) The Setting Sun  
(B) The Return Home of a Drunkard  
(C) The Drawing of a New Day  
(D) The Rising Sun
44. 'How noble in reason ! how infinite in faculty!  
in form and moving how express and admirable ! In action how like an angel !  
in apprehension how like a God !'  
What does Hamlet marvel at in this passage?  
(A) His own self (B) His father  
(C) Man (D) Woman
45. Said identifies Orientalism as :
- What an Orientalist does.
  - A style of thought based on an ontological and epistemological distinction made between the Orient and the Occident.
  - a discourse dealing with the Orient
  - a fact of nature rather than one of human production
- In the light of the statement above :  
(A) II and III are correct, I and IV are wrong.  
(B) I and III are correct, II and IV are wrong.  
(C) I, II and III are correct and IV is wrong.  
(D) IV is correct and I, II and III are wrong.
46. Identify the period during which the Puritans under the rule of Oliver Cromwell and his Commonwealth shut down all English theatres on religious and moral grounds :  
(A) 1640-1660 (B) 1649-1660  
(C) 1649-1659 (D) 1640-1659
47. "To tell the truth Shug act more manly than rest, men. I mean she upright, honest, speak

- her mind..." What light does the quotation throw on Shug Avery?
- (A) She is a manly woman.  
 (B) She is upright and honest in asserting her lesbian identity.  
 (C) She is bent on self-assertion  
 (D) Both (B) and (C)
48. 1. A content word is not a function word.  
 2. A content word has lesser meaning than a function word.  
 3. A content word has no function.  
 4. A content word bears lexical meaning whereas a function word just about means functionally.
- Which of these statements are correct?
- (A) 1 and 4 are correct.  
 (B) 1 and 2 are correct.  
 (C) 3 and 4 are correct.  
 (D) 2 and 4 are correct.
49. The year 1828 is a landmark in the history of American language and literature. Identify the reason from the following:
- (A) Mark Twain's *The Adventures of Huckleberry Finn* was published in that year.  
 (B) The *Southern Literary Messenger* gained wide circulation since that year.  
 (C) Washington Irving was adjudged the nation's greatest writer in that year.  
 (D) Noah Webster published *An American Dictionary of the English Language* in that year.
50. What alternative title to her *Frankenstein* did Mary Shelley give?
- (A) A Gothic Tale  
 (B) A Gothic Romance  
 (C) The Modern Prometheus  
 (D) A Modern Parable
51. Which of the following statements on George Lamming's *In the Castle of My Skin* [1953] is not true?
- (A) On one level this is a coming-of-age story.  
 (B) It is an elegiac account of a village's growth into awareness in the late colonial period.  
 (C) Its themes parody *The Tempest*.  
 (D) This was George Lamming's first novel.
52. We are likely to misunderstand an Emily Dickinson poem if we take her famous dashes to be ...
- (A) quite specific and unambiguous  
 (B) ambiguous and indeterminate  
 (C) suggestive of both forward and backward movements in terms of sense  
 (D) suggestive of links but equivocally
53. Readers of Tayeb Salih's *Seasons of Migration to the North* will undoubtedly notice its parallels with the story/stories of:
- I. *Death in Venice*  
 II. *Othello*  
 III. *Bartleby the Scrivener*  
 IV. *Heart of Darkness*
- Of the above:
- (A) I and II are correct.  
 (B) Only IV is correct.  
 (C) II and III are correct.  
 (D) II and IV are correct.
54. Which statement is not true of Benedict Anderson's *Imagined Communities*?
- (A) It is a prosaic response to the myth of El Dorado.  
 (B) It is subtitled *Reflections on the Origin and Spread of Nationalism*.  
 (C) In this book, Anderson advances the view that nations are not natural entities but narrative constructs.  
 (D) In Anderson's view, modern nationalism was basically a consequence of the convergence of capitalism, the new print technology and the fixity that resulted from print extending to 'Vernacular' languages.
55. 'By swaggering could I never thrive, For the rain it raineth everyday.' These lines from *Twelfth Night* occur in the novel
- (A) *Middlemarch*  
 (B) *Vanity Fair*  
 (C) *Our Mutual Friend*  
 (D) *Far From the Madding Crowd*

56. What is a mock-heroic poem ?  
A mock-heroic poem  
(A) mocks at heroic pretensions in poets and critics  
(B) mocks heroism, an exaggerated virtue in all epics  
(C) uses a heroic style to deride airs and affectations  
(D) uses a mocking style to deride heroes and hero-worship
57. Which of the following statements is not true of Laurence Sterne's *Tristram Shandy* ?  
(A) It has a linear plot.  
(B) It opens and ends with the theme of birth.  
(C) It contains a trip to France.  
(D) It contains a marbled page.
58. In drama, an aside is addressed...  
(A) to an audience by an actor; the words so spoken are not meant to be heard by other actors on the stage.  
(B) to other actors on the stage; the words so spoken are not meant to be heard by the audience.  
(C) by the playwright to the audience.  
(D) by the protagonist to his/her antagonist
59. Match List – I with List – II according to the code given below :
- | List – I<br>(Novels)         | List – II<br>(Last Lines)   |
|------------------------------|---|
| i. The Mayor of Casterbridge | 1. 'He walked towards the faintly humming, glowing town, quickly.'        |
| ii. Sons and Lovers          | 2. 'In their death, they were not divided.'                               |
| iii. The Great Gatsby        | 3. 'Happiness was but the occasional episode in a general drama of pain.' |
|                              | iv. The Mill on the Floss   |
4. 'So we beat on, boats against the current, borne back ceaselessly into the past.'
- Codes :**
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 1 | 2  | 3   | 4  |
| (B) | 2 | 1  | 3   | 4  |
| (C) | 4 | 3  | 2   | 1  |
| (D) | 3 | 1  | 4   | 2  |
60. "There is nothing outside the text," is a statement by  
(A) Victor Shklovsky  
(B) Jacques Derrida  
(C) Roland Barthes  
(D) Ferdinand de Saussure
61. Here is a list of women abandoned by their lovers in Hardy's novels. Pick the odd one out :  
(A) Fanny Robin  
(B) Tess D'Urberville  
(C) Marty South  
(D) Bathsheba Everdene
62. What is the following a description of ?  
'a loose sally of the mind; an irregular indigested piece'  
(A) Essay  
(B) Autobiography  
(C) Epistolary Fiction  
(D) Diary
63. From the following indicate the critic who is not a New Critic :  
(A) Allen Tate  
(B) Robert Penn Warren  
(C) Cleanth Brooks  
(D) Claude Levi-Strauss
64. From the following list, pick out a woman character who does not belong to Amitav Ghosh's novels :  
(A) Ila (B) Urvashi  
(C) Sonali (D) Piyali

65. Pick the odd man out of the following members of the subaltern group :
- (A) Ranajit Guha  
(B) Partha Chatterjee  
(C) Dipesh Chakrabarty  
(D) Sumit Sarkar
66. **Statement (S)** : "Our birth is but a sleep and forgetting."  
**Interpretation (I)** : The human soul never tires in the course of life, it never dies. Therefore, the human life is a long sleep and ephemeral events are better forgotten.
- (A) (S) is a view and (I) is not correct.  
(B) (S) is a view and (I) is correct.  
(C) (S) is a poetic view, the (I) does not suit it.  
(D) (S) is a poetic view and bears no relationship to (I).
67. 'The parish of rich women, physical decay, / Yourself...'  
What do these make of W.B. Yeats in W.H. Auden's view ?
- (A) Proud (B) Vainglorious  
(C) Avaricious (D) Silly
68. Who among Charles Dickens's characters is 'umble' and who 'willin' ?
- (A) Mr. Pickwick, Mrs. Gamp  
(B) Master Humphrey, Nicolas Nickleby  
(C) Martin, Little Nell  
(D) Uriah Heep, Barkis
69. "Fourth World Literature" refers to
- I. the works of native people living in a land that has been taken over by non-natives.
  - II. the works of black people in the United States.
  - III. the literature of the marginalized.
  - IV. refers to the works of nonheterosexuals
- Of the above :
- (A) I and II are correct.  
(B) I and III are correct.  
(C) II and IV are correct.  
(D) I, III and IV are correct.
70. **Assertion (A)** : In The Duchess of Malfi Ferdinand sets a whole group of mad men on the Duchess and they dance and sing in a crazy manner.  
**Reason (R)** : His desire was to provide a strange entertainment to drive the Duchess mad. In the context of the two statements, which one of the following is correct ?
- (A) (A) is correct, but (R) is wrong.  
(B) Both (A) and (R) are correct.  
(C) (A) is wrong, but (R) is correct.  
(D) Both (A) and (R) are wrong.
71. Why is The Signifying Monkey of Henry Louis Gates JR. a notable contribution to the study of African-American literature ?
- (A) It focuses on largely neglected African-American novelists and poets.  
(B) It offers a theory of African-American criticism that draws upon rhetorical and signifying practices.  
(C) It offers a theory of African-American films and dramatic arts that signify Black ethos.  
(D) It departs from critical theory of autobiographical narratives involving Black lives and cultural traditions.
72. This influential critic
- I. wrote influential commentaries on such poets as Shelley, Blake and Yeats.
  - II. published such titles as The Anxiety of Influence, A Map of Misreading, Poetry and Repression and The Western Canon.
  - III. asserted that most literary criticism is but slightly disguised religion and
  - IV. is, arguably, the most widely known and contrarian among his American peers in the English Academy.
- Identify the critic
- (A) Edward Said  
(B) Geoffrey Chaucer  
(C) Harold Bloom  
(D) Sven Birkrets

73. According to the Italian Marxist theorist Antonio Gramsci :
- (A) hegemony is synonymous with domination  
 (B) hegemony involves a degree of consent on the part of subject people.  
 (C) hegemony involves a degree of coercion on the part of a dominant political entity.  
 (D) hegemony is synonymous with subjugation
74. Match the following :
- |   |  |
|---|--|
| i. George Peele,<br>Robert Greene,<br>Thomas Lodge,<br>Thomas Kyd                       | 1. The Rhymers' Club / The Decadents of the 1890's |
| ii. William Congreve,<br>William Wycherley<br>George Eltherege,<br>George Farquhar      | 2. The Pre-Raphaelite Brotherhood                  |
| iii. John Everett Millais, James Collinson, Ford Madox Brown,<br>Dante Gabriel Rossetti | 3. The University Wits                             |
|   | 4. The Restoration Playwrights                     |
- iv. Ernest Dowson,  
Lionel Johnson,  
W.B. Yeats
- Codes :**
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>i</b> | <b>ii</b> | <b>iii</b> | <b>iv</b> |
| (A) | 3        | 2         | 1          | 4         |
| (B) | 1        | 4         | 3          | 2         |
| (C) | 2        | 1         | 4          | 3         |
| (D) | 3        | 4         | 2          | 1         |
75. Combine the statements correctly :  
 According to Homi Bhabha \_\_\_\_\_
- mimicry is not mere copying or emulating the colonizer's culture, behaviour and manners.
  - but it is further aimed at perfection and excess.
  - mimicry is mere copying the colonizer's culture, behaviour and manners...
  - but is informed by both mockery and a certain menace.
- (A) 1 and 4                      (B) 1 and 2  
 (C) 3 and 4                      (D) 3 and 2

## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (C)  | 2. (A)  | 3. (D)  | 4. (B)  | 5. (A)  | 6. (C)  | 7. (C)  | 8. (D)  | 9. (D)  | 10. (C) |
| 11. (B) | 12. (B) | 13. (C) | 14. (C) | 15. (C) | 16. (A) | 17. (C) | 18. (C) | 19. (B) | 20. (D) |
| 21. (A) | 22. (C) | 23. (B) | 24. (B) | 25. (B) | 26. (D) | 27. (B) | 28. (A) | 29. (B) | 30. (C) |
| 31. (A) | 32. (D) | 33. (D) | 34. (A) | 35. (A) | 36. (C) | 37. (C) | 38. (A) | 39. (A) | 40. (B) |
| 41. (B) | 42. (B) | 43. (C) | 44. (C) | 45. (C) | 46. (B) | 47. (D) | 48. (A) | 49. (D) | 50. (C) |
| 51. (C) | 52. (A) | 53. (D) | 54. (A) | 55. (A) | 56. (C) | 57. (A) | 58. (A) | 59. (D) | 60. (B) |
| 61. (D) | 62. (A) | 63. (D) | 64. (B) | 65. (D) | 66. (B) | 67. (D) | 68. (D) | 69. (C) | 70. (B) |
| 71. (B) | 72. (C) | 73. (B) | 74. (D) | 75. (A) |         |         |         |         |         |



**June, 2013**

**ENGLISH LITERATURE**

**PAPER-II**

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**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

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1. In Pinter's *Birthday Party*, Stanley is given a birthday present. What is it?
  - (A) A toy
  - (B) A piano
  - (C) A drum
  - (D) A violin
2. How does *Lord Jim* end?
  - (A) Jim is shot through the chest by Doramin.
  - (B) Jim kills himself with a last unflinching glance.
  - (C) Jim answers "the call of exalted egoism" and betrays Jewel.
  - (D) Jim surrenders himself to Doramin.
3. "Where I lacked a political purpose, I wrote lifeless books." To which of the following authors can we attribute the above admission?
  - (A) Graham Greene
  - (B) George Orwell
  - (C) Charles Morgan
  - (D) Evelyn Waugh
4. Modernism has been described as being concerned with "disenchantment of our culture with culture itself". Who is the critic?
  - (A) Stephen Spender
  - (B) Malcolm Bradbury
  - (C) Lionel Trilling
  - (D) Joseph Frank
5. "Only that film, which fluttered on the grate, Still flutters there, the sole unquiet thing." The above lines are quoted from
  - (A) "Tintern Abbey Revisited"
  - (B) "Michael"
  - (C) "Frost at Midnight"
  - (D) "This Lime-Tree Bower, My Prison"
6. Which one of the following modern poems employs ottava rima?
  - (A) "Among School Children"
  - (B) "In Praise of Limestone"
  - (C) "The Wild Swans at Coole"
  - (D) "The Shield of Achilles"
7. John Dryden in his heroic tragedy *All for Love* takes the story of Shakespeare's
  - (A) *Troilus and Cressida*
  - (B) *The Merchant of Venice*
  - (C) *Antony and Cleopatra*
  - (D) *Measure for Measure*
8. Arrange the following works in the order in which they appear. Identify the correct code:
  - I. *No Longer at Ease*
  - II. *Things Fall apart*
  - III. *A Man of the People*
  - IV. *Arrow of God*

The correct combination according to the code is :

**Code :**

(A) III, IV, II, I	(B) IV, III, I, II
(C) II, I, IV, III	(D) I, II, III, IV
9. Samuel Pepys kept his diary from
  - (A) 1660 to 1669
  - (B) 1649 to 1660
  - (C) 1662 to 1689
  - (D) 1660 to 1689
10. In the Defence of Poetry, what did Sydney attribute to poetry?

- (A) A magical power whereby poetry plays tricks on the reader.  
 (B) A divine power whereby poetry transmits a message from God to the reader.  
 (C) A moral power whereby poetry encourages the reader to evaluate virtuous models.  
 (D) A realistic power that cannot be made to seem like mere illusion and trickery.
11. An Epistle to Dr. Arbuthnot presents portraits of the following contemporary individuals :
- (A) Addison and Lord Hervey  
 (B) Dryden and Rochester  
 (C) Swift and Steele  
 (D) Smollett and Defoe
12. Match the following authors with their works :
- | List – A<br>(Authors)  | List – B<br>(Works)                    |
|------------------------|--|
| I. Alice Walker        | 1. <i>Invisible Man</i>                |
| II. Ralph Ellison      | 2. <i>The Color Purple</i>             |
| III. Richard Wright    | 3. <i>Their Eyes Were Watching God</i> |
| IV. Zora Neale Hurston | 4. <i>Native Son</i>                   |
- Which is the correct combination according to the code :
- Code :
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 2 | 1  | 3   | 4  |
| (B) | 3 | 4  | 2   | 1  |
| (C) | 4 | 3  | 1   | 2  |
| (D) | 1 | 2  | 4   | 3  |
13. Which of these plays by Shakespeare does not use 'cross-dressing' as a device ?
- (A) As You Like It  
 (B) Julius Caesar  
 (C) Cymbeline  
 (D) Two Gentlemen of Verona
14. Which of the following works cannot be categorised under postcolonial theory ?
- (A) Nation and Narration  
 (B) Orientalism  
 (C) Discipline and Punish  
 (D) White Mythologies
15. Locke's Essay Concerning Human Understanding is a classic statement of \_\_\_\_\_ Philosophy.
- (A) Aesthetic  
 (B) Empiricist  
 (C) Nationalist  
 (D) Realist
16. "Power circulates in all directions, to and from all social levels, at all times." Who said this ?
- (A) Edward Said  
 (B) Michel Foucault  
 (C) Jacques Derrida  
 (D) Roland Barthes
17. Which one of the following is not written by an Australian Aboriginal writer ?
- (A) Kath Walker  
 (B) Peter Carey  
 (C) Robert Bropho  
 (D) Jack Davis
18. Sir Thomas Wyatt and the Earl of Surrey jointly brought out *Tottel's Miscellany* during the Renaissance. Identify the name of the Earl of Surrey from the following :
- (A) Thomas Lodge  
 (B) Thomas Nashe  
 (C) Thomas Sackville  
 (D) Henry Howard
19. Match the following lists :
- | List – I<br>(Novelists) | List – I<br>(Novels)             |
|-------------------------|----------------------------------|
| I. Margaret Laurence    | 1. <i>Surfacing</i>              |
| II. Margaret Atwood     | 2. <i>The Stone Angel</i>        |
| III. Sinclair Ross      | 3. <i>Medicine River</i>         |
| IV. Thomas King         | 4. <i>As for Me and My House</i> |
- Which is the correct combination according to the code :

Code:

	I	II	III	IV
(A)	1	4	3	2
(B)	3	2	1	4
(C)	4	3	2	1
(D)	2	1	4	3

20. The dramatic structure of Restoration comedies combines in it the features of

- I. The Elizabethan Theatre
- II. The Neoclassical Theatre of Italy and France
- III. The Irish Theatre
- IV. The Greek Theatre

The correct combination according to the code is :

Code :

- (A) I and IV are correct.
- (B) III and IV are correct.
- (C) II and III are correct.
- (D) I and II are correct.

21. Which American poet wrote : "I sound my barbaric yawp over the roofs of the world" ?

- (A) Robert Lowell
- (B) Walt Whitman
- (C) Wallace Stevens
- (D) Langston Hughes

22. The etymological meaning of the word "trope" is

- (A) gesture
- (B) turning
- (C) mirror
- (D) desire

23. Who among the following English poets defined poetic imagination as "a repetition in the finite mind of the eternal act of creation in the infinite 'I AM' " ?

- (A) Blake
- (B) Wordsworth
- (C) Coleridge
- (D) Shelley

24. Little Nell is a character in Dickens'

- (A) *David Copperfield*
- (B) *The Old Curiosity Shop*
- (C) *Bleak House*
- (D) *Great Expectations*

25. Match the following :

List – A (Schools/Concept of Criticism)	List – B (Critics)
---	-----------------------

- |  |                     |
|--|---------------------|
| I. Formalism   | 1. John Crow Ransom |
| II. New Critics                                      | 2. The Jungians     |
| III. Psychological Theory of the Value of Literature | 3. Victor Shklovsky |
| IV. Literary art as archetypal image                 | 4. I.A. Richards    |

The correct combination according to the code is :

Code:

	I	II	III	IV
(A)	3	1	4	2
(B)	2	4	1	3
(C)	4	1	2	3
(D)	3	2	1	4

26. In the late seventeenth century a "Battle of Books" erupted between which two groups?

- (A) Cavaliers and Roundheads
- (B) Abolitionists and Enthusiasts for slaves
- (C) Champions of Ancient and Modern Learning
- (D) The Welsh and the Scots

27. "Everything that man esteems Endures a moment or a day Love's pleasure drives his love away..."

In the above quote the last line is an example of

- (A) allusion
- (B) pleonasm
- (C) paradox
- (D) zeugma

28. Match the author with the work :

List – I (Authors)	List – II (Works)
-----------------------	----------------------

- |                    |                                       |
|--------------------|---------------------------------------|
| I. Kingsley Amis   | 1. <i>Saturday and Sunday Morning</i> |
| II. Allan Silletoe | 2. <i>The Golden Note Book</i>        |
| III. Doris Lessing | 3. <i>The Left Bank</i>               |
| IV. Jean Rhys      | 4. <i>Lucky Jim</i>                   |

Which is the correct combination according to the code :

Code:

	I	II	III	IV
(A)	3	4	1	2
(B)	4	1	2	3
(C)	2	3	1	4
(D)	1	2	3	4

29. In which of Hardy's novels does the character Abel Whittle appear ?  
 (A) *Far from the Madding Crowd*  
 (B) *The Return of the Native*  
 (C) *A Pair of Blue Eyes*  
 (D) *The Mayor of Casterbridge*
30. The phrase "dark Satanic mills" has become the most famous description of the force at the centre of the industrial revolution. The phrase was used by  
 (A) William Wordsworth  
 (B) William Blake  
 (C) Thomas Carlyle  
 (D) John Ruskin
31. "Five miles meandering with a mazy motion  
 Through wood and dale the scared river  
 ran."  
 Where does this 'sacred river' directly run to?  
 (A) A lifeless ocean  
 (B) The caverns measureless  
 (C) A fountain  
 (D) The waves
32. Who is the twentieth century poet, a winner of the Nobel Prize for literature who rejected the label "British" though he has always written in English rather than his regional language ?  
 (A) Douglas Dunn  
 (B) Seamus Heaney  
 (C) Geoffrey Hill  
 (D) Philip Larkin
33. Which of the following statements best describes Sir Thomas Browne's *Religio Medici*?  
 (A) It is a story of conversion or providential experiences.  
 (B) It emphasizes Browne's love of mystery and wonder.  
 (C) It is full of angst, melancholy and dread of death.  
 (D) It reports the facts of Browne's life.
34. Which of the following characters from Eliot's *Waste Land* is not correctly mentioned?  
 (A) The typist  
 (B) Madam Sosostris  
 (C) The Merchant from Eugenides  
 (D) The Young Man Carbuncular
35. Which one of the following best describes the general feeling expressed in literature during the last decade of the Victorian era ?  
 (A) Studied melancholy and aestheticism  
 (B) The triumph of science and morbidity  
 (C) Sincere earnestness and Protestant zeal  
 (D) Raucous celebration combined with paranoid interpretation
36. Which poem by Shelley bears the alternative title, "The Spirit of Solitude" ?  
 (A) *Mont Blanc*  
 (B) "Hymn to Intellectual Beauty"  
 (C) "Adonais"  
 (D) *Alastor*
37. Which tale in *The Canterbury Tales* uses the tradition of the Beast Fable ?  
 (A) *The Knight's Tale*  
 (B) *The Monk's Tale*  
 (C) *The Nun's Priest's Tale*  
 (D) *The Miller's Tale*
38. At the end of *Sons and Lovers* Paul Morel  
 (A) sets off in quest of life away from his mother.  
 (B) considers the option of committing suicide.  
 (C) joins his elder brother William in London.  
 (D) embraces a Schopenhauer – like nihilism.

39. When you say "I love her eyes, her hair, her nose, her cheeks, her lips" you are using a rhetorical device of  
 (A) Enumeration (B) Antanagoge  
 (C) Parataxis (D) Hypotaxis
40. The following are two lists of plays and characters. Match them.  
**List – I (Plays)**                      **List – II (Characters)**  
 I. *Women Beware Women*    1. Malevole  
 II. *The Malcontent*            2. Beatrice  
 III. *The City Madam*            3. Bianca  
 IV. *The Changeling*            4. Doll Tearsheet  
 Which is the correct combination according to the code :  
**Code:**
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>I</b> | <b>II</b> | <b>III</b> | <b>IV</b> |
| (A) | 3        | 1         | 4          | 2         |
| (B) | 2        | 1         | 2          | 4         |
| (C) | 1        | 2         | 3          | 4         |
| (D) | 4        | 3         | 2          | 1         |
41. With Bacon the essay form is  
 (A) an intimate, personal confession  
 (B) witty and boldly imagistic  
 (C) the aphoristic expression of accumulated public wisdom  
 (D) homely and vulgar
42. Evelyn Waugh's Trilogy published together as *Sword of Honour* is about  
 (A) The English at War  
 (B) The English Aristocracy  
 (C) The Irish question  
 (D) Scottish nationalism
43. Who coined the phrase "The Two Nations" to describe the disparity in Britain between the rich and the poor ?  
 (A) Charles Dickens  
 (B) Thomas Carlyle  
 (C) Benjamin Disraeli  
 (D) Frederick Engels
44. Milton introduces Satan and the fallen angels in the Book I of *Paradise Lost*. Two of the chief devils reappear in Book II. They are  
 I. Moloch                      II. Clemos  
 III. Belial                      IV. Thamuz  
 The correct combination according to the code is  
**Code :**  
 (A) I and IV are correct.  
 (B) I and III are correct.  
 (C) I and II are correct.  
 (D) II and III are correct.
45. When Chaucer describes the Friar as a "noble pillar of order", he is using  
 (A) irony                      (B) simile  
 (C) understatement  
 (D) personification
46. John Osborne's *Look Back in Anger* is an example of  
 (A) drawing room comedy  
 (B) kitchen-sink drama  
 (C) absurd drama  
 (D) melodrama
47. Which character in *Jane Eyre* uses religion to justify cruelty ?  
 (A) Blanche Ingram  
 (B) Mr. Brocklehurst  
 (C) Sir John Rivers  
 (D) Eliza Reed
48. Which Romantic poet defined a slave as 'a person perverted into a thing' ?  
 (A) Blake                      (B) Coleridge  
 (C) Keats                      (D) Shelley
49. John Suckling belongs to the group of  
 (A) Metaphysical poets  
 (B) Cavalier poets  
 (C) Neo-classical poets  
 (D) Religious poets
50. Sir Thomas More creates the character of a traveller into whose mouth the account of Utopia is put. His name is  
 (A) Michael                      (B) Raphael  
 (C) Henry                      (D) Thomas

 ANSWERS

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1. (C)	2. (A)	3. (B)	4. (C)	5. (C)	6. (A)	7. (C)	8. (C)	9. (A)	10. (C)
11. (A)	12. (*)	13. (B)	14. (C)	15. (B)	16. (B)	17. (B)	18. (D)	19. (D)	20. (D)
21. (B)	22. (B)	23. (C)	24. (B)	25. (A)	26. (C)	27. (C)	28. (B)	29. (D)	30. (B)
31. (AB)	32. (B)	33. (AB)	34. (C)	35. (A)	36. (D)	37. (C)	38. (A)	39. (A)	40. (A)
41. (C)	42. (A)	43. (C)	44. (B)	45. (A)	46. (B)	47. (B)	48. (B)	49. (B)	50. (B)

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\* Denotes marks given to all candidates.

**June, 2013**  
**ENGLISH LITERATURE**  
**PAPER-III**

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Match the following :

List – I (Browning's poems)	List – II (Type of Character)
I. Abt Vogler	1. A Medieval Knight
II. Andrea del Sarto	2. A Musician
III. Childe Ronald to the Dark Tower Came	3. A Poet
IV. Cleon	4. An Artist

The right combination according to the code is :

**Code:**

	I	II	III	IV
(A)	4	2	3	1
(B)	2	4	1	3
(C)	3	1	2	4
(D)	1	3	4	2

2. All forms of feminism posit that :

**Code :**

- I. The relationship between the sexes is one of inequality and oppression.
- II. There should be an end to all wars.
- III. Women need financial independence.
- IV. All men are prone to violence.

The correct combination according to the code is :

- (A) I and II are correct.
- (B) III and IV are correct.
- (C) I and III are correct.
- (D) II and IV are correct

3. Which one of Brecht's works was intended to lampoon the conventional sentimental musical but the public lapped up the work's sentiment and missed the humour ?

- (A) *Man is Man*
- (B) *Three Penny Opera*
- (C) *The Mother*
- (D) *Life of Galileo*

4. Ostensibly a musical treatise, *The Anatomy of Melancholy* is a reflection on human learning and endeavour published under the pseudonym

- (A) Vox Populi
- (B) Epicurus Senior
- (C) Democritus Junior
- (D) Jestling Pilate

5. Horace Walpole's novel *The Castle of Otranto* tells the story of

- (A) A defiant and heartless tyrant who kills his own son mercilessly.
- (B) An usurper and a tyrant who kills his own daughter by mistake.
- (C) A castle that collapses and crushes the young and sickly prince to death.
- (D) A tyrant who retires to a monastery at the end and lives happily ever after with his queen.

6. In the Literature of Romanticism there was a widespread frustration with visions experienced in dreams, in nightmares and other altered states. The following list contains poems which illustrate this theme, with one exception. Identify the exception

- (A) "Kubla Khan"

- (B) "Confessions of an English Opium Eater"  
 (C) "The Ruined Cottage"  
 (D) "The Fall of Hyperion"
7. The book was for many years banned for obscenity in Britain and the United States. The central character is a Catholic Jew in Ireland. The author claimed that the book is meant to make you laugh. Which is this book?  
 (A) *The Picture of Dorian Grey*  
 (B) *Herzog*  
 (C) *Portnoy's Complaint*  
 (D) *Ulysses*
8. A.S. Byatt in her famous award winning novel of 1990 contrasts past and present involving a search for a Victorian poet's past illuminating a contemporary university researcher's life and times. Which is the novel?  
 (A) *The Virgin in the Garden*  
 (B) *Possession*  
 (C) *Babel Tower*  
 (D) *Still Life*
9. Which of the following statements best describes JM Coetzee's *Disgrace*?  
 (A) It is a murder mystery set in post-apartheid South Africa.  
 (B) It is a complex narrative of sin and redemption which involves both White and Black South Africans.  
 (C) The protagonist David Lurie is a priest who brings disgrace to his calling.  
 (D) Coetze has a schematic and reductive view on the relations between Whites and the Blacks in South Africa.
10. Which of the following statements is not true of Mahesh Dattani's *Final Solutions*?  
 (A) The play centres around a middle class Hindu family during a communal riot.  
 (B) It challenges communalism.  
 (C) It is concerned with homosexual relationship.  
 (D) It promotes religious pluralism in South Asia.
11. According to Bakhtin the idea of the Carnavalesque represents the following characteristics except :  
 (A) a liberation from the prevailing truth and established order  
 (B) a harking back to the past  
 (C) emphasis on play, parody, pleasure and the body  
 (D) the suspension of all hierarchical rank, principles, norms and prohibitions
12. Which of the following statements is not true of Patrick White ?  
 (A) He is remembered today for his epic and psychological narrative art.  
 (B) He is the only Australian to receive the Nobel Prize in literature.  
 (C) He pioneered a new fictional landscape and introduced a new continent in literature.  
 (D) His style is noted for lucidity and simplicity.
13. Conventional scholarship dates 'Early Modern English' as beginning around  
 (A) 450 (B) 1066  
 (C) 1500 (D) 1800
14. "Every demon carries within him unknown to himself, a tiny seed of self-destruction and goes up in thin air at the most unexpected moment." To which of R.K. Narayan's characters the above statement applies ?  
 (A) Raju – *The Guide*  
 (B) Jagan – *The Sweet Vendor*  
 (C) Vasu – *Man Eater of Malgudi*  
 (D) Margayya – *The Financial Expert*
15. Which of the following is not true of post-structuralism ?  
 (A) It seeks to undermine the idea that meaning pre-exists its linguistic expression.  
 (B) There can be no meaning which is not formulated and no language formulation reaches anywhere beyond language.  
 (C) There is no a-textual 'origin' of a text.  
 (D) Every sign refers to every other sign adequately.



16. Which of the following statements is not true of Wole Soyinka's *The Swamp Dwellers*?
- It talks about the family, the extended family in the African society.
  - It is a confrontation between the traditional and modern society.
  - It talks about the migration of people, crossing of borders and diasporic anguish.
  - It is a comment about the city, urban, modern and the country rural, the swamp, the ancient.
17. Arrange the following English literary periods in the order in which they appeared. Use the codes given below :
- Codes :**
- Elizabethan
  - Caroline
  - Anglo Norman
  - Early Tudor
- The correct combination according to the code is
- III, II, IV, I
  - III, IV, II, I
  - II, III, IV, I
  - III, IV, I, II
18. Which of the following plays is not written by Rabindranath Tagore ?
- Sacrifice*
  - Chandalika*
  - Muktadhara*
  - Eknath*
19. Given below are two statements, one is labelled as Assertion (A) and the other labelled as Reason (R) :
- Assertion (A):** A quarto refers to a text in which each leaf was a quarter the size of the original sheet.
- Reason (R):** Because eight pages of text were printed on large sheets of paper, which were then folded four times to produce four leaves.
- In the context of the above statements, which one of the following is correct.
- (A) is correct but (R) is wrong.
  - Both (A) and (R) are correct.
  - (A) is wrong but (R) is correct
  - Both (A) and (R) are wrong.
20. The purpose of the Pre-Raphaelites was primarily to promote
- complexity and ambivalence in art and literature.
  - simplicity and naturalness in art and literature.
  - symbolic and classical modes in art and literature.
  - psychological and mythic modes in art and literature.
21. Which one of the following plays does not use the device of "the play within the play"?
- Hamlet*
  - Women Beware Women*
  - The Spanish Tragedy*
  - A Midsummer Nights' Dream*
22. Given below are two statements, one is labelled as Assertion (A) and the other labelled as Reason (R) :
- Assertion(A):** In the Absurd plays of Pinter and Beckett, lack of communication seems to be a predominant theme.
- Reason (R) :** Existentialist philosophy had a tremendous influence on the dramatists of the period, nihilism and meaninglessness of life taking a front seat.
- In the context of the above statements, which one of the following is correct.
- Both (A) and (R) are true and (R) is the correct explanation of (A).
  - Both (A) and (R) are true but (R) is not the correct explanation of (A).
  - (A) is true but (R) is false.
  - (A) is false but (R) is true.
23. Which of the following observations are true about Beatrice Culleton's *April Raintree*?
- It is a fictional account of the lives of two metis sisters growing up in Winnipeg.
  - April has a darker complexion and identifies herself with Metis population.
  - The two sisters have been removed from their parents home and placed with a series of foster families.

- IV. Cheryl has a lighter complexion and identifies herself with white population.
- (A) I and III are correct.  
 (B) I and II are correct.  
 (C) II and III are correct.  
 (D) III and IV are correct.
24. "She dwells with beauty – Beauty that must die", – wrote Keats in one of his odes, referring to  
 (A) Indolence (B) Autumn  
 (C) Melancholy (D) Psyche
25. Kafka's *Trial* has all the following characteristics except :  
 (A) Vivid yet surreal  
 (B) Dystopian  
 (C) The use of historical details of setting  
 (D) The depiction of totalitarian society
26. Match the following lists :
- | List – I<br>(Phrases from poems)         | List – II<br>(Titles of poems) |
|--|--------------------------------|
| I. "Sound of stick upon the floor"       | 1. "Byzantium"                 |
| II. "Hade's bobbin bound in mummy cloth" | 2. "Sailing to Byzantium"      |
| III. "With beauty like a tightened bow"  | 3. "Coole and Ballylee, 1931"  |
| IV. "A tattered coat upon a stick"       | 4. "No Second Troy"            |
- The right combination according to the code is :
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 4 | 1  | 3   | 2  |
| (B) | 3 | 2  | 1   | 4  |
| (C) | 4 | 3  | 2   | 1  |
| (D) | 3 | 1  | 4   | 2  |
27. Given below are the two statements, one is labelled as Assertion (A) and the other labelled as Reason (R).
- Assertion(A):** The literature of the Jacobean Age is dominated by works revealing symptoms of melodrama and sensationalism.  
**Reason (R) :** The Jacobean Age is generally ruled by the spirit of decadence.
- In the context of the two statements which one of the following is correct.
- (A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
 (B) Both (A) and (R) are true and (R) is not the correct explanation of (A).  
 (C) (A) is true but (R) is false.  
 (D) (A) is false but (R) is true.
28. Which of the following statements best describes the term 'deconstruction' ?  
 (A) It seeks to expose the problematic nature of 'centered' discourses.  
 (B) It advocates 'subjective' or 'free' interpretation.  
 (C) It emphasizes the importance of historical context.  
 (D) It is a method of critical analysis.
29. Which of these authors is not a writer of African American slave narratives ?  
 (A) Solomon Northrop  
 (B) Frederick Douglass  
 (C) Phillis Wheatley  
 (D) Sojourner Truth
30. "For nature then  
 The courser pleasures of my boyish days,  
 And their glad animal movements all gone by  
 To me was all in all".  
 In these lines from "Tintern Abbey Revisited", Wordsworth is talking about :  
 (A) the second stage in his relationship with Nature.  
 (B) the first stage in his relationship with Nature.  
 (C) both the first and second stages in his relationship with Nature.  
 (D) the third stage in his relationship with Nature.

31. **Assertion(A):** One of Flaubert's main motivations in writing the novel *Madam Bovary* was his antipathy for the bourgeoisie.  
**Reason (R):** Flaubert strongly believed that bourgeoisie are those who think, feel and act in terms of utilitarianism and who reject the humanity and uniqueness of the individual person.  
 (A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
 (B) Both (A) and (R) are true but (R) is not the correct explanation of (A).  
 (C) (A) is true, but (R) is false.  
 (D) (A) is false but (R) is true.
32. "A Tun of Man in thy large Bulk is writ,  
 But sure thou'rt but a Kilderkin of wit"  
 In the above lines what does Dryden mean by 'Kilderkin' ?  
 (A) a trivial instance  
 (B) a small barrel of wine  
 (C) kith and kin  
 (D) a small amount, as contrasted with 'tun'
33. Which of the following statements is not true of Kazuo Ishiguro's *Remains of the Day*? The novel  
 (A) uses a butler as a pivotal character.  
 (B) uses the classic English detective story form.  
 (C) refers to England in the 1930s.  
 (D) became a very successful film.
34. "From a Second Space perspective city space becomes more of a mental and ideational field, conceptualised in imagery, reflexive thought and symbolic representation, a conceived space of the imagination or what I will henceforth describe as the urban imagery."  
 (Edward Soja, *Postmetropolis*)  
 Which of the following statements cannot be applied to Soja's proposition on the Second Space ?  
 (A) Second Space perspective tends to be more subjective.  
 (B) Second Space perspective is concerned with symbolic representation of reality.  
 (C) Second Space perspective is concerned with the fundamentally materialist approach.  
 (D) Second Space perspective deals with 'thoughts about space'.
35. "Lightly, O lightly, we bear her along,  
 She sways like a flower in the wind of our song;  
 She skims like a bird on the foam of a stream,  
 She floats like a laugh from the lips of a dream....."  
 These lines occur in the poem  
 (A) "Palanquin bearers"  
 (B) "The Illusion of Love"  
 (C) "Indian Love Song"  
 (D) "Cradle Song"
36. Which among the following novels of Anita Desai is a children's book ?  
 (A) *Fire and The Mountain*  
 (B) *Fasting, Feasting*  
 (C) *The Zig zag Way*  
 (D) *The Village by the Sea*
37. Who among the following writers describes novels as "not form which you see but emotion which you feel" ?  
 (A) D.H. Lawrence  
 (B) Jean Rhys  
 (C) Virginia Woolf  
 (D) Joseph Conrad
38. In *Paradise Lost*, Milton invokes his 'Heav'nly Muse', 'Urania' at the beginning of:  
**Codes :**  
 I. Book one                      II. Book four  
 III. Book nine                    IV. Book seven  
 The right combination according to the code is  
 (A) I and II are correct.  
 (B) I, III and IV correct.  
 (C) II and III are correct.  
 (D) I and IV are correct.

39. Which one of the following best describes the basic principle of New Criticism ?
- (A) an emphasis on the distinctive style and personality of the authors.  
 (B) stressing the virtues of discipline, order and the ethical mean.  
 (C) locating the meaning of a literary work in the internal relations of the language that constitute a text.  
 (D) evaluating a literary text against a backdrop of historical events.
40. Who among the following figures give a preview of Aschenbach's fatal end in *Death in Venice*?
- Codes :**
- I. The Graveyard Stranger  
 II. The Governess  
 III. The barber  
 IV. The Gondolier
- The right combination according to the code is :
- (A) III and IV are correct.  
 (B) I and IV are correct.  
 (C) II and III are correct.  
 (D) I and III are correct.
41. Jacques Lacan posits three 'orders' which structure human existence. In the list that follows : Identify the one that is not included by Lacan :
- (A) Imaginary (B) Unconscious  
 (C) Real (D) Symbolic
42. Given below are two statements, one labelled as Assertion (A) and the other labelled as Reason (R).
- Assertion(A):** Deconstructive reading is apolitical.  
**Reason (R) :** Because it focuses exclusively on language. It primarily holds that all texts or linguistic structures contain within them a principle of destabilisation and hence it is difficult to pin down meaning.  
 Such a reading, therefore, is unable to assign historical agency.  
 In this context above statements, identify which one of the following is correct ?
- (A) (A) is correct but (R) is wrong.  
 (B) Both (A) and (R) are correct.  
 (C) (A) is wrong but (R) is correct.  
 (D) Both (A) and (R) are wrong.
43. Match the following lists :
- | List – I<br>(Title of poem)       | List – II<br>(Poet) |
|-----------------------------------|---------------------|
| I. "I hear a fly Buzz"            | 1. Wallace Stevens  |
| II. "Birches"                     | 2. Emily Dickinson  |
| III. "Sunday Morning"             | 3. Allen Ginsberg   |
| IV. "A Supermarket in California" | 4. Robert Frost     |
- The correct combination is :
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 2 | 4  | 3   | 1  |
| (B) | 2 | 1  | 3   | 4  |
| (C) | 2 | 4  | 1   | 3  |
| (D) | 3 | 2  | 1   | 4  |
44. 'Lexis' refers to
- (A) all word forms having meaning or grammatical functions  
 (B) the history of words  
 (C) study of select word forms  
 (D) the selection of words
45. The following writers are involved in social activism in addition to their practice of creative writing :
- Codes :**
- I. Mahasweta Devi  
 II. Shashi Deshpande  
 III. Arundhati Roy  
 IV. Shobha De
- The correct combination according to the code is
- (A) I and II are correct.  
 (B) III and IV are correct.  
 (C) I and III are correct.  
 (D) II and IV are correct.
46. In relation to Spenser's *Faerie Queene* which of the following character virtue link is rightly matched ?

- (A) Justice-Artegal; Courtsey-Guyan; Temperance-Calidore  
 (B) Chasity-Britomart; Justice-Guyan; Temperance-Talus  
 (C) Courtsey-Calidore; Temperance-Guyon; Justice-Artegal  
 (D) Courtsey-Calidore; Temperance-Artegal; Justice-Britomart
47. The Divine Comedy is divided into three canticas, each consisting of  
 (A) 30 cantos (B) 33 cantos  
 (C) 24 cantos (D) 28 cantos
48. *The Modern Promethean* is the alternative title of  
 (A) *Dracula*  
 (B) *Frankenstein*  
 (C) *Caleb Williams*  
 (D) *The Italian*
49. In *Words Upon Words*, Saussure says, "The actual birth of a new language has never reported in the world" because "we have never known of a language which was not spoken the day before or which was not spoken in the same way the day before". What does he mean?  
 (A) Old languages die making way for new ones.  
 (B) The birth and death of a language are not subject to human laws.  
 (C) Languages do not get borne, they evolve out of previously existing linguistic situations.  
 (D) Old speech patterns trigger the birth of a new language.
50. What did Henry James describe as "Loose Baggy Monsters" ?  
 (A) Novels  
 (B) The Spaniards  
 (C) Epic Poems  
 (D) His trousers
51. "High above the north pole, on the first day of 1969, two professors of English literature approached each other at a combined velocity of 1200 miles per hour."  
 This is the opening of David Lodge's  
 (A) *Nice Work*  
 (B) *Changing Places*  
 (C) *Small World*  
 (D) *The British Museum is Falling Down*
52. At the end of *The Portrait of a Lady* Isabel Archer  
 I. Goes back to the house from the Garden.  
 II. Accepts the proposal of Casper Goodwood.  
 III. Straight away refuses the offer of Goodwood.  
 IV. Probably goes back to Rome and Osmond.  
 Which is the correct combinations according to the code ?  
**Codes :**  
 (A) I and II are correct.  
 (B) III and IV are correct.  
 (C) I and IV are correct.  
 (D) I and III are correct.
53. "I will put myself in poor and mean attire And with a kind of umber smirch my face". The word **umber** means :  
 (A) a dusty yellow or brown pigment  
 (B) a dark brown pigment  
 (C) light brown powder  
 (D) yellow paste
54. Which of the following psychoanalysts re-wrote Descarte's dictum : "I think therefore I am" as 'I am not where I think, and I think where I am not' ?  
 (A) Lacan (B) Freud  
 (C) Jung (D) Cixous
55. By the end of *In Memoriam* the speaker  
 (A) re-embraces a Christian vision of after life  
 (B) re-asserts religious doubts and scientific scepticism.  
 (C) reiterates the Darwinian view of social life.  
 (D) reaffirms his faith in universal brotherhood.

56. The system of social rules that a speaker knows about language and uses it is called  
 (A) grammar  
 (B) morphology  
 (C) orthography  
 (D) pragmatics
57. The term 'ecological imperialism' was coined by  
 (A) Vandana Shiva  
 (B) Laurence Buell  
 (C) Paulo Freire  
 (D) Alfred Crosby
58. Emotional ties and personal relationships play a minor part in Defoe's works. The following protagonists of Defoe have no family except one who leaves family at an early age. Which is that character?  
 (A) *Moll Flanders*  
 (B) *Colonel Jacque*  
 (C) *Robinson Crusoe*  
 (D) *Captain Singleton*
59. Match the following lists:  
**List – I**                      **List – II**  
**(Novels)**                      **(Settings)**
- |                                   |             |
|-----------------------------------|-------------|
| I. <i>The Power and the Glory</i> | 1. Vietnam  |
| II. <i>The Quiet American</i>     | 2. Haiti    |
| III. <i>The Honorary Consul</i>   | 3. Paraguay |
| IV. <i>The Comedians</i>          | 4. Mexico   |
- The right combination according to the code is:
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>I</b> | <b>II</b> | <b>III</b> | <b>IV</b> |
| (A) | 4        | 1         | 3          | 2         |
| (B) | 1        | 2         | 3          | 4         |
| (C) | 4        | 3         | 2          | 1         |
| (D) | 3        | 4         | 1          | 2         |
60. "..... every other stone is god or cousin there is no crop other than god and god is harvested here around the year."
- This extract is from:  
 (A) Jayanta Mahapatra's "Konarak"  
 (B) Arun Kolatkar's *Jejuri*  
 (C) P. Lal's "Being Very Simple, God"  
 (D) R. Parthasarathy's "Under Another Sky"
61. In EM Foster's *A Passage to India* some of the major symbols are associated with:  
**Code:**  
 I. Mountains            II. Tigers  
 III. Echoes              IV. Clouds  
 The right combination according to the code is:  
 (A) I and II are correct.  
 (B) I, II and IV are correct.  
 (C) I and III are correct.  
 (D) II and IV are correct.
62. Which of the following features are present in Dostoevsky's *Crime and Punishment*?  
 I. Nihilism              II. Utilitarianism  
 III. Rationalism  
 IV. Christian Symbolism  
 The correct combination according to the code is:  
 (A) I and II are correct  
 (B) I and IV are correct  
 (C) III and IV are correct  
 (D) I and III are correct
63. "Count no man happy until he dies, free of pain at last", is the last line of  
 (A) Oedipus at Colonus  
 (B) Agamemnon  
 (C) Oedipus the King  
 (D) Orestes
64. What characteristics of 17th century metaphysical poetry sparked the enthusiasm of modernist poets and critics?  
**Code:**  
 I. its intellectual complexity  
 II. its uncompromising engagement with politics  
 III. its religious fervour  
 IV. its union of thought and passion

- The right combination according to the code is
- (A) I and III are correct.  
 (B) I and IV are correct.  
 (C) II and III are correct.  
 (D) I and II are correct.
65. Th' inferior Priestess, at her Altar's side, Trembling, begins the sacred Rites of Pride. In this description of Belinda at the dressing table, what does the word Pride refer to?  
 (A) Vanity  
 (B) Pride as the first of man's sins  
 (C) Both (A) and (B)  
 (D) Complacency
66. "Cover her face; mine eyes dazzle; she died young..... She and I were twins : And should I die this instant, I had liv'd her time to a minute"  
 In the light of the above quotation which of the following interpretations is not correct ?  
 (A) The beauty and youth of the Duchess become obvious to Ferdinand when he sees her dead body.  
 (B) Only when he identifies himself with her, does he realize the enormity of his crime.  
 (C) When he compares the age of the Duchess with his own and puts himself in her position does he realize his guilt ?  
 (D) He wants her face to be covered because it reminds him of her infidelity.
67. All except one of the following scholars have come up with models which aim to characterise world Englishes within one conceptual set.  
 Identify the lone exception.  
 (A) Tom McArthur  
 (B) Noam Chomsky  
 (C) Braj Kachru  
 (D) Manfred Gorch
68. In the very opening scene of Volpone, the protagonist says, "Open the shrine, that I may see my Saint," By the word 'Saint', Volpone is referring to  
 (A) The Sun (B) Saint Arthur  
 (C) Gold (D) Apollo
69. A close friend of Dickens objected to the original ending of Great Expectations in which Estella remarries and Pip remains single. Dickens accordingly revised to a more conventional ending which suggests that Pip and Estella will marry. Who was the friend?  
 (A) Wilkie Collins  
 (B) Thomas Beard  
 (C) Thomas Carlyle  
 (D) Richard Bentley
70. Which of the following statements best describes an example of the influence of an affective factor on second language acquisition ?  
 (A) a second language learner makes educated guesses about word meanings in a text by recognizing cognates.  
 (B) a second language learner uses familiar vocabulary to mentally form sentences before speaking.  
 (C) an adult second language learner finds it impossible to form second language sounds that do not occur in his first language.  
 (D) a second language learner employs several words from the first language when speaking the second language but not when writing it.
71. Marvell's "The Coronet" seeks to explore the human condition in terms of the conflict between  
 (A) body and soul  
 (B) war and peace  
 (C) nature and grace  
 (D) flesh and spirit
72. Which of the following is not true of post-structuralism ?  
 (A) It seeks to undermine the idea that meaning pre-exists its linguistic expression.  
 (B) There can be no meaning which is not formulated and no language formulation reaches anywhere beyond language.

- (C) There is no a-textual 'origin' of a text.  
 (D) Every sign refers to every other sign adequately.
73. Which of the following secondlanguage learners would most likely acquire the second language more easily?
- (A) a high school student who has been enrolled in mandatory classes in the second language since elementary school.  
 (B) a visitor to a country where the second language is spoken; he interacts with hotel and restaurant personnel using the second language.  
 (C) a business person for whom fluency in the second language may lead to career advancement.  
 (D) an immigrant living in a country where the second language is spoken; he feels accepted by speakers of the second language.
74. In *Wuthering Heights*, Cathy appears in a dream beating at a window, wailing "Let me in", blood running down her wrist. Who dreams her?
- (A) Lockwood (B) Nelly  
 (C) Heathcliffe (D) Edgar Linton
75. Who among the following characters in Thomas More's *Utopia* did not correspond in biographical background to an actual historical person?
- (A) Morton (B) Hythloday  
 (C) Giles (D) More



## ANSWERS

1. (B)	2. (C)	3. (B)	4. (C)	5. (B)	6. (*)	7. (D)	8. (B)	9. (B)	10. (C)
11. (B)	12. (D)	13. (C)	14. (C)	15. (D)	16. (C)	17. (D)	18. (D)	19. (A)	20. (B)
21. (*)	22. (A)	23. (A)	24. (C)	25. (C)	26. (D)	27. (B)	28. (A)	29. (C)	30. (BC)
31. (A)	32. (B)	33. (B)	34. (C)	35. (A)	36. (D)	37. (C)	38. (D)	39. (C)	40. (B)
41. (B)	42. (B)	43. (C)	44. (A)	45. (C)	46. (C)	47. (B)	48. (B)	49. (C)	50. (A)
51. (B)	52. (C)	53. (A)	54. (A)	55. (A)	56. (D)	57. (D)	58. (C)	59. (A)	60. (B)
61. (C)	62. (B)	63. (C)	64. (B)	65. (C)	66. (*)	67. (B)	68. (C)	69. (A)	70. (B)
71. (C)	72. (D)	73. (D)	74. (A)	75. (B)					

\* Denotes marks given to all candidates.



**December, 2013**  
**ENGLISH LITERATURE**  
**PAPER-II**

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**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

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1. \_\_\_\_ the very word is like a bell To toll me  
back from thee to my sole self !  
Which word ?  
(A) Bird  
(B) Immortal  
(C) Forlorn  
(D) Fancy
2. In poems like "The Altar" and "Easter  
Wings" \_\_\_\_\_ exploits \_\_\_\_\_.  
(A) John Donne, alliteration  
(B) Robert Herrick, trimetre  
(C) G.M. Hopkins, sprung rhythm  
(D) George Herbert, typographic space
3. No, no thou hast not felt the lapse of hours !  
For what wears out the life of mortal men ?  
'Tis that repeated shocks, again, again,  
Exhaust the energy of strongest souls  
And numb the elastic powers ...  
Who does the poet address here ?  
(A) The Scholar Gipsy  
(B) Telemachus  
(C) The Nightingale  
(D) The Poet's Sister, Dorothy
4. The *roman a clef* (French for "novel with a  
key") uses contemporary historical figures  
as its chief characters. They are of course  
given fictional names. One example is  
Aldous Huxley's *Point Counter Point*.  
Its Mark Rampion is modelled on \_\_\_\_\_.  
(A) D.H. Lawrence  
(B) E.M. Forster  
(C) Wyndham Lewis  
(D) Arnold Bennett
5. She was a worthy woman al hir lyve,  
Housbondes at chirche-dore she hadde fyve,  
In the 'Prologue' Chaucer represents the Wife  
of Bath as :  
I. crude and vulgar  
II. outspoken and boastfully licentious  
III. a witness to masculine oppression  
IV. bubbling with vitality  
Find the correct combination according to  
the code :  
(A) I, II and III are correct.  
(B) I, II and IV are correct.  
(C) I, III and IV are correct.  
(D) II, III and IV are correct.
6. The novel tells the story of twin brothers,  
Waldo, the man of reason and intellect, and  
Arthur, the innocent half-wit, the way their  
lives are inextricably intertwined. Which is  
the novel ?  
(A) *The Tree of Man*  
(B) *Voss*  
(C) *The Solid Mandala*  
(D) *The Vivisector*
7. Who among the following was NOT a mem-  
ber of the Scriblerus Club ?  
(A) Thomas Parnell  
(B) Alexander Pope  
(C) Joseph Addison  
(D) John Gay

8. \_\_\_\_\_ is a theological term brought into literary criticism by \_\_\_\_\_.
- (A) Entelechy, St. Augustine  
 (B) Ambiguity, William Empson  
 (C) Adequation, Fr Walter Ong  
 (D) Epiphany, James Joyce
9. \_\_\_\_\_ the Almighty Power  
 Hurl'd headlong flaming from th' Ethereal Sky,  
 With hideous ruin and combustion down  
 To bottomless perdition, there to dwell  
 In Adamantine Chains and penal Fire Who  
 durst defy th' Omnipotent to Arms.  
 (*Paradise Lost*, l.44-49.)  
 Choose the appropriate word :
- (A) Him  
 (B) He  
 (C) Satan  
 (D) The Fiend
10. Which of the following works does not have a mad woman as a character in it?  
 (A) *The Yellow Wallpaper*  
 (B) *The Mad Woman in the Attic*  
 (C) *Jane Eyre*  
 (D) *Wide Sargasso Sea*
11. Which of the following is NOT a quest narrative?  
 (A) Shelley's *Alastor*  
 (B) Byron's *Manfred*  
 (C) Coleridge's *Christabel*  
 (D) Keats's *Endymion*
12. The novel has a scene where African American students are made to compete and fight with each other as they rush for the gold coins tossed on an electric blanket. Identify the novel.  
 (A) Richard Wright : *Native Son*  
 (B) James Baldwin : *Another Country*  
 (C) Ralph Ellison : *Invisible Man*  
 (D) Toni Morrison : *Bluest Eye*
13. G.M. Hopkins's "Windhover" is dedicated  
 (A) To Christ, our Lord  
 (B) To Christ our lord  
 (C) to no one  
 (D) to Christ, the Lord
14. Match List – I with List – II according to the code given below :
- | List – I<br>(Authors) | List – II<br>(Poems)                                 |
|-----------------------|--|
| i. Ted Hughes         | 1. "The Otter"                                       |
| ii. Seamus Heaney     | 2. "Snake"   |
| iii. W.H. Auden       | 3. "Ghost Crabs"                                     |
| iv. D.H. Lawrence     | 4. "Prevent the Dog from Barking with a Juicy Bone." |
- Codes :
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 1 | 2  | 4   | 3  |
| (B) | 2 | 3  | 1   | 4  |
| (C) | 3 | 1  | 4   | 2  |
| (D) | 3 | 2  | 1   | 4  |
15. His cooks with long disuse their trade forgot;  
 Cool was his kitchen, though his brains were hot.  
 Who is this character whose stinginess passed into a proverb?  
 (A) Corah  
 (B) Shimei  
 (C) Zimri  
 (D) Achitophel
16. "The story and the novel, the idea and the form, are the needle and thread, and I never heard of a guild of tailors who recommended the use of the thread without the needle, or the needle without the thread."  
 This famous passage describing the relation of idea to form is found in  
 (A) Sir Philip Sidney, *An Apology for Poetry*  
 (B) Samuel Taylor Coleridge, *Biographia Literaria*  
 (C) Henry James, "The Art of Fiction"  
 (D) I.A. Richards, *Principles of Literary Criticism*

17. Identify the correctly matched set below :
- (A) The Norman Conquest – 1066  
William Caxton and the introduction of printing – 1575  
The King James Bible – 1611  
Dr. Johnson's *English Dictionary* – 1755  
The Commonwealth Period/the Protectorate – 1649-1660
- (B) The Norman Conquest – 1066  
William Caxton and the introduction of printing – 1475  
The King James Bible – 1611  
Dr. Johnson's *English Dictionary* - 1755  
The Commonwealth Period/the Protectorate – 1649-1660
- (C) The Norman Conquest – 1016  
William Caxton and the introduction of printing- 1475  
The King James Bible – 1564  
Dr. Johnson's *English Dictionary*-1780  
The Commonwealth Period/the Protectorate – 1649-1660
- (D) The Norman Conquest – 1013  
William Caxton and the introduction of printing – 1575  
The King James Bible – 1627  
Dr. Johnson's *English Dictionary* – 1746  
The Commonwealth Period/the Protectorate – 1624-1660
18. Leopold Bloom in *Ulysses* is
- (A) a Great War veteran  
(B) a Dublin bar owner  
(C) a Jewish advertising agent  
(D) an Irish nationalist
19. "Late capitalism", by which is meant accelerated technological development and the massive extension of intellectually qualified labour, was first popularised by \_\_\_\_.
- (A) Terry Eagleton  
(B) Ernst Mandel  
(C) Raymond Williams  
(D) Stanley Fish
20. Which of the following arrangements is in the correct chronological sequence ?
- (A) *Native Son* by Richard Wright – *Invisible Man* by Ralph Ellison – *Their Eyes Were Watching God* by Zora Neil Hurston – *Another Country* by James Baldwin
- (B) *Their Eyes Were Watching God* by Zora Neil Hurston – *Native Son* by Richard Wright – *Invisible Man* by Ralph Ellison – *Another Country* by James Baldwin
- (C) *Invisible Man* by Ralph Ellison – *Native Son* by Richard Wright – *Another Country* by James Baldwin – *Their Eyes Were Watching God* by Zora Neil Hurston
- (D) *Their Eyes Were Watching God* by Zora Neil Hurston – *Another Country* by James Baldwin – *Native Son* by Richard Wright – *Invisible Man* by Ralph Ellison
21. Metaphor is so widespread that it is often used as an umbrella term to include other figures of speech such as metonyms which can be technically distinguished from it in its narrower usage. Identify the *metaphorical phrase* in this sentence :
- (A) narrower usage  
(B) technically distinguished  
(C) figures of speech  
(D) umbrella term
22. Along the shore of silver streaming Thames;  
Whose ruddy bank, the which his river hems,  
Was painted all with variable flowers,  
...  
Fit to deck maidens' bowers  
And crown their paramours  
Against their bridal day, which is not long;  
Sweet Thames ! run softly till I end my song.  
(Spenser's *Prothalamion*)
- Another poet fondly recalls these lines but cannot conceal their heavily ironic tone in :
- (A) Marianne Moore's "Spenser's Ireland"  
(B) Sylvia Plath's "Morning Song"  
(C) W.H. Auden's "In Praise of Limestone"  
(D) T.S. Eliot's *Waste Land*

23. The tramp in Pinter's first big hit, *The Caretaker*, often travels under an assumed name. It is
- Bernard Jenkins
  - Roly Jenkins
  - Jack Jenkins
  - Peter Jenkins
24. Here is a list of early English plays imitating Greek and Latin plays. Pick the odd one out :
- Gorboduc*
  - Tamburlaine*
  - Ralph Roister Doister*
  - Gammer Gurton's Needle*
25. Where does Act I Scene 1 of William Congreve's *Way of the World* open ?
- A Chocolate-House
  - A Pub
  - A Carrefour
  - The drawing room of Sir Willfull's mansion
26. While "a well-boiled icicle" for "a well-oiled bicycle" is an example of Spoonerism, someone saying "Congenital food" for 'Continental food' is an example of \_\_\_\_\_.
- Malapropism
  - Pleonasm
  - Neologism
  - Archaism
27. It is unimaginable that all the following events happened in one year :
1. Arthur Evans discovered the first European civilization; his excavations in Crete revealed a culture that was far older than either Attic Greece or Ancient Rome.
  2. Sir Arthur Quiller-Couch published the *Oxford Book of English Verse*.
  3. Pablo Picasso stepped off the Barcelona train at Gare d' Orsay, Paris.
  4. Max Planck unveiled the Quantum Theory.
  5. Hugo de Vries identified what would later come to be called genes.
  6. Sigmund Freud published *The Interpretation of Dreams*.
  7. Coca-cola arrived in Britain.
- Identify the year :
- 1899
  - 1900
  - 1901
  - 1903
28. *Brother to a Prince and fellow to a beggar* if he be found worthy.
- This is the epigraph to
- T.S. Eliot's "The Hollow Men"
  - Rudyard Kipling's "The Man Who Would be the King"
  - George Eliot's *Silas Marner*
  - E.M. Forster's *Howard's End*
29. Robert Graves's "In Broken Images" ends thus :
- He in a new confusion of his understanding;
- I in a new understanding of my confusion.
- The figure of speech here is \_\_\_\_\_.
- Chiasmus
  - Catachresis
  - Inversion
  - Zeugma
30. The phrase "leaves dancing" is an example of \_\_\_\_\_.
- pathetic fallacy
  - hyperbole
  - pun
  - conceit
31. At the end of *The Great Gatsby*, the narrator Nick Carraway observes :
- "They were careless people". Who were they?
- Tom and Daisy
  - The Wilsons

- (C) Gatsby and his friends  
 (D) The people of East Egg
32. William Wordsworth's statement of purpose in publishing the *Lyrical Ballads* carries the following phrase. (Complete the phrase correctly).  
 "to choose incidents from common life and to relate or describe them, throughout, as far as possible, \_\_\_\_\_."  
 (A) in a selection of language really used by men.  
 (B) in a relation to language really used by men.  
 (C) in a selection of language really used by common man.  
 (D) in deference to language actually used by men.
33. Match List – I with List – II according to the code given below :

**List – I**

**(Novels)**

i. *Lord Jim*

ii. *To the Lighthouse*

iii. *A Passage to India*

**List – II**

**(Last lines)**

1. 'It was done; it was finished. Yes, she thought laying down her brush in extreme fatigue, I have had my vision.'

2. 'April 27. Old father, old artificer, stand me now and ever in good stead...'

3. 'He feels it himself and says often that he is "preparing to leave all this; preparing to leave, ...", while he waves his hands sadly at his butterflies.'

- iv. *A Portrait of the Artist as a Young Man* 4. ' "No not yet," and the sky said, "No, not there".'

**Codes :**

	i	ii	iii	iv
(A)	2	4	3	1
(B)	3	2	4	1
(C)	3	1	4	2
(D)	2	3	1	4

34. Identify the incorrect description/s of "Sprung Rhythm" from the following :
- This rhythm causes ideas to spring in our minds – hence Sprung Rhythm.
  - In Sprung Rhythm the feet are of equal length.
  - A foot may have one to four syllables in Sprung Rhythm.
  - Its metre is derived from the metre of Anglo-Saxon poetry which was based on accent and linked by alliteration.
- (A) 4 is incorrect.  
 (B) 1 & 4 are incorrect.  
 (C) 3 is incorrect.  
 (D) 1 is incorrect.
35. Who among the following proposes that the unconscious comes into being only in language ?  
 (A) Sigmund Freud  
 (B) Jacques Lacan  
 (C) Stuart Hall  
 (D) Paul de Man
36. The Elizabethan Settlement established during the reign of Elizabeth I
- ensured the supremacy of the Church of England.
  - allowed Christians to acknowledge the authority of the Pope.
  - allowed the extremer Protestants to be part of the Anglican church.
  - created a group known as the Roundheads.

- The correct combination according to the code is :
- (A) I and III are correct.  
 (B) I and II are correct.  
 (C) II and III are correct.  
 (D) III and IV are correct.
37. Which of the following poems by Tennyson does NOT speak of old age and death ?  
 (A) "The Beggar Maid"  
 (B) "The Lotus-Eaters"  
 (C) "Ulysses"  
 (D) "Tithonus"
38. One English poet addressing another :  
 Thy soul was like a Star, and dwelt apart;  
 Thou hast a voice whose sound was like the sea:  
 Pure as the naked heavens, majestic, free,  
 So didst thou travel on life's common way,  
 In cheerful godliness... .  
 Whose lines are these ? To whom are they addressed ?  
 (A) W.H. Auden – W.B. Yeats  
 (B) P.B. Shelley – William Blake  
 (C) William Wordsworth – John Milton  
 (D) Ben Jonson – William Shakespeare
39. Samuel Johnson's *Lives of Poets* (1781) was originally a series of introductions to the poets he wrote for a group of London publishers.  
 They were collected as :  
 (A) *Lives of English Poets : Critical and Biographical Essays.*  
 (B) *Prefaces, Biographical and Critical, to the Works of English Poets.*  
 (C) *Notes, Biographical and Critical, on the Works of English Poets.*  
 (D) *Lives of English Poets : Biographical and Critical Notes.*
40. Which of the following is NOT mentioned in Northrop Frye's four 'generic plots' ?  
 (A) The comic  
 (B) The tragic  
 (C) The lyric  
 (D) The ironic
41. Arrange the sections of *The Waste Land* in the order in which they appear in the poem:  
 1. The Fire Sermon  
 2. Death by Water  
 3. A Game of Chess  
 4. What the Thunder Said  
 5. The Burial of the Dead  
 (A) 3, 2, 1, 5, 4 (B) 5, 1, 2, 3, 4  
 (C) 5, 2, 3, 1, 4 (D) 5, 3, 1, 2, 4
42. Sir Plume is a character in \_\_\_\_ .sa  
 (A) Dryden's *Absalom and Achitophel*  
 (B) Congreve's *The Way of the World*  
 (C) Pope's *The Rape of the Lock*  
 (D) Farquhar's *The Beaux' Strategem*
43. Steeling herself to the murder, Lady Macbeth calls on \_\_\_\_\_ to "unsex me here".  
 (*Macbeth* 1.5.39)  
 Choose the right option to fill in the blank :  
 (A) God  
 (B) the spirits of hell  
 (C) the angels in heaven  
 (D) no one in particular
44. You will find the following lines in an English poem :  
 Thou by the Indian Ganges' side  
 Shouldst rubies find; I by the side  
 Of Humber would complain.  
 Which poem ? Who is the poet ?  
 (A) "Lonely Hearts." Wendy Cope  
 (B) "Holy Thursday." William Blake  
 (C) "Tiger Mask Ritual." Chitra Banerjee Divakaruni  
 (D) "To His Coy Mistress." Andrew Marvell
45. Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow

The world should listen then, as I am listening now.

Whose lines are these ? To whom are they addressed ?

- (A) John Keats. The Nightingale
- (B) P.B. Shelley. The Skylark
- (C) William Wordsworth. The Wye Valley
- (D) Robert Browning. The Grammarian

46. Match List – I with List – II according to the code given below :

List – I (Novel)	List – II (Major symbol)
i. <i>Dombey and Son</i>	1. fog
ii. <i>The Return of the Native</i>	2. train
iii. <i>Bleak House</i>	3. heath
iv. <i>Tess</i>	4. mist

Codes :

	i	ii	iii	iv
(A)	2	3	1	4
(B)	4	2	3	1
(C)	2	3	4	1
(D)	1	3	4	1

47. The following postmodernist novel has an unusual protagonist whose gender is not revealed. So much so, that we keep wondering whether that person's relationships are homo-/hetero-sexual :

- (A) *The French Lieutenant's Woman*
- (B) *English Music*
- (C) *Written on the Body*
- (D) *Enduring Love*

48. Which novel of Graham Greene in the following list does NOT end in some form of suicide by the protagonist ?

- (A) *The Heart of the Matter*
- (B) *England Made Me*
- (C) *Brighton Rock*
- (D) *The Power and the Glory*

49. Who among the following gave a happy ending to *King Lear* ?

- (A) James Quin
- (B) Nahum Tate
- (C) Peg Woffington
- (D) Charles Macklin

50. Jane Austen's *Pride and Prejudice* starts with the famous statement : " It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a life."

As we get to read the novel this statement seems to be made from the point of view of :

- I. the surrounding families
- II. Mrs Bennet
- III. Mr Bennet
- IV. The women of Jane Austen's age and society

Find out the correct combination according to the code :

- (A) I, II and III are correct.
- (B) I, II and IV are correct.
- (C) II, III and IV are correct.
- (D) I, III and IV are correct.

 ANSWERS

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1. (C)	2. (D)	3. (A)	4. (A)	5. (B)	6. (C)	7. (C)	8. (D)	9. (A)	10. (B)
11. (C)	12. (C)	13. (B)	14. (C)	15. (B)	16. (C)	17. (B)	18. (C)	19. (B)	20. (B)
21. (D)	22. (D)	23. (A)	24. (B)	25. (A)	26. (A)	27. (B)	28. (B)	29. (A)	30. (A)
31. (A)	32. (A)	33. (C)	34. (D)	35. (B)	36. (A)	37. (A)	38. (C)	39. (B)	40. (C)
41. (D)	42. (C)	43. (B)	44. (D)	45. (B)	46. (A)	47. (C)	48. (B)	49. (B)	50. (B)

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**December, 2013**  
**ENGLISH LITERATURE**  
**PAPER-III**

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. In which of the following novels *Harikatha* is strategically used as a medium of 'consciousness raising' ?  
 (A) *Waiting for the Mahatma*  
 (B) *The Serpent and the Rope*  
 (C) *A Bend in the Ganges*  
 (D) *Kanthapura*
2. Identify the text in the following list which offers a fictionalized survey of English Literature from Elizabethan times to 1928 :  
 (A) E.M. Forster, *The Eternal Moment*  
 (B) Virginia Woolf, *Orlando*  
 (C) Robert Graves, *Goodbye to All That*  
 (D) David Jones, *In Parenthesis*
3. Match List – I with List – II according to the code given below :
 

List – I	List – II
i. John Ruskin	1. <i>London Labour and the London Poor</i>
ii. Henry Mayhew	2. <i>The Golden Bough</i>
iii. Sir Charles Lyell	3. <i>Unto The Last</i>
iv. Sir James George Frazer	4. <i>The Principles of Geology</i>

**Codes :**

	i	ii	iii	iv
(A)	3	2	1	4
(B)	2	1	3	4
(C)	2	3	4	1
(D)	3	1	4	2
4. Which of the following poems DOES NOT begin in the first person pronoun ?  
 (A) Shelley's "Adonais"  
 (B) Byron's "Don Juan"  
 (C) Keats's "Lamia"  
 (D) Coleridge's "The Aeolian Harp"
5. In his *Anatomy of Melancholy* Robert Burton proposes the following two principal kinds:  
 I. Love  
 II. Death  
 III. Spiritual  
 IV. Religious  
 The correct combination according to the code is :  
 (A) I and II are correct.  
 (B) I and III are correct.  
 (C) I and IV are correct.  
 (D) II and IV are correct.
6. Listed below are some English journals widely read by professionals :  
*Screen, Critical Quarterly, Review of English, Wasafiri.*  
 One of the above founded by C.B. Cox, and now being edited by Colin MacCabe, carries not only critical and scholarly essays in English Studies but reviews film, culture, language and contemporary political issues. Identify the journal :  
 (A) *Wasafiri*  
 (B) *Screen*  
 (C) *Critical Quarterly*  
 (D) *Review of English Studies*
7. In Marvell's "A Dialogue between Soul and Body", who/which of the following has the last word ?  
 (A) Body  
 (B) God  
 (C) Soul  
 (D) Satan

8. In Blake's poem "A Poison Tree" the speaker's anger grows and becomes \_\_\_\_\_.  
 (A) a cherry (B) an apple  
 (C) an orange (D) a rose
9. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R):  
**Assertion (A):** For deconstructive critics how human beings read and interpret signs they receive will determine their modes of knowing and being, whether those signs come in the form of literary texts or bank statements.  
**Reason (R):** The fact of the matter is that human beings use signs to function in the world and are always likely to do so. In the context of the two statements, which one of the following is correct?  
 (A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
 (B) Both (A) and (R) are true and (R) is not the correct explanation of (A).  
 (C) (A) is true, but (R) is false.  
 (D) (A) is false, but (R) is true.
10. Ian McEwan's *Saturday* spans one day in the life of  
 (A) a divorce lawyer  
 (B) an ageing pianist  
 (C) a London neurosurgeon  
 (D) a famous poet
11. "Open Forum" as applied to poetry, is the same as \_\_\_\_\_. It is poetry that is not written according to traditional fixed patterns. (Fill up)  
 (A) Blank verse  
 (B) Concrete poetry  
 (C) L = A = N = G = U = A = G = E poetry  
 (D) Free verse
12. The author of the book observes "I have attempted, through the medium of biography, to present some Victorian visions to the modern eye". The four main characters in this book are Cardinal Manning, Florence Nightingale, Dr. Arnold and General Gordon. Who is this author?  
 (A) Mathew Arnold  
 (B) Robert Browning  
 (C) Lytton Strachey  
 (D) Oscar Wilde
13. In his attack delivered on the theatre in *A Short View of the Immorality and Profaneness of the English Stage*, Jeremy Collier specially arraigned \_\_\_\_\_ and \_\_\_\_\_.  
 (A) Congreve and Vanbrugh  
 (B) Farquhar and Vanbrugh  
 (C) Wycherley and Farquhar  
 (D) Congreve and Etherege
14. I.A. Richards' *Practical Criticism* (1929) inaugurated a new phase in the history of English critical thought. What was this book's subtitle?  
 (A) *Studies in Poetry*  
 (B) *A Study in Literary Judgement*  
 (C) *Essays and Studies*  
 (D) *A Theoretical Guide*
15. Which of the following arrangements is in the correct chronological sequence?  
 (A) *The Castle of Otranto* – *Melmoth the Wanderer* – *The Monk* – *The Mysteries of Udolpho*  
 (B) *The Castle of Otranto* – *The Mysteries of Udolpho* – *The Monk* – *Melmoth the Wanderer*  
 (C) *The Mysteries of Udolpho* – *The Castle of Otranto* – *The Monk* – *Melmoth the Wanderer*  
 (D) *Melmoth the Wanderer* – *The Castle of Otranto* – *The Mysteries of Udolpho* – *The Monk*
16. Select from among the following plays, the one that best suits the description below:  
 I. Alyque Padamsee invited its author to write it.  
 II. The play had communalism as its theme.  
 III. This play was banned from the *Deccan Herald* Theatre Festival for dealing with a sensitive issue.  
 IV. The play, however, was produced by Playpen in Bangalore on July 1993.



- (C) "A Man Young and Old"  
 (D) "The Man Young, and Old"
23. Which of the following statements is NOT true of Foucault's position in *History of Sexuality*?
- (A) Modern sexuality is produced through and as discourse.  
 (B) The proliferation of modern discourses of sexuality is more striking than their suppression.  
 (C) To write historically about sexuality involves increasingly direct, immediate knowledge or understanding of an unchanging sexual essence.  
 (D) Modern sexuality is intimately entangled with the historically distinctive contexts and structures now called 'knowledge'.
24. The following is an exchange between two characters, husband and wife, in a famous play. The lines appear at the very end of an emotionally-charged sequence of the last scene :
- "... I've stopped believing in miracles."  
 "But I'll believe. Tell me ! Transform ourselves to the point that ....?"  
 "That our living together could be a true marriage."  
 (*She goes out down the hall.*)  
 Which play ? Name the characters.  
 (A) *Othello*. Othello, Desdemona  
 (B) *Sure Thing*. Bill, Betty  
 (C) *A Doll's House*. Helmer, Nora  
 (D) *Death of a Salesman*. Willy, Linda
25. The following statements relate to the early history of the English language. Identify the set that gives INCORRECT statements :
- English has borrowed words such as *sky, give, law, and leg* from Norse.
  - English has also borrowed some pronouns like *they, their, them* from Norse.
  - In grammar, Modern English is much more highly inflected than Old English.
  - After the Norman Conquest, French became the language of the court, the language of nobility and polite society, and literature.
5. Following the Norman Conquest, French virtually replaced English as the language of the people.
6. Among the French words that came into English are : study, logic, grammar, noun, etc.
- (A) 1, 2, 3                      (B) 3, 5  
 (C) 4, 5, 6                      (D) 2, 4
26. Choices of linguistic forms in using a language, or how a language is actually spoken/written, especially one that differs from its prescribed grammar, is called
- (A) Utterance                  (B) Use  
 (C) Usage                      (D) Deviation
27. Jamaica Kincaid's narrative *A Small Place*
- (A) is all about learning Farsi and meeting young people in modern Iran.  
 (B) is an essay that discusses the politics of tourism and other neo-colonial modes of foreign intervention.  
 (C) is a collection of tiny narratives about gender relations and includes stories concerning the Sumerian goddess Inanna.  
 (D) a novella that looks unblinkingly at marital ceremonies and maternity in Antigua.
28. Identify the correctly-matched poets and their works from the following :
- (A) Nissim Ezekiel - *Hymns in Darkness*, Kamala Das - *The Sirens*, R. Parthasarthy - *Rough Passage*, A.K. Ramanujan - *The Striders*  
 (B) Nissim Ezekiel - *The Striders*, Kamala Das - *Rough Passage*, R. Parthasarthy - *Hymns in Darkness*, A.K. Ramanujan - *The Sirens*  
 (C) Nissim Ezekiel - *The Sirens*, Kamala Das - *Hymns in Darkness*, R. Parthasarthy - *The Striders*, A.K. Ramanujan - *Rough Passage*  
 (D) Nissim Ezekiel - *Rough Passage*, Kamala Das - *The Striders*, R. Parthasarthy - *The*

- Striders, A.K. Ramanujan – Hymns in Darkness*
29. William Wordsworth had a deep influence on Thomas Hardy. According to Hardy a particular poem by Wordsworth was his 'best cure for despair'. Which is that poem ?  
 (A) "Michael"  
 (B) "Tintern Abbey Revisited"  
 (C) "The Idiot Boy"  
 (D) "The Leechgatherer"
30. In Henry James's *Ambassadors*, there is a character who never appears in the novel. We get to know about this significant person, however, from the other characters. Who is this character ?  
 (A) Maria Gostrey  
 (B) Madame de Vionette  
 (C) Mrs. Newsome  
 (D) Mrs. Sarah Pocock
31. Why are Scott's novels called "Waverley Novels" ?  
 (A) His novels are all set in Waverley.  
 (B) The Waverley Castle has a significant role in his novels.  
 (C) Waverley (in his first novel of that name) is a model hero for the protagonists of Scott's novels.  
 (D) Scott started his novel-writing career in his 43rd year with the novel, *Waverley*.
32. Which of these descriptions/statements best suits the idea of the 'Renaissance Man' ?  
 I. A fop, a scoundrel, who enjoys enormous power in Renaissance courts and aristocratic families.  
 II. A near-mythical figure : a knight, courtier, musician, poet, scholar and statesman.  
 III. One who ploughs a lonely furrow and keeps away from politicking and scandals.  
 IV. Someone like Sir Philip Sydney best suits the ideal of the Renaissance Man.  
 (A) I (B) IV  
 (C) I & III (D) II & IV
33. Maxim Gorky, the great Russian writer of fiction and drama, was in real life a man called \_\_\_\_\_.  
 (A) Goliardic Kreshkov  
 (B) Ronsardo Felixikov  
 (C) Malthias Serpieri  
 (D) Aleksei Peshkov
34. After the prediction of the oracle that he was destined to kill his father, Oedipus could have avoided patricide  
 I. had he not determined in horror never to return to the only parents he knew.  
 II. had he been a man of unusual self-control.  
 III. had he remembered the prediction and had he been more cautious having recognized that possibly after all Polybos was not his father.  
 IV. had he never struck any man who was older than himself saying at the moment of provocation 'This insolent man is grey-haired; let him have the road'.  
 Find the correct combination according to the code :  
 (A) I, II and III are correct.  
 (B) I, II and IV are correct.  
 (C) I, III and IV are correct.  
 (D) II, III and IV are correct.
35. Identify the Post-Apartheid novel by Nadine Gordimer.  
 (A) *The Conservationist*  
 (B) *The House of Gun*  
 (C) *The Lying Days*  
 (D) *Burger's Daughter*
36. The *Duchess of Malfi* married her steward, Antonio. For the Elizabethan audience her marriage was a triple offence. Which of the following is NOT one ?  
 (A) She was a widow marrying a second time.  
 (B) She married on her own outside the Church.  
 (C) She married beneath her status in disregard of 'degree'.

- (D) She married against the wishes of her brothers who almost acted like her guardians.
37. Who among the following has written the essay, "The Indian Jugglers" ?  
 (A) Charles Lamb  
 (B) William Hazlitt  
 (C) Thomas de Quincey  
 (D) Thomas Love Peacock
38. How would you best describe George Meredith's *Modern Love* (1862) ?  
 (A) A ballad  
 (B) A lyric travelogue  
 (C) A verse romance  
 (D) A sonnet sequence
39. The play was written in 1881 when its author was in Italy. This is considered to be his most remarkable intellectual effort. The softening of the brain as a result of a disease inherited from his father is the subject. Which is the play ?  
 (A) *An Enemy of the People*  
 (B) *Ghosts*  
 (C) *Rhinoceros*  
 (D) *Six Characters in Search of an Author*
40. In many ways, grammatical categories remain mysterious. What does it mean to speak a language that in every sentence requires you to locate yourself in time, or specify your source of knowledge, or the shape of what you are talking about ? We still don't know. But putting the question like this suggests a clear and limited way of interpreting the idea that different languages represent different worlds. Which of the following statements on this passage interprets it most accurately ?  
 (A) The passage reflects the unreliability of grammatical categories of a language generally.  
 (B) The passage concedes that the Sapir-Whorf hypothesis cannot be discounted entirely.  
 (C) The passage upholds the reliability of grammatical categories of a language generally.  
 (D) The passage suggests that the Sapir-Whorf hypothesis is largely discredited today.
41. Tolstoy's *War and Peace* carries a lengthy discussion of determinism and free will in \_\_\_\_\_.  
 (A) its prologue  
 (B) an exchange between Pierre and Natasha  
 (C) an exchange between Nikolai Rostof and Princess Bezukhoi  
 (D) its epilogue
42. Which from among the following is NOT true of *Nagmandala* ?  
 (A) It does not have multiple narratives.  
 (B) It is open-ended.  
 (C) It combines conventional and subversive modes.  
 (D) Story is personified in the play.
43. Arrange the following literary journals chronologically :  
 (A) *The London Magazine*  
*The Quarterly Review*  
*Blackwood's Magazine*  
*The Saturday Review*  
*The Tatler*  
 (B) *The Tatler*  
*The Saturday Review*  
*Blackwood's Magazine*  
*The Quarterly Review*  
*The London Magazine*  
 (C) *The Quarterly Review*  
*Blackwood's Magazine*  
*The Tatler*  
*The Saturday Review*  
*The London Magazine*  
 (D) *The Tatler*  
*The London Magazine*  
*The Quarterly Review*  
*Blackwood's Magazine*  
*The Saturday Review*
44. Pick out the two relevant and correct descriptions of Caryl Churchill's *Serious Money* (1987) :

1. This play proposes the foundation of a monastery for the education of British gentlewomen.
  2. This narrative deals with children who are sick of their "enforced idleness."
  3. This play is subtitled "City Comedy."
  4. In this play, the state of the British economy is symbolized by a takeover bid by an international cartel.
  5. This narrative details the adventures of an Anglo-Indian orphan.
  6. Money is the only criterion for success for the players in this play's share-market.
- (A) 1 and 6 are correct.  
 (B) 2 and 5 are correct.  
 (C) 4 and 6 are correct.  
 (D) 5 and 6 are correct.
45. Identify from among the following FALSE statements :
1. Eric Arthur Blair became the famous British novelist, George Orwell.
  2. Orwell was conversant in Hindustani and fond of Indian food.
  3. Young Eric Blair lived in Myanmar's trading town, Katha.
  4. This town gave him the model for the fictional district of Kyauktada in *Burmese Days*.
  5. Orwell was born on June 25, 1903 in Motihari, Bihar.
  6. The Orwell Commemorative Committee in Motihari has been demanding a restoration of Orwell's birthplace as a heritage site.
  7. Orwell never returned to his birth place.
  8. The British journalist Ian Jack was mainly responsible for our knowledge of Orwell's antecedents relating to Katha and Motihari.
- (A) 2, 4, 8 are false.  
 (B) 7 and 8 are false.  
 (C) 3, 6 and 8 are false.  
 (D) All statements above are true.
46. Virginia Woolf borrowed the idea of the common reader from Dr. Johnson. To which particular work of Johnson's does she remain indebted ?
- (A) *The Lives of the Most Eminent English Poets*; the essay on Milton  
 (B) *The Lives of the Most Eminent English Poets*; the essay on Gray  
 (C) *Preface to Shakespeare*  
 (D) *The Patriot*
47. J.M. Coetzee was the first writer to be awarded the Booker Prize twice. He won the prize for
- (A) *Life and Times of Michael K.* and *Disgrace*  
 (B) *Dusklands* and *Disgrace*  
 (C) *Foe* and *Elizabeth Costello*  
 (D) *Age of Iron* and *Disgrace*
48. After the Norman Conquest England became a three-language nation for at least two centuries. The three languages were
- (A) English, French and German  
 (B) English, Latin and German  
 (C) English, French and Latin  
 (D) English, French and Greek
49. Here are sentences labelled Assertion (A) and Reason (R) :
- Assertion (A):** In *Who's Afraid of Virginia Woolf?* George and Martha's blue and green-eyed son is a myth.  
**Reason (R) :** He is a creation of the couple's imagination originating from their sense of sterility and vacuum in life.
- In the light of (A) and (R), which of the following is correct ?
- (A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
 (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).  
 (C) (A) is true, but (R) is false.  
 (D) (A) is false, but (R) is true.
50. In the word *rapidly*, 'ly' is an adverbial suffix indicating manner while *rapid* is a \_\_\_\_\_, ly is a \_\_\_\_\_.
- (A) Word, wordling  
 (B) Morpheme, morpheme-bit  
 (C) Free morpheme, bound-morpheme  
 (D) Full morpheme, half-morpheme

Question Nos. 51 to 55 are based on a poem. Read the poem carefully and pick out the most appropriate answers.

It's Your Own Fault  
Of course you can play with them.  
There's no harm in them.  
They are only words.  
Words alone are certain good, said some-  
one.  
And someone also said  
Unlike sticks and stones  
Words will never break your bones.  
(That is called rhyme. A rhyme is nice to  
play with too from time to time.)  
What? They've turned nasty?  
They've clawed you and bitten you?  
Dear me, there's blood all over the place.  
And broken bones.  
They were perfectly tame when I left them.  
Something they ate might have disagreed  
with them.  
You mean you fed them on meaning?  
No wonder then. – D.J. Enright

51. The poet's remark on 'rhyme' is \_\_\_\_\_.  
(A) put in parenthesis  
(B) put in parentheses  
(C) framed rhetorically  
(D) put in apposition
52. The poem is cast in the form of a \_\_\_\_\_.  
(A) romantic lyric  
(B) verse epistle  
(C) dramatic monologue  
(D) dialogue
53. What is the "fault" to which the speaker refers here?  
(A) Playing with words  
(B) Using *only* words  
(C) Taking words too seriously  
(D) Reading meanings into words
54. What tone is most appropriate for reading this poem?  
(A) Evasive (B) Plaintive  
(C) Ironic (D) Sarcastic
55. "No wonder then." Explain.  
(A) No wonder that the words here begin to mean.  
(B) No wonder that you now find the words menacing.  
(C) No wonder that the words find you menacing.  
(D) No wonder the words still mean and are tame.
56. "Nothing odd will do long. \_\_\_\_\_ did not last long."  
Dr. Johnson had this to say about one of the eighteenth century novels.  
Identify it from the following list :  
(A) *Tom Jones*  
(B) *The Female Quixote*  
(C) *Tristram Shandy* (D) *Clarissa*
57. Identify the sonnet upon sonnet by William Wordsworth :  
(A) "London, 1802"  
(B) "The world is too much with us..."  
(C) "Friend ! I know not which way..."  
(D) "Nuns fret not at their convent's narrow room..."
58. Who among the following women writers has written *Novel on Yellow Paper*?  
(A) Elizabeth Smither (B) Stevie Smith  
(C) Zulu Sofola (D) Gita Mehta
59. In most people, the first language/dialect acquired is 'mother tongue'. Among the commonly used terms for mother tongue, one of the following is avoided. Identify the one term NOT applied to mother tongue :  
(A) First language (B) Prime language  
(C) Native language (D) Primary language
60. Identify the group of critical concepts that parenthetically aligns them with their respective theorists :  
(A) The Carnavalesque (Jean Baudrillard), *Habitus* (Pierre Bourdieu), *Flaneur* (Walter Benjamin), *Chora* (Gayatri C. Spivak), *Simulacrum / Simulacra* (Antonio Gramsci), *The Subaltern* (Mikhail Bakhtin), *Metahistory* (Walter Benjamin), *Aura* (Julia Kristeva), *Polyphony*



- (Mikhael Bakhtin), Hegemony (Antonio Gramsci)
- (B) *Habitus* (Pierre Bourdieu), *Flaneur* (Walter Benjamin), *Chora* (Julia Kristeva), *Simulacrum / Simulacra* (Jean Baudrillard), *The Subaltern* (Gayatri C. Spivak) *Metahistory* (Hayden White), *Polyphony* (Mikhael Bakhtin), *Hegemony* (Antonio Gramsci)
- (C) *Habitus* (Julia Kristeva), *Flaneur* (Walter Benjamin), *Chora* (Pierre Bourdieu), *Simulacrum / Simulacra* (Hayden White), *The Subaltern* (Gayatri C. Spivak), *Metahistory* (Jean Baudrillard), *Polyphony* (Mikhael Bakhtin), *Hegemony* (Antonio Gramsci)
- (D) *Habitus* (Pierre Bourdieu), *Flaneur* (Antonio Gramsci), *Chora* (Julia Kristeva), *Simulacrum / Simulacra* (Jean Baudrillard), *The Subaltern* (Gayatri C. Spivak), *Metahistory* (Hayden White), *Polyphony* (Mikhael Bakhtin), *Hegemony* (Walter Benjamin)
61. What was the mandate of the Stationer's Company incorporated in London in 1557?
- (A) To oversee the affairs of the Royal Registry.
- (B) To oversee authors' and printers', or printer-publishers' rights.
- (C) To oversee authors' and printers' or printer-publishers' use of stationery.
- (D) To oversee the quality of stationery harassed by the Royal Registry.
62. One of the following was described by its author as "a poem including history." Identify the poem.
- (A) Robert Lowell, *Life Studies*
- (B) William Carlos Williams, *Paterson*
- (C) Elizabeth Bishop, *Questions of Travel*
- (D) Ezra Pound, *The Cantos*
63. Arrange the following groups of English writers in chronological order :
- (A) The Metaphysical poets  
The High Modernists  
Transitional poets  
The Georgians  
The Aesthetes  
The University Wits
- (B) The University Wits  
The Metaphysical poets  
Transitional poets  
The Aesthetes  
The Georgians  
The High Modernists
- (C) The High Modernists  
The Georgians  
The Aesthetes  
Transitional poets  
The Metaphysical poets  
The University Wits
- (D) The University Wits  
The Metaphysical poets  
The Aesthetes  
Transitional poets  
The Georgians  
The High Modernists
64. Which Bible is the earliest English version printed with verse divisions ?
- (A) Tyndale's Translation
- (B) The Geneva Bible
- (C) The Douay-Rheims Version
- (D) King James Version
65. E.M. Forster's *Passage to India* begins with a description of the city of Chandrapore. It has an old Indian part and a new part consisting of the British civil station. Which of the following descriptions of the city is not found in the text ?
- (A) The streets are mean, the temples ineffective.
- (B) It is a city of gardens.
- (C) It is a tropical pleasaunce washed by a noble river.
- (D) The new civil station is not sensibly planned and not modern.
66. In which of the following books would you find the following arguments / observations?

Escapist fiction lacks serious fiction's apocalyptic experience of finality. The two versions of literary experience are qualitatively different; every novel fits one category or the other, not both. Serious fiction, however, compels our attention by representing improvements (the "world of potency") as being achieved (a "world of act") and by showing narrative movement "through time to an end, an end, we must sense even if we cannot know it."

- (A) *Sincerity and Authenticity*  
 (B) *The Sense of an Ending* : Studies in the Theory of Fiction  
 (C) *Beyond the Apocalypse*  
 (D) *The Rhetoric of Fiction*
67. Philip Larkin's "The Whitsun Weddings"  
 I. describes a long train journey  
 II. establishes a 'we' voice of collective outlook  
 III. traces the disfigurement of a sunny landscape on an advertising poster  
 IV. gives an account of a drug pusher  
 The correct combination according to the code is :
- (A) I and III are correct.  
 (B) I and II are correct.  
 (C) I and IV are correct.  
 (D) II and III are correct.
68. Match the last lines of the poems with their correct titles :

## List – I

## (Last lines of poems)

- I. And we are here as  
 on a darkling plain  
 Swept with confused  
 alarms of struggle  
 and flight,  
 Where ignorant  
 armies clash by  
 night.

- II. Thus, though we  
 cannot make our  
 sun  
 Stand still, yet we  
 will make him run.

## List – II

## (Titles of poems)

1. "Death, be  
 not proud..."  
 2. "The Great  
 Lover"

- III. One short sleep past,  
 we wake eternally,  
 And death shall be no  
 more; death, thou  
 shalt die.
- IV. This one last gift I  
 give : that after men  
 Shall know, and later  
 lovers, far-removed,  
 Praise you, "All these  
 were lovely;" say,  
 "He loved."
3. "Dover  
 Beach"  
 4. "To His Coy  
 Mistress"

## Codes:

	I	II	III	IV
(A)	3	4	1	2
(B)	4	3	2	1
(C)	2	1	4	1
(D)	1	2	3	4

69. The *Oxford Companions* are handy reference volumes for teachers and students of English. Identify the one volume that has NOT yet appeared in this series :
- (A) *The Oxford Companion to Twentieth-Century Literature in English*  
 (B) *The Oxford Companion to Canadian Literature*  
 (C) *The Oxford Companion to American Literature*  
 (D) *The Oxford Companion to Indian Literature in English*
70. While writing or printing, scholarly use prefers titles in italics. Which of the following is the correct way of writing/printing ?
- (A) Charles Dicken's *Tale of Two Cities*  
 (B) *Charles Dickens'* Tale of Two Cities  
 (C) Charles Dickens' *A Tale of Two Cities*  
 (D) Charles Dicken's *A Tale of Two Cities*

Questions from 71 to 75 are based on the following passage. Read the passage carefully and select the most appropriate option :

Somewhere, on the edge of consciousness, there is what I call a *mythical norm*, which each one of us within our hearts knows "that is not me". In America, this norm is usually defined as white, thin, male, young, heterosexual, Christian, and financially secure. It

is with this mythical norm that the trappings of power reside within the society. Those of us who stand outside that power often identify one way in which we are different, and we assume that to be the primary cause of all oppression, forgetting other distortions around difference, some of which we ourselves may be practising. By and large within the women's movement today, white women focus upon their oppression as women and ignore differences of race, sexual preference, class, and age. There is a pretense to a homogeneity of experience covered by the word *sisterhood* that does not in fact exist. (Audre Lorde)

71. A *mythical norm* is endemic to societies :
1. where racial myths are prevalent and widely respected and perpetuated through utterances that establish 'we' and 'they' groups.
  2. where the superiority of one's own culture and nation no longer emphasized openly or straightforwardly.
  3. where 'difference' has been a preoccupation in the representation of people who are racially, ethnically, and in terms of gender and sexual preference different from an assumed majority.
  4. that believe that the norm is part of their right to defend the ways of life enjoyed by a dominant group, their traditions and customs against outsiders – not because these outsiders are inferior, but because they belong to other cultures.
- (A) 1 and 4 are correct.  
 (B) 2 and 3 are correct.  
 (C) Only 4 is correct.  
 (D) Only 3 is correct.
72. How does the author mark her difference from other writers on similar issues and underscore her radical style typographically?
1. By her use of parataxis
  2. By italicizing 'mythical norm' and 'sisterhood'
  3. By using lowercase for proper and common nouns
  4. By using phrases like 'Those of us who stand outside...'
- (A) 1 & 4 are correct. (B) 2 is correct.  
 (C) 3 is correct. (D) 2 & 3 are correct.
73. That there are levels and grades of powerlessness in societies entertaining 'a mythical norm' is indicated
1. by the overall tone and tenor of the passage.
  2. by the suggestion that 'a mythical norm' is responsible for the unequal distribution of power among people.
  3. by referring to 'other distortions around difference'.
  4. by referring to white women who narrow down oppression directed only at white women.
- (A) 4 is correct. (B) 1 & 2 are correct.  
 (C) 3 is correct. (D) 2 is correct.
74. Why is the author dismissive about 'sisterhood' ?
1. Because it is italicised.
  2. Because it does not exist in principle.
  3. Because it assumes that all 'sisters' are alike.
  4. Because it assumes that all 'sisters' are unique.
- (A) 3 is correct (B) 1 is correct  
 (C) 4 is correct (D) 2 is correct
75. Does the author absolve all women from the 'distortions around difference' ?
1. Yes.
  2. No.
  3. Not sure.
  4. Yes, in a qualified manner though.
- (A) 1 is correct (B) 2 is correct  
 (C) 3 is correct (D) 4 is correct

 ANSWERS

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1. (D)	2. (B)	3. (D)	4. (C)	5. (C)	6. (C)	7. (A)	8. (B)	9. (A)	10. (C)
11. (*)	12. (C)	13. (A)	14. (B)	15. (B)	16. (C)	17. (B)	18. (B)	19. (B)	20. (B)
21. (D)	22. (B)	23. (C)	24. (C)	25. (B)	26. (C)	27. (B)	28. (A)	29. (D)	30. (C)
31. (D)	32. (D)	33. (D)	34. (D)	35. (B)	36. (D)	37. (B)	38. (D)	39. (B)	40. (B)
41. (D)	42. (A)	43. (*)	44. (C)	45. (D)	46. (B)	47. (A)	48. (C)	49. (A)	50. (C)
51. (A)	52. (C)	53. (D)	54. (C)	55. (B)	56. (C)	57. (D)	58. (B)	59. (B)	60. (B)
61. (B)	62. (D)	63. (*)	64. (B)	65. (D)	66. (B)	67. (B)	68. (A)	69. (D)	70. (C)
71. (B)	72. (*)	73. (C)	74. (A)	75. (B)					

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\* Denotes marks given to all candidates.

**June, 2014**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. "The just man justices. What kind of foregrounding do you find in these lines?  
(A) Syntactic (B) Semantic  
(C) Collocation (D) None of the above
2. Match the items in List – I with items in List – II according to the code given :  
**List – I**                      **List – II**  
i. Iambic                      1. An unstressed syllable followed by a stressed syllable  
ii. Anapaestic              2. A stressed is followed by two unstressed syllables.  
iii. Dactylic                 3. An unstressed syllable is followed by a stressed syllable  
iv. Trochaic                 4. A stressed syllable is followed by an unstressed syllable  
  
**Codes :**  
          **i**    **ii**    **iii**    **iv**  
(A) 2    1    3    4  
(B) 3    2    1    4  
(C) 4    1    2    3  
(D) 3    1    2    4
3. The separation of styles in accordance with class appears more consistently in \_\_\_\_\_ than in medieval works of literature and art.  
(A) Ben Jonson              (B) Shakespeare  
(C) Philip Sidney         (D) Edmund Spenser
4. "Had we but world enough, and time, This coyness, lady, were no crime." This statement is an example of  
(A) Irony                      (B) Paradox  
(C) Hyperbole                (D) Euphemism
5. A Spenserian stanza has  
(A) four iambic pentameters  
(B) six iambic pentameters  
(C) eight iambic pentameters  
(D) ten iambic pentameters
6. Match the items in List – I with items in List – II according to the code given below :  
**List – I (Critic)**              **List – II (Theory)**  
i. Cleanth Brooks            1. Ambiguity  
ii. William Empson         2. Paradox  
iii. Mark Schorer            3. Archetypal patterns in poetry  
iv. Maud Bodkin             4. Techniques as discovery  
  
**Codes :**  
          **i**    **ii**    **iii**    **iv**  
(A) 2    1    4    3  
(B) 3    2    1    4  
(C) 1    2    3    4  
(D) 2    3    4    1
7. "The artist may be present in his work like God in creation, invisible and almighty, everywhere felt but nowhere seen." Henry James is talking here about the artist's  
(A) impersonality         (B) absence  
(C) presence                (D) creativity
8. Match the items in List – I with items in List – II according to the code given below :  
**List – I (Theorist)**         **List – II (Book)**  
i. Michel Foucault            1. *Gender Trouble*  
ii. Judith Butler              2. *Epistemology of the Closet*  
iii. Alan Sinfield             3. *History of Sexuality*  
iv. Eve Kosofsky Sedgwick    4. *Cultural Politics-Queer Reading*

Which is the correct combination according to the code :

Codes :

	i	ii	iii	iv
(A)	3	1	2	4
(B)	3	1	4	2
(C)	4	2	1	3
(D)	4	3	1	2

9. "The greatness of a poet", Arnold says, "lies in his powerful and beautiful application of ideas to life". But a critic pointed out it was "not a happy way of putting it, as if ideas were a lotion for the inflamed skin of suffering humanity". Who was this critic ?  
 (A) T.S. Eliot (B) F.R. Leavis  
 (C) David Lodge (D) Allen Tate
10. Derrida's American disciples were  
 (A) Geoffrey Hartman, Paul de Man, J. Hills Miller  
 (B) Gertrude Stein, Barbara Johnson, Michael Ryan  
 (C) Barbara Johnson, Michael Ryan, Mary Ellman  
 (D) Jean Baudrillard, Gilles Deleuze, Felix Guattari
11. Identify the correct group of playhouses in late sixteenth century London from the following groups :  
 (A) Curtain, Rose, Swan, Globe, Hope  
 (B) Curtain, Rose, Swan, Globe, Sejanus  
 (C) Hope, Curtain, Rose, Swan, Globe  
 (D) Swan, Curtain, Rose, Globe, Thames
12. "Keep up your bright swords, for the dew will rust them. Good Signior, you shall more command with years. Than with your weapons." The above lines are addresses by Othello to  
 (A) Roderigo and officers  
 (B) Brabantio, Roderigo and Officers  
 (C) The Duke and Senators  
 (D) Montano and Cassio
13. Act V of Marlowe's *Edward the Second* shows the murder of the king. Where does it take place ?  
 (A) Westminster, a room in the palace  
 (B) A room in Berkeley Castle

(C) A room in Killingworth Castle

(D) Within the Abbey of Neath

14. Identify the correctly matched set :  
 (A) "The Shepherds Calender" – 1579  
*Tottels Miscellany* – 1557  
*Astrophel and Stella* – 1591  
*The Spanish Tragedie* – about 1585  
 (B) "The Shepherds Calender" – 1559  
*Tottels Miscellany* – 1579  
*Astrophel and Stella* – 1585  
*The Spanish Tragedie* – about 1591  
 (C) "The Shepherds Calender" – 1585  
*Tottels Miscellany* – 1591  
*Astrophel and Stella* – 1579  
*The Spanish Tragedie* – about 1557  
 (D) "The Shepherds Calender" – 1579  
*Tottels Miscellany* – 1591  
*Astrophel and Stella* – about 1585  
*The Spanish Tragedie* – about 1557
15. Match the items in the List – I with items in List – II according to the code given below :
- | List – I (Authors)     | List – II (Works)                                   |
|------------------------|---|
| i. Lucy Hutchinson     | 1. <i>The Life and Death of Mr. Badman</i>          |
| ii. John Bunyan        | 2. <i>Sylva : or a Discourse of Forest Trees</i>    |
| iii. John Evelyn       | 3. <i>Natures Pictures</i>                          |
| iv. Margaret Cavendish | 4. <i>Memoirs of the Life of Colonel Hutchinson</i> |
- Codes :
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 2 | 3  | 1   | 4  |
| (B) | 4 | 3  | 2   | 1  |
| (C) | 4 | 1  | 2   | 3  |
| (D) | 4 | 2  | 1   | 3  |
16. "But deeds, and language, such as men do use;  
 And persons, such as comedy would choose,  
 When she would show an image of the time,  
 and sport with human follies, not with crime."  
 In the above lines Jonson  
 I. Opposes the artificiality of the romantic tragic-comedy.  
 II. Initiates the use of realism.

- III. Considers analysis of moral short comings more important  
 IV. Encourages the use of farce with melodrama.  
 Find out the correct combination according to the code :
- (A) I, II and III are correct  
 (B) I, II and IV are correct  
 (C) I, III and IV are correct  
 (D) II, III and IV are correct
17. "And if no peece of chronicle we prove,  
 We'll build in \_\_\_\_\_ pretty roomes."  
 (A) lyrics (B) epics  
 (C) sonnets (D) stanzas
18. "That glory never shall his wrath or might  
 extort from me." (*Paradise Lost*, Book I) What  
 'glory' is being referred to by Satan ?  
 (A) The courage never to submit or yield  
 (B) To reign in Hell  
 (C) To defeat God (D) To spread evil
19. It has been described as a "novel without  
 predecessors", the product of an original  
 mind and became immediately popular. It  
 is a peculiar blend of pathos and humour,  
 though the pathos is sometimes overdone  
 to the point of becoming offensively senti-  
 mental.  
 The novel was published in 1760. What is  
 the name of the novel ?  
 (A) *Gulliver's Travels*  
 (B) *The Castle of Otranto*  
 (C) *Tristram Shandy* (D) *A Tender Husband*
20. The son of a joiner, he was apprenticed as a  
 printer. He remained a printer throughout  
 his life. He was asked to prepare a series of  
 modern letters for those who could not write  
 for themselves. This humble task taught him  
 the art of expressing himself in letters. Who  
 is the novelist ?  
 (A) Daniel Defoe (B) Samuel Richardson  
 (C) Henry Fielding (D) Tobias Smollett
21. "Where ignorance is Bliss Tis folly to be  
 wise."  
 Who wrote the following lines ?  
 (A) Pope (B) Gray  
 (C) Collins (D) Southey
22. Which of the following works is not actu-  
 ally a prose essay ?  
 (A) *Essay of Dramatic Poesy*  
 (B) *Essay on Man*  
 (C) *An Essay Concerning Human Understand-  
 ing*  
 (D) *An Essay Towards a New Theory of Vision*
23. Whom does Mirabell deceive into believing  
 that he loves her in *The Way of the World* ?  
 (A) Millamant (B) Lady Wishfort  
 (C) Mrs. Marwood (D) Mrs. Fainall
24. "Competence to age is supplementary to  
 youth, a sorry supplement indeed, but I fear  
 the best that is to be had. We must ride where  
 we formerly walked : live better and be softer  
 and shall be wise to do so – than we had  
 means to do in the good old days you speak  
 of."  
 Who speaks these words and to whom ?  
 (A) Lamb to Bridget  
 (B) Wordsworth to Dorothy  
 (C) Dorothy to Bridget  
 (D) Lamb to Dorothy
25. *The Prelude* although begun as early as 1799  
 and finished in its first version in 1805, was  
 not published until \_\_\_\_\_.  
 (A) 1815 (B) 1820  
 (C) 1830 (D) 1850
26. "A rosy sanctuary will I dress With the  
 wreathed trellis of a working brain." The  
 above lines are quoted from  
 (A) 'Adonais' (B) 'Ode to Psyche'  
 (C) 'Eve of St. Agnes' (D) 'Endymion'
27. "Love seeketh only self to please, To bind  
 another to its delight." This selfish and pos-  
 sessive nature of love is illustrated in Blake's  
 (A) 'The Clod and the Pebble'  
 (B) 'The Sick Rose'  
 (C) 'A Poison Tree' (D) 'Ah Sunflower'
28. Who is the author of *Mary*, and the unfin-  
 ished *The Wrongs of Woman* ?  
 (A) Mary Wollstonecraft  
 (B) William Godwin  
 (C) Mary Hay  
 (D) Elizabeth Inchbald

29. Identify the incorrect factor in Henry James' theory of the novel :
- (A) It should be sentimental  
 (B) It should be objective  
 (C) It should be realistic  
 (D) It should be viewed as an artistic form
30. Match the items in List – I with items in List – II according to the code given below :
- |                               |                               |
|-------------------------------|-------------------------------|
| <b>List – I (Novels)</b>      | <b>List – II (Characters)</b> |
| i. <i>Ulysses</i>             | 1. Mrs. Moore                 |
| ii. <i>A Passage to India</i> | 2. Molly Bloom                |
| iii. <i>To the Lighthouse</i> | 3. Gerald Crich               |
| iv. <i>Women in Love</i>      | 4. Lily Briscoe               |
- Codes :**
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>i</b> | <b>ii</b> | <b>iii</b> | <b>iv</b> |
| (A) | 3        | 1         | 2          | 4         |
| (B) | 2        | 1         | 4          | 3         |
| (C) | 4        | 2         | 1          | 3         |
| (D) | 1        | 3         | 2          | 4         |
31. Which among the following novels was not written in 1922 ?
- (A) *Ulysses* (B) *Jacob's room*  
 (C) *Aaron's Rod* (D) *A Passage to India*
32. "A sudden blow : the great wings beating still  
 Above the staggering girl, her thighs caressed  
 By the dark webs, her nap caught in his bill,  
 He holds her helpless breast upon his breast."  
 Who is the author of the above lines ?
- (A) W.B. Yeats (B) T.S. Eliot  
 (C) W.H. Auden (D) D.H. Lawrence
33. "Consume my heart away; sick with desire  
 And fastened to a dying animal."  
 The above lines are taken from
- (A) "Felix Randal"  
 (B) "Sailing to Byzantium"  
 (C) "Coole and the Ballylee, 1931"  
 (D) "The Second Coming"
34. Who among the following is not a surrealist poet ?
- (A) Hugh Sykes Dykes  
 (B) David Gascoyne  
 (C) Kenneth Allot (D) C. Day Lewis
35. The protagonist returns with an admonition, the diamond sent to him for smuggling out a packet of diamonds as bribe. This scene occurs in one of the novels of Graham Greene – Identify the novel
- (A) *The End of the Affair*  
 (B) *The Heart of the Matter*  
 (C) *The Ministry of Fear*  
 (D) *Our Man in Havana*
36. Samuel Beckett's trilogy published together in London in 1959 under the English titles is
- (A) *More Pricks than Kicks, Murphy, Molloy*  
 (B) *B. Molloy, Malone Dies, The Unnamable*  
 (C) *Molloy, Murphy, Malone Dies*  
 (D) *The Unnamable, More Pricks than Kicks, Murphy*
37. Among the following playwrights, who was awarded the Pulitzer prize in 1920 ?
- (A) Eugene O'Neill (B) Sean O'Casey  
 (C) William Somerset Maugham  
 (D) J.B. Priestly
38. D.H. Lawrence popularized the concept of \_\_\_\_\_ in his novels.
- (A) Realism (B) Naturalism  
 (C) Primitivism (D) Expressionism
39. Who among the following is not an American modernist poet ?
- (A) William Carlos Williams  
 (B) Ezra Pound  
 (C) William Ellery Channing, the younger  
 (D) Marianne Moore
40. An important poet and playwright who in the 1960s led the Black Arts Movement, in the spirit of negritude, posited a 'Black Aesthetic' that expressed a pan-African, organic and whole sensibility.
- (A) Henry Louis Gates Jr.  
 (B) Amiri Baraka  
 (C) Ishmael Reed (D) Bell Hooks
41. Match List – I with List – II according to the code given below :
- |                           |  |
|---------------------------|--|
| <b>List – I (Authors)</b> | <b>List – II (Books)</b>               |
| i. V.S. Naipaul           | 1. <i>Foe</i>                          |
| ii. Jean Rhys             | 2. <i>Indigo or Mapping the Waters</i> |



- iii. Marina Warners 3. Wide Sargasso Sea  
iv. J.M. Coetzee 4. Mimic Men
- Codes :
- |     |   |    |     |    |     |   |    |     |    |
|-----|---|----|-----|----|-----|---|----|-----|----|
|     | i | ii | iii | iv |     | i | ii | iii | iv |
| (A) | 4 | 2  | 3   | 1  | (B) | 4 | 1  | 2   | 3  |
| (C) | 4 | 3  | 2   | 1  | (D) | 1 | 3  | 4   | 2  |
42. Yasmine Gooneratne's *The Pleasures of Conquest* termed as a postcolonial novel of the nineties is ironically enough set in the tropical island nation of  
(A) Sri Lanka (B) Fiji  
(C) The Caribbean (D) Amnesia
43. Which of the following is not an Asian – Canadian writer ?  
(A) Shauna Singh Badlwin  
(B) Himani Banerjee  
(C) Joy Kogawa (D) Meena Alexander
44. Which of the following is true ?  
(A) 'Aurora Leigh' is a poem in nine books  
(B) 'Aurora Leigh' is a collection of sonnets from the Portuguese  
(C) 'Aurora Leigh' is a nursery rhyme book  
(D) 'Aurora Leigh' is "the Seeds and Fruits of English Poetry"
45. "The old order changeth yielding place to new,  
And God fulfils himself in many way."  
In which of the following poems do these lines appear ?  
(A) 'Locksley Hall' (B) 'Two Voices'  
(C) 'Morte d'Arthur' (D) 'Ulysses'
46. George Eliot's attempt to write a historical novel of the Italian Renaissance was not successful. Which was this novel ?  
(A) *Adam Bede* (B) *Felix Holt*  
(C) *Silas Marner* (D) *Romola*
47. In which novel, does the hero, driven by passion and revenge, add a new dimension to the concept of suffering ?  
(A) *Wuthering Heights* (B) *Jude the Obscure*  
(C) *Mill on the Floss* (D) *Hard Times*
48. From the following women characters in Hardy's novels choose the odd one out :  
(A) Bathsheba Everdene (B) Eustacia Vye  
(C) Elizabeth Jane (D) Lucetta
49. "Out of the gosple he tho wordes caughte  
And this figure he added eek therto, That if  
gold ruste, what shal iren do ?"  
In the Prologue the Parson is represented as a man :  
1. who loved money  
2. who criticized the corrupt clergy  
3. who practiced what he preached  
4. who was a poor but honest clerk  
Find the correct combination according to the code :  
(A) 1, 2 and 3 are correct  
(B) 1, 2 and 4 are correct  
(C) 2, 3 and 4 are correct  
(D) 1, 3 and 4 are correct
50. Match the items in List – I with items in List – II according to the code given below :
- |                                     |                               |
|-------------------------------------|-------------------------------|
| <b>List – I (Plays)</b>             | <b>List – II (Characters)</b> |
| i. <i>White Devil</i>               | 1. Hieornimo                  |
| ii. <i>Maids Tragedy</i>            | 2. Old Knowell                |
| iii. <i>Every Man in his Humour</i> | 3. Vittoria Corombona         |
| iv. <i>The Spanish Tragedie</i>     | 4. Aspatia                    |
- Codes :
- |     |   |    |     |    |
|-----|---|----|-----|----|
|     | i | ii | iii | iv |
| (A) | 4 | 3  | 1   | 2  |
| (B) | 2 | 1  | 3   | 4  |
| (C) | 3 | 4  | 2   | 1  |
| (D) | 4 | 3  | 2   | 1  |

 **ANSWERS**

- |          |         |         |         |         |         |         |         |         |         |
|----------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (AB)  | 2. (*)  | 3. (B)  | 4. (A)  | 5. (C)  | 6. (A)  | 7. (A)  | 8. (B)  | 9. (A)  | 10. (A) |
| 11. (AC) | 12. (B) | 13. (B) | 14. (A) | 15. (C) | 16. (A) | 17. (C) | 18. (A) | 19. (C) | 20. (B) |
| 21. (B)  | 22. (B) | 23. (B) | 24. (A) | 25. (D) | 26. (B) | 27. (A) | 28. (A) | 29. (A) | 30. (B) |
| 31. (D)  | 32. (A) | 33. (B) | 34. (D) | 35. (B) | 36. (*) | 37. (A) | 38. (C) | 39. (C) | 40. (B) |
| 41. (C)  | 42. (D) | 43. (D) | 44. (A) | 45. (C) | 46. (D) | 47. (A) | 48. (C) | 49. (*) | 50. (C) |

\* Denotes marks given to all candidates.

June, 2014

ENGLISH LITERATURE

PAPER-III

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Where Sir Thomas Wyatt adapted Petrarch and Petrarchanism to English sounds and metres, Survey's verse tends to look back beyond Petrarch to the
  - (A) French verse
  - (B) Italian verse
  - (C) Spanish verse
  - (D) Latin verse
2. Here are some characteristics of Morality Plays:
  1. They are dramatized allegories of the life of man.
  2. They depict man's temptation and sinning, his quest for salvation and his confrontation with Death.
  3. Though the hero represents Mankind, the other characters are by no means personifications, of virtues, vices and death.
  4. A character known as the Vice often plays the role of the hero, a predecessor of the Villainhero in Elizabethan drama.
 Find the correct combination according to the code :
  - (A) Only 1 and 2 are correct.
  - (B) Only 1 and 3 are correct.
  - (C) Only 1 and 4 are correct.
  - (D) Only 2 and 3 are correct.
3. In Spenser's *Re Faerie Queene* there are the allegorized moral and religious virtues with their counterparts in the vices. Identify the correctly matched set :
  - (A) Una – Truth  
Guyon – Temperance  
Duessa – Deceit  
Orgoglio – Pride
  - (B) Una – Pride  
Guyon – Deceit  
Duessa – Temperance  
Orgoglio – Truth
  - (C) Una – Deceit  
Guyon – Pride  
Duessa – Temperance  
Orgoglio – Truth
  - (D) Una – Temperance  
Guyon – Truth  
Duessa – Pride  
Orgoglio – Deceit
4. "Fop at the toilet, flatt'rer at the board  
Now trips a lady, a now struts a lord."  
The above lines are quoted from
  - (A) *McFlecknoc*
  - (B) *The Rape of the Lock*
  - (C) *Epistle to Dr. Arbuthnot*
  - (D) *Absalom and Achitophel*
5. Which of the following arrangements is in the correct chronological sequence ?
  - (A) *Every Man in His Humour*  
*The Shoemaker's Holiday*  
*Antonio's Revenge*  
*The Changeling*
  - (B) *The Shoemaker's Holiday*  
*Every Man in his Humour*  
*The Changeling*  
*Antonia's Revenge*
  - (C) *The Changeling*  
*Antonio's Revenge*  
*Every Man in His Humour*  
*The Shoemaker's Holiday*

- (D) Antonio's Revenge  
Every Man in His Humour  
The Changeling  
The Shoemaker's Holiday
6. Though Coleridge refers to "Motivehunting of a motiveless malignity", the "human villain" Iago is far from "motiveless". His motives are
- I. He has been disappointed of military promotion.
  - II. He suspects Othello of cuckolding him
  - III. He has been in love with Desdemona
  - IV. He wants to become Othello.
- Find the most appropriate combination according to the code :
- (A) I and II are correct
  - (B) I and III are correct
  - (C) I and IV are correct
  - (D) II and IV are correct
7. In 'The Prologue' to Dr. Faustus, the chorus proposes that the theme should be –
- I. "cursed necromancy"
  - II. "audacious deeds"
  - III. "dalliance of love"
  - IV. "self-conceit"
- The correct combination according to the code is
- (A) I and II are correct
  - (B) II and III are correct
  - (C) I and IV are correct
  - (D) III and IV are correct
8. The centre of his plays is a proud character on Marlowe's model, with a bold licence in speech and action, full of elaborate metaphors, phrase tumbling after phrase, as he asserts himself in the French Court. Dryden unjustly described his style as "a dwarfish thought, dressed up in gigantic words". Who is this Jacobean playwright ?
- (A) John Fletcher
  - (B) John Webster
  - (C) George Chapman
  - (D) John Marston
9. In Paradise Lost BK IX Milton writes that Adam was overcome with " \_\_\_\_\_ " and so ate the forbidden fruit against his "better knowledge".
- (A) "female charm"
  - (B) "exceeding love"
  - (C) "faithful love"
  - (D) "taste so divine"
10. In which poem of Donne's is the lover's face reflected in the eyes of his beloved ?
- (A) "The Good Morrow"
  - (B) "The Canonization"
  - (C) "The Apparition"
  - (D) "A Valediction : Forbidding Mourning"
11. Match List – I with List – II according to the code given below :
- | List – I<br>(Dramatists) | List – II<br>(Plays)                   |
|--------------------------|--|
| i. Thomas Otway          | 1. The Provok'd Husband                |
| ii. William Wycherley    | 2. The Recruiting Officer              |
| iii. Colley Cibber       | 3. The Country Wife                    |
| iv. George Farquhar      | 4. The Orphan, or the unhappy marriage |
- Codes :
- |     | i | ii | iii | iv |
|-----|---|----|-----|----|
| (A) | 4 | 3  | 1   | 2  |
| (B) | 3 | 2  | 1   | 2  |
| (C) | 4 | 2  | 3   | 1  |
| (D) | 3 | 1  | 2   | 4  |
12. "Thou wast no born for death immortal Bird."
- In what sense is the Bird "immortal" as compared to mortal man ?
- I. Here man as an individual is unfairly compared to a bird as a species.
  - II. The word "Bird" stands for the nightingale's song.
  - III. When considered as a species man is equally "immortal" as the "Bird".
  - IV. The "Bird" is "Immortal" because songs of birds have given pleasure to man through the ages.

- Find the correct combination according to the code :
- (A) Only I and III are correct  
 (B) Only IV is incorrect  
 (C) Only II and IV are correct  
 (D) Only I and IV are incorrect
13. Coleridge's "The Rime of the Ancient Mariner" is a poem in \_\_\_\_\_ .  
 (A) 8 parts (B) 9 parts  
 (C) 7 parts (D) 6 parts
14. Scott is known for the creation of mad, irrational witch-like women characters. From the following list pick the odd one out :  
 (A) Madge Wildfive  
 (B) Meg Murdockson  
 (C) Euphemia Deans  
 (D) Meg Merrilees
15. Joseph Addison called him "The Miracle of the present age" and Alexander Pope wrote the epitaph for the monument erected in his memory. Who is he ?  
 (A) John Locke (B) Isaac Newton  
 (C) Ashley Cooper (D) Christopher Wren
16. The play was first performed in 1773. The author asked a friend "Did it make you laugh ?" and getting the answer "Exceedingly" said then that was all he required. He used for plot a reputed experience of his own as a schoolboy when he lost his way and asked to be directed to an inn but was shown the gateway to the local squire's house. Which play is this ?  
 (A) Sheridan's *The Rivals*  
 (B) Sheridan's *The School for Scandal*  
 (C) Goldsmith's *She Stoops to Conquer*  
 (D) Goldsmith's *The Good Natured Man*
17. What is Johnson's opinion regarding the "Violation" of the three unities in the plays of Shakespeare ?  
 I. Shakespeare should have followed the Unities.  
 II. Shakespeare followed the important Unity of Action satisfactorily.  
 III. Shakespeare's plays suffered because they did not follow the Unities.  
 IV. Unity of Time and Place arise from false assumptions.  
 The correct combination according to the code is  
 (A) I and II are correct.  
 (B) II and IV are correct.  
 (C) III and IV are correct.  
 (D) I and III are correct
18. The Tatler appeared thrice a week  
 (A) On Tuesdays, Thursdays and Saturdays  
 (B) On Sundays, Tuesdays and Thursdays  
 (C) On Mondays, Wednesdays and Fridays  
 (D) On Wednesdays, Thursdays and Fridays
19. "No man is truly great, who is great only in his lifetime. The test of greatness is the page of history. Nothing can be said to be great that has a distinct limit, or that borders on something evidently greater than itself. Besides, what is shortlived and pampered into mere notoriety, is of a gross and vulgar quality in itself."  
 This passage describing the quality of greatness is taken from  
 (A) "Of studies" by Francis Bacon  
 (B) "The Indian Jugglers" by William Hazlitt  
 (C) Preface to Shakespeare by Samuel Johnson  
 (D) An Essay of Dramatic Poesy by John Dryden
20. In Blake's "The Human Abstract", the fragmented world of Experience is symbolized in the image of the  
 (A) Caterpillar (B) Fly  
 (C) Raven (D) Fruit of Deceit
21. Here are sentences labelled Assertion (A) and Reason (R) :  
**Assertion (A)** : While referring to Charlotte Bronte's claim that she has excluded public interest from her novels Graham Greene

writes : 'Public interest in her day was surely more separate from public life... with us, however consciously unconcerned we are, it obtrudes through the cracks of our stories terribly persistent like grass through cement'.

**Reason (R)** : The decade of the "thirties was bristling with recurring economic and political crisis like the Great Depression, Wall Street Crash, Unemployment, rise of Hitler and Mussolini, series of murders, invasions and tensions; writers could not remain unaffected.

In the light of (A) and (R) which of the following is correct ?

- (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
- (B) Both (A) and (R) are true, but (R) is not the correct explanation of (A).
- (C) (A) is true but (R) is false.
- (D) (A) is false, but (R) is true.

22. Match the titles of the books with their authors :

List – I	List – II
i. Psychology and Art Today	1. John Strachey
ii. Revolution in Writing	2. W.H. Auden
iii. The Coming Struggle for Power	3. C. Day Lewis
iv. Arrow in the Blue	4. Arthur Koestler

Codes :

	i	ii	iii	iv
(A)	3	1	2	4
(B)	4	2	3	1
(C)	2	3	1	4
(D)	1	2	4	3

23. George Meredith's first novel was banned by Mudie's Circulating Library for its supposed moral offence.

Identify the novel :

- (A) The Egoist
- (B) Evan Harrington

- (C) Diana of the Crossways
- (D) The Ordeal of Richard Feverel

24. Match the titles of the following poems by Tennyson with their opening lines according to the code given below :

List – I (Titles of poems)	List – II (Opening Lines)
i. "Tithonus"	1. "'Courage' he said, and pointed towards the land. The mounting wave will roll us shoreward soon."
ii. "The Lotos-Eaters"	2. "The woods decay, the woods decay and fall, The vapours weep their burthen to the ground."
iii. 'Ulysses'	3. "On either side the river lie Long fields of barley and of rye."
iv. 'The Lady of Shalott'	4. "It little profits that an idle king, By this still hearth, among these barren crags, Matched with an aged wife, I mete and dole Unequal laws unto a savage race."

Codes :

	i	ii	iii	iv
(A)	2	1	4	3
(B)	3	2	1	4
(C)	4	3	2	1
(D)	2	4	3	1

25. Why are Elizabeth Barrett Browning's Sonnets called "From Sonnets from the Portuguese" ?

- (A) She wrote the whole in Portugal

- (B) The sonnets were translated from the Portuguese.
- (C) She presented it under the guise of a translation from the Portuguese language.
- (D) The sonnets were narrated by a Portuguese.
26. Yeast's "Sailing to Byzantium" is about
- (A) Irish Culture
- (B) The art and culture of Byzantium in general
- (C) Irish revolutionaries
- (D) Regenerating the art and culture that existed in Byzantium
27. "She had \_\_\_\_\_ lilies in her hand And the stars in her hair were \_\_\_\_\_."  
(Rossetti's "The Blessed Damozel")
- (A) 7 and 3                      (B) 3 and 7
- (C) 6 and 4                      (D) 4 and 6
28. Which of the following arrangements is in the correct chronological sequence?
- (A) Adam Bede – Wuthering Heights – North and South – Villette
- (B) Wuthering Heights – Villette – North and South – Adam Bede
- (C) Villette – North and South – Wuthering Heights – Adam Bede
- (D) North and South – Wuthering Heights – Adam Bede – Villette
29. In which of the following novels by Conrad do the Gould couple and Decoud appear as characters with Costaguana as the setting?
- (A) Victory
- (B) Under Western Eyes
- (C) Nostromo
- (D) The Nigger of the Narcissus
30. Match the following plays with their authors according to the code given below :
- | <b>List – I</b>              | <b>List – II</b>       |
|------------------------------|------------------------|
| <b>(Plays)</b>               | <b>(Authors)</b>       |
| i. Heartbreak House          | 1. John Galsworthy     |
| ii. Loyalties                | 2. Bertolt Brecht      |
| iii. In the Jungle of Cities | 3. T.S. Eliot          |
| iv. The Family Reunion       | 4. George Bernard Shaw |
- Codes :**
- |     | <b>i</b> | <b>ii</b> | <b>iii</b> | <b>iv</b> |
|-----|----------|-----------|------------|-----------|
| (A) | 3        | 4         | 2          | 1         |
| (B) | 1        | 2         | 3          | 4         |
| (C) | 2        | 1         | 4          | 3         |
| (D) | 4        | 1         | 2          | 3         |
31. In November 1910 in an exhibition organized by Roger Fry, the paintings of three painters were displayed. Identify the painters :
- (A) Duncan Grant, Vanessa Bell, Clive Bell
- (B) Cezanne, Van Gogh, Gauguin
- (C) Matisse, Picasso, Braque
- (D) Cezanne, Van Gogh, Matisse
32. Why did Phaedra, wife of Theseus, commit suicide by hanging herself?
- (A) Theseus hated her
- (B) Her stepson, Hippolytus rejected her love
- (C) Hippolytus wanted to marry her
- (D) She was lonely and depressed
33. Identify the poet in whose verse rural Ulster figures prominently
- (A) Tony Harrison
- (B) Ted Hughes
- (C) Seamus Heaney
- (D) Louis MacNeice
34. Match the pairs of authors and their works according to the code given :
- | <b>List – I</b>      | <b>List – II</b>              |
|----------------------|-------------------------------|
| <b>(Authors)</b>     | <b>(Works)</b>                |
| i. Alexander Dumas   | 1. Remembrance of Things Past |
| ii. Honore de Balzac | 2. Madame Bovary              |
| iii. Gustav Flaubert | 3. The Human Comedy           |
| iv. Marcel Proust    | 4. The Count of Monte Christo |

Codes :

	i	ii	iii	iv
(A)	4	3	2	1
(B)	1	2	3	4
(C)	2	1	4	3
(D)	3	4	1	2

35. Which of the following statements best applies to Anna Karenina ?

1. Among her most prominent qualities are her passionate spirit and determination to live life on her own terms.
2. She accepts the exile to which she has been condemned.
3. She is a victim of Russian patriarchal system.
4. Anna is deeply devoted to her family and children.

Codes :

- (A) 1 and 2 are correct
- (B) 2 and 3 are correct
- (C) 1 and 3 are correct
- (D) 1, 3 and 4 are correct

36. Match the pairs of authors and their works according to the code given :

List – I (Authors)	List – II (Works)
i. Vladimir Nabokov	1. Germinal
ii. Italo Calvino	2. Foucault's Pendulum
iii. Umberto Eco	3. If on a Winter's Night a Traveller
iv. Emile Zola	4. Lolita

Codes :

	i	ii	iii	iv
(A)	3	1	4	2
(B)	4	3	2	1
(C)	1	2	3	4
(D)	2	4	1	3

37. Which among the following plays by Aristophanes is an attack on 'modern' education and morals as imparted and taught by the radical intellectuals known as The Sophists ?

- (A) Clouds
- (B) Wasps
- (C) Acharnians
- (D) Knights

38. In which novel of Virginia Woolf does a painter in the act of painting actually figure as a character ?

- (A) The Voyage Out
- (B) The Waves
- (C) Jacob's Room
- (D) To the Lighthouse

39. Religious controversies in England particularly during the 15th century led to the promotion of

- (A) English prose
- (B) The British Empire
- (C) Naval power
- (D) The Missionary Movement

40. Fill in the blanks with a suitable word from the list below :

In his fiction, Ian McEwan more than often suggests the \_\_\_\_\_ of love

- (A) Fragility
- (B) Madness
- (C) Completeness
- (D) Security

41. Match List – I with List – II according to the code given below :

List – I (Dramatists)	List – II (Plays)
i. Arnold Wesker	1. Jumpers
ii. Harold Pinter	2. What the Butler Saw
iii. Joe Orton	3. The Room
iv. Tom Stoppard	4. Roots

Codes :

	i	ii	iii	iv
(A)	3	2	4	1
(B)	1	2	4	3
(C)	4	3	2	1
(D)	4	3	1	2

42. Modern English emerged from the

- (A) South Midland dialect
- (B) East Midland dialect
- (C) French language
- (D) Northumbrian dialect

43. Most culinary terms in English are derived from  
 (A) Exotic cooking (B) French cooking  
 (C) Native sources (D) Arabic cooking
44. "Blended learning" is a mode of instruction/learning in which  
 (A) the learner's mother tongue and the target language are blended  
 (B) learning is accessed through the mother tongue  
 (C) a variety of instructional modes are integrated  
 (D) learning of a language is mediated by humanistic approaches
45. 'Risk-taking' is one of the traits of a good  
 (A) language learner  
 (B) language teacher  
 (C) teacher of grammar rules  
 (D) printer of books and authors
46. A teaching method advocated by Dr. Georgia Lozanav which is based on the principle of 'joy and easiness' is called  
 (A) Suggesto paedia  
 (B) Total physical response  
 (C) The Direct Method  
 (D) The audio-lingual method
47. Albert Camus, in his essay, 'The Myth of Sisyphus' conveys :  
 1. The concept of Naturalism  
 2. The Absurdity of Human Existence  
 3. The Futility of all Human Endeavour  
 4. The concept of Existentialism  
 (A) 1, 2 and 3 are correct  
 (B) 2, 3 and 4 are correct  
 (C) 1, 2 and 4 are correct  
 (D) 1, 3 and 4 are correct
48. In The Portrait of a Lady Gilbert Osmond marries Isabel Archer because  
 1. Osmond wanted to get hold of Isabel's property.  
 2. He loved her  
 3. Though he did not like her moral ideas about many things in life, he had hoped to win her over.
4. He realized that her moral ideas were quite deep-rooted.  
 Find the correct combination according to the code :  
 (A) only 1 and 2 are correct  
 (B) only 1, 2 and 3 are correct  
 (C) only 3 and 4 are correct  
 (D) only 1 is correct
49. Pick out the two relevant and correct descriptions of U.R. Ananthamurthy's Samskara.  
 1. The novel is written in English  
 2. The novel is concerned with the progressive ideas of the times.  
 3. The novel is set in Malgudi  
 4. The novel is a satire on the representatives of a decadent Brahmin society.  
 5. Samskara is a regional novel  
 6. Praneschacharya does not atone for his sin.  
 (A) 4 and 5 are correct  
 (B) 1 and 4 are correct  
 (C) 5 and 6 are correct  
 (D) 3 and 2 are correct
50. Willy in Arthur Miller's play Death of a Salesman compares Biff and Happy to the mythic characters/figures  
 (A) Venus and Adonais  
 (B) Adonais and Hercules  
 (C) Jupiter and Hercules  
 (D) Venus and Hercules
- Question Nos 51 to 55 are based on a poem. Read the poem carefully and pick out the most appropriate answers.
- A Valediction Forbidding Mourning**  
 My swirling wants, your frozen lips.  
 The grammar turned and attacked me.  
 Themes, written under duress.  
 Emptiness of the notations.  
 They gave me a drug that slowed the healing of wounds.  
 I want you to see this before I leave :  
 the experience of repetition as death  
 the failure of criticism to locate the pain



the poster in the bus that said :  
my bleeding is under control

A red plant in a cemetery of plastic wreaths.  
A last attempt : the language is a dialect  
called metaphor.

These images go unglossed : hair, glacier,  
flashlight.

When I think of a landscape I am thinking  
of a time.

When I talk of taking a trip I mean forever.  
I could say : those mountains have a mean-  
ing but further than that I could not say.

To do something very common, in my own  
way.

Adrienne Rich

51. How does the poet suggest that the lover has not left ?
- The words "a last attempt" indicate that she is trying her best to leave.
  - The words "before I leave" suggest that the speaker has not left yet.
  - The speaker talks of a trip 'forever' which means she will never return.
  - A drug she takes slows the healing of her wounds perhaps indicating that she may be able to leave sometime in future.
52. Why does the speaker/lover in Rich's poem plan to leave ?
- Because her love has not been returned.
  - Because of the pain she has suffered in the relationship.
  - Because the lover has criticized her so much.
  - Because though the pain has been located, the bleeding continues.
- The right combination according to the code is
- I and II are correct
  - I and IV are correct
  - I, II and III are correct
  - I and III are correct
53. What does Rich imply when she says "The grammar turned and attacked me" ?
- Language that has been used to hurt her.
  - Her lover has beaten her.
  - The person she is leaving is not the source of pain but something else.
  - The pain she has herself inflicted through language.
54. How would you compare Rich's poem and Donne's poem with the same title ?
- Rich is recreating Donne's poem
  - Rich is eulogising Donne's poem
  - Rich's poem is a scathing attack on Donne's poem.
  - Rich is defining Donne's concept of love
55. What is the theme of the poem ? Identify the false statement in the list below :
- It is
- about the difficulty of actually saying goodbye.
  - about not having the strength to leave though one might want to.
  - about the pain suffered in relationship.
  - a Classical love poem like Donne's where the speaker dominates the addressee.
56. Why does Girish Karnad base his play Hayavadana on Thomas Mann's Transposed Heads ?
- It is a mock-heroic transcription of the original Sanskrit tales.
  - It is concerned with materialism.
  - It deals with domestic strife.
  - It deals with ancient times.
57. The collected poems of A.K. Ramanujan has been divided into four sections. Arrange them in their chronological order :
- The striders – The Relations – Second Sight – the Black Hen
  - The Relations – The Striders – The Black Hen – Second Sight
  - Second Sight – The Relations – The Black Hen – Striders
  - The Black Hen – Second Sight – The Striders – The Relations
58. In one of her novels, Margaret Atwood demonstrated the potentially 'Cannibalistic' nature of human relationships. Identify the novel :

- (A) Surfacing (B) Lady Oracle  
(C) Life Before Man  
(D) The Edible Woman
59. Match the characters with the novels of Amitav Ghosh in which they appear according to the code given below :
- |                     |                  |                         |  |  |
|---------------------|------------------|-------------------------|--|--|
| <b>List – I</b>     | <b>List – II</b> |                         |  |  |
| <b>(Characters)</b> | <b>(Novels)</b>  |                         |  |  |
| i. Fakir            | 1.               | The Glass Palace        |  |  |
| ii. Tridip          | 2.               | The Hungry Tide         |  |  |
| iii. Rajkumar       | 3.               | The Calcutta Chromosome |  |  |
| iv. Murugan         | 4.               | Shadow Lines            |  |  |
- Codes :**
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>i</b> | <b>ii</b> | <b>iii</b> | <b>iv</b> |
| (A) | 2        | 4         | 1          | 3         |
| (B) | 2        | 4         | 3          | 1         |
| (C) | 1        | 3         | 1          | 4         |
| (D) | 3        | 2         | 4          | 1         |
60. Which of the following is not a play by Badal Sircar ?  
(A) Bhooma  
(B) Evam Indrajee  
(C) That Other History  
(D) Agra Bazar
61. Who is the protagonist of Shashi Deshpande's *That Long Silence* ?  
(A) Mohan (B) Jaya  
(C) Rati (D) Kamat
62. In Derek Walcott's *Dream on Monkey Mountain*, Makak's vision of freedom for his people is  
(A) through money  
(B) through violence  
(C) through black power  
(D) through a decolonisation of the mind
63. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).  
**Assertion (A)** : To give a text an author is to impose a limit on that text, to furnish it with a final signified, to close the writing.  
**Reason (R)** : A text is made up of multiple meanings drawn from many sources, and this multiplicity is focused on the reader. In the context of the two statements, which one of the following is correct :  
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
(B) Both (A) and (R) are true and (R) is not the correct explanation of (A).  
(C) (A) is true but (R) is false.  
(D) (A) is false but (R) is true.
64. Given below are two statements, one labelled as Assertion (A) and the other as Reason (R).  
**Assertion (A)** : Spivak sees the project of colonialism as characterized by what Foucault had called 'epistemic violence', the imposition of a given set of beliefs over another.  
**Reason (R)** : Spivak suggests that participation in the political process – access to citizenship, becoming a voter – will help to mobilize the subaltern on "the long road to hegemony."  
In the context of the two statements, which one of the following is correct :  
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).  
(B) Both (A) and (R) are true and (R) is not the correct explanation of (A).  
(C) (A) is true but (R) is false.  
(D) (A) is false but (R) is true.
65. Match the following authors with their works from the given below :
- |                      |                  |                    |
|----------------------|------------------|--------------------|
| <b>List – I</b>      | <b>List – II</b> |                    |
| <b>(Authors)</b>     | <b>(Works)</b>   |                    |
| i. Buchi Emecheta    | 1.               | Burger's Daughter  |
| ii. Ama Ata Aidoo    | 2.               | Joy of Motherhood  |
| iii. Nadine Gordimer | 3.               | Devil on the Cross |
| iv. Nguni Wa Thiongo | 4.               | Our Sister Killjoy |
- Find the correct combination according to the code :

Codes :

	i	ii	iii	iv
(A)	1	2	3	4
(B)	2	4	1	3
(C)	3	1	4	2
(D)	4	3	2	1

66. Match the following authors with their plays from the lists given below :

**List – I (Authors)**                      **List – II (Plays)**

- |                        |                              |
|------------------------|------------------------------|
| i. Langston Hughes     | 1. Dutchman                  |
| ii. Lorraine Hansberry | 2. Clara's Ole Man           |
| iii. Ed Bullins        | 3. Don't You want to be Free |
| iv. Amiri Baraka       | 4. Raisin in the Sun         |

Find the correct combination according to the code :

Codes :

	i	ii	iii	iv
(A)	3	4	2	1
(B)	1	2	3	4
(C)	2	1	4	3
(D)	4	3	1	2

67. Identify the critics and their respective works:

- (A) Horace – Ars Poetica  
Aristotle – Poetics  
Quintillian – Institutio Oratoria  
Ben Jonson – Discoveries  
Sidney – An Apology for Poetry  
Dryden – An Essay of Dramatic Poesy
- (B) Horace – Poetics  
Aristotle – Ars Poetica  
Quintillian – On the sublime  
Longinus – Discoveries  
Ben Jonson – Institutio Oratoria  
Sidney – An Essay of Dramatic Poesy  
Dryden – An Apology for Poetry
- (C) Horace – On the sublime  
Aristotle – Poetics  
Quintillian – Discoveries  
Longinus – Institutio Oratoria  
Ben Jonson – An Essay of Dramatic Poesy

Sidney – Ars Poetica

Dryden – An Apology for Poetry

- (D) Horace – Ars Poetica

Aristotle – Poetics

Quintillian – Institutio Oratoria

Longinus – On the Sublime

Ben Jonson – An Apology for Poetry

Sidney – An Essay of Dramatic Poesy

Dryden – Discoveries

68. Which of the following is **not** true of Imagist poetry ?

- (A) The poet spreads his language across the page as though language were sensation, to reproduce the mental effect of 'image'.
- (B) The image is itself an instrument of vision, or lens, as well as an expression of imagination
- (C) The imagist like a scientist learns from history and uses it, and like a scientist does not deal in emotions.
- (D) The new artist as scientist focuses vision through image as against the symbol which resorts to reduction to simplicity.

69. Who among the following is not a myth critic?

- (A) Robert Graves  
(B) Raymond Williams  
(C) Francis Fergusson  
(D) Northrop Frye

70. According to Northrop Frye there are four main narrative genres associated with the seasonal cycle of spring, summer, autumn and winter. They are comedy, \_\_\_\_\_, tragedy and irony (satire). Which is the second one ?

- (A) Romance                      (B) Epic  
(C) Fiction                        (D) Novel

Questions No. 71 – 75 are based on the following passage :

Read the passage carefully and select the most appropriate option.

The town belonging to the colonized people, or at least the native town, the negro village,

the medina, the reservation, is a place of ill fame, peopled by men of evil repute. They are born there, it matters little where or how; they die there, it matters not where, nor how. The native town is a hungry town, starved of bread, of meat, of shoes, of coal, of light. The native town is a crouching village, town on its knees, a town wallowing in the mire. The look that the native turns on the settler is a look of lust, of envy.... The colonized man is an envious man. And this the settler knows very well... It is true, for there is no native who does not dream at least once a day of setting himself up in the settler's place.

(From Frantz Fanon's *The Wretched of The Earth*)

71. To Frantz Fanon, the 'Negro' village is
1. the worst face of apartheid
  2. a protected area
  3. a place of moral and physical degradation
  4. a special village with its own amenities.
- (A) 1 and 3 are correct  
(B) 1 and 2 are correct  
(C) only 3 is correct (D) only 4 is correct
72. Why is the 'native town' a hungry town?
1. it did not have agricultural farms
  2. it did not have markets
  3. the blacks were steeped in poverty
  4. they were denied their fundamental rights by the Whites.
- (A) 1 and 2 are correct  
(B) 3 and 4 are correct  
(C) only 1 is correct (D) only 4 is correct
73. What does the term 'crouching village' indicate?
1. The latent aggressiveness of the blacks
  2. The defenselessness of the people
  3. Hopelessness and despair
  4. Overflowing filth
- (A) 1 and 2 are correct  
(B) 2 and 3 are correct  
(C) only 1 is correct (D) only 2 is correct
74. Why does the native look at the settler's town with envy?
1. it arises from a sense of desperation
  2. he has no other option in his life
  3. he wants to occupy a position of power.
  4. he wants to be the colonizer instead of the colonized.
- (A) only 1 is correct (B) 3 and 4 are correct  
(C) only 2 is correct (D) 1 and 4 are correct
75. What is the settler's attitude towards the blacks?
1. the settler is not afraid
  2. the settler considers the blacks to be harmless
  3. the settler is contemptuous of the blacks.
  4. the settler feels resentment because he knows that his position is never safe.
- (A) only 1 is correct (B) 2 and 3 are correct  
(C) only 4 is correct (D) 3 and 4 are correct

## ANSWERS

1. (*)	2. (A)	3. (A)	4. (C)	5. (A)	6. (A)	7. (C)	8. (C)	9. (A)	10. (A)
11. (A)	12. (C)	13. (C)	14. (C)	15. (B)	16. (C)	17. (B)	18. (A)	19. (B)	20. (D)
21. (A)	22. (C)	23. (*)	24. (A)	25. (C)	26. (D)	27. (B)	28. (B)	29. (C)	30. (D)
31. (B)	32. (B)	33. (C)	34. (A)	35. (D)	36. (B)	37. (A)	38. (D)	39. (A)	40. (A)
41. (C)	42. (B)	43. (B)	44. (C)	45. (A)	46. (A)	47. (B)	48. (*)	49. (A)	50. (B)
51. (B)	52. (C)	53. (AD)	54. (A)	55. (D)	56. (A)	57. (A)	58. (D)	59. (A)	60. (D)
61. (B)	62. (D)	63. (B)	64. (B)	65. (B)	66. (A)	67. (A)	68. (C)	69. (B)	70. (A)
71. (A)	72. (B)	73. (C)	74. (B)	75. (C)					

\* Denotes marks given to all candidates.

**December, 2014**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. Two of the following list are "Angry Young Men" of the 1950's British literary scene.  
I. John Osborne      II. C.P. Snow  
III. Anthony Powell      IV. Kingsley Amis  
The right combination, according to the code  
(A) I & II                      (B) II & IV  
(C) I & IV                      (D) I & III
2. Laurence Sterne's *Tristram Shandy* contains  
(A) Six volumes      (B) Nine volumes  
(C) Ten volumes      (D) Four volumes
3. Which of the following statement is NOT true of *Areopagitica* ?  
(A) It was published in 1644.  
(B) It argues for the liberty of Unlicensed Printing.  
(C) It pleads for British privileges regarding Free Trade.  
(D) It is a speech addressed to the Parliament of England.
4. Thomas Hardy's last major novel was \_\_\_\_.  
(A) *Tess of the D'urbervilles*  
(B) *Jude the Obscure*  
(C) *The Return of the Native*  
(D) *The Trumpet Major*
5. *The Hind and the Panther Transvers'd to the Story of the Country Mouse and the City Mouse* is a satire on  
(A) Alexander Pope      (B) Jonathan Swift  
(C) John Dryden      (D) Samuel Butler
6. Match the columns :  

Terms	Theorists
I. Apollonian – Dionysian	1. Matthew Arnold
II. Fancy – Imagination	2. Friedrich Nietzsche
- III. Hellenism – Hebraism
- IV. Inscapè – Instress
3. G.H. Hopkins
4. S.T. Coleridge

	I	II	III	IV
(A)	2	4	1	3
(B)	2	4	3	1
(C)	1	4	2	3
(D)	4	2	1	3

7. In *King Lear* who among the following speaks in the voice of Poor Tom ?  
(A) Kent                      (B) Edgar  
(C) Edmund                      (D) Gloucester
8. In Wordsworth's *Prelude* the Boy of Winander is affected by  
(A) Blindness                      (B) Deafness  
(C) Muteness                      (D) Lameness
9. Which of the following is NOT mentioned as part of the London locale in *The Waste Land*?  
(A) St. Magnus Martyr  
(B) King Arthur Street  
(C) St. Mary Woolnoth  
(D) Lower Thames Street
10. Which of the following novels is NOT written by Jean Rhys ?  
(A) *After Leaving Mr. Mackenzie*  
(B) *Good Morning, Midnight*  
(C) *The Quiet American*  
(D) *Wide Sargasso Sea*
11. The first official royal Poet Laureate in English literary history was \_\_\_\_\_.  
(A) Ben Jonson  
(B) William Davenant  
(C) John Dryden  
(D) Thomas Shadwell

12. Who does Alexander Pope refer to in the following lines?  
 "Born to no pride; inheriting no strife,  
 Nor marrying discord in a noble wife,  
 Stranger to civil and religious rage,  
 The good man walked innoxious through  
 his age."  
 (A) Pope's father (B) Pope himself  
 (C) Dr. Arbuthnot  
 (D) The Duke of Marlborough
13. The Theory of Natural Selection is attributed to \_\_\_\_\_.  
 (A) Arthur Schopenhauer  
 (B) Charles Darwin  
 (C) A.N. Whitehead  
 (D) Aldous Huxley
14. Which character in William Golding's *Lord of the Flies* maintains, "Life is scientific" ?  
 (A) Simon (B) Piggy  
 (C) Ralph (D) Jack
15. Match the authors under List – I with the titles under List – II :
- | List – I               | List – II                              |
|------------------------|--|
| I. Claude Levi-Strauss | 1. <i>Of Grammatology</i>              |
| II. Jacques Derrida    | 2. <i>The Archaeology of Knowledge</i> |
| III. Northrop Frye     | 3. <i>Structural Anthropology</i>      |
| IV. Michel Foucault    | 4. <i>Anatomy of Criticism</i>         |
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 1 | 3  | 4   | 2  |
| (B) | 3 | 1  | 2   | 4  |
| (C) | 3 | 1  | 4   | 2  |
| (D) | 2 | 1  | 3   | 4  |
16. How did Chaucer's Pardoner make his living ?  
 (A) By selling stolen cattle from the neighbourhood ottery  
 (B) By selling indulgences to those who committed sins  
 (C) By pardoning those who stole property or committed other crimes  
 (D) By assisting the Friar in Church services
17. From among the following, identify Coleridge's companion in a fanciful scheme to establish a Utopian community of free love on the banks of the Susquehanna river ?  
 (A) Lord Byron (B) Robert Southey  
 (C) William Hazlitt  
 (D) William Wordsworth
18. Which of the following novels by H.G. Wells is about the condition of England as Empire?  
 (A) *The Island of Dr. Moreau*  
 (B) *The War of the Worlds*  
 (C) *Tono-Bungay*  
 (D) *The Invisible Man*
19. *Joothan* by Om Prakash Valmiki is  
 (A) a collection of poems  
 (B) a play  
 (C) an autobiography (D) a novel
20. Listed below are some English plays across several centuries :  
*Twelfth Night, She Stoops to Conquer, The Importance of Being Earnest, Pygmalion and Blithe Spirit.*  
 What is common to them ?  
 (A) All problem plays; scheming and intrigue  
 (B) All tragedies; sin and redemption  
 (C) All ideologically framed; class and gender  
 (D) All romantic comedies; love and laughter
21. Who among the following wrote a poem comparing a lover's heart to a hand grenade?  
 (A) John Donne (B) Abraham Cowley  
 (C) Wilfred Owen (D) Robert Graves
22. The Uncertainty Principle is attributed to  
 (A) William James (B) John Dewey  
 (C) Werner Heisenberg  
 (D) Charles Darwin
23. "Jabberwocky" is a creation in \_\_\_\_\_.  
 (A) Edward Lear's poetry  
 (B) Lewis Carroll's work  
 (C) Charles Dickens's *Martin Chuzzlewit*  
 (D) Thomas Hardy's *Woodlanders*

24. Who are Didi and Gogo ?  
 (A) They are two characters in *Endgame*.  
 (B) They are nicknames, respectively, for Lucky and Pozzo.  
 (C) They are nicknames, respectively, for Vladimir and Estragon.  
 (D) They are two characters in *Breath*.
25. Who among the following theorists talks about "the circulation of social energy" ?  
 (A) Raymond Williams  
 (B) Stephen Greenblatt  
 (C) Antonio Gramsci  
 (D) Haydon White
26. How many legends of good women could Chaucer complete in his *The Legend of Good Women*?  
 (A) Six (B) Seven  
 (C) Eight (D) Nine
27. *The Round Table* is a collection of essays jointly written by \_\_\_\_\_.  
 (A) Charles Lamb and William Hazlitt  
 (B) Charles Lamb and Leigh Hunt  
 (C) William Hazlitt and Leigh Hunt  
 (D) William Hazlitt and Thomas de Quincey
28. Dylan Thomas is associated with the group \_\_\_\_\_.  
 (A) The New Apocalypse  
 (B) The Black Arts  
 (C) The Movement  
 (D) Deep Image Poetry
29. Which of the following writers writes from Canada ?  
 (A) V.S. Naipaul (B) Margaret Atwood  
 (C) Derek Walcott (D) James Joyce
30. "The boast of heraldry, the pomp of power,  
 And all that beauty, all that wealth e'er gave,  
 Awaits alike the inevitable hour  
 The paths of glory lead but to the grave."  
 What is the subject of *awaits*?  
 (A) Hour  
 (B) The things mentioned in the first 2 lines.  
 (C) "And all that beauty, all that wealth e'er gave"  
 (D) Grave
31. "Heav'n has no rage, like love to hatred  
 turn'd / Nor Hell a fury, like a woman  
 scorn'd."  
 Identify the text in which the above quote occurs :  
 (A) *The Double-Dealer*  
 (B) *The Way of the World*  
 (C) *The Mourning Bride*  
 (D) *Love for Love*
32. *A Young Lady's Entrance into the World* is the sub-title of \_\_\_\_\_.  
 (A) *Belinda* (B) *Cecilia*  
 (C) *Evelina* (D) *Camilla*
33. "The old order changeth, yielding place to new" is from \_\_\_\_\_.  
 (A) "Morte d'Arthur"  
 (B) "Idylls of the King"  
 (C) "Paracelsus"  
 (D) "Asolando"
34. Which of the following cannot be classified as fantasy fiction ?  
 (A) *The Inheritors* (William Golding)  
 (B) *The Magus* (John Fowles)  
 (C) *The Lord of the Rings* (J.R.R. Tolkien)  
 (D) *The History Man* (Malcolm Bradbury)
35. *Philosophy of Symbolic Forms* is a work associated with \_\_\_\_\_.  
 (A) Wilhelm von Humboldt  
 (B) Ernst Cassirer  
 (C) Immanuel Kant (D) Battista Vico
36. Which of the following facts is NOT true of Spenser ?  
 (A) He is a kind of English Homer, telling stories of heroic confrontations.  
 (B) He fashioned an original verse form : The Spenserian Stanza.  
 (C) He opposed England's break with the Roman Catholic Church.  
 (D) He is a Christian poet.
37. William Blake developed the ideas of "Prolifics" and "Devourers" in  
 (A) *Jerusalem* (B) *Milton*  
 (C) *Marriage of Heaven and Hell*  
 (D) *Songs of Innocence and Songs of Experience*

38. Surrealism is associated with  
(A) Ernst Cassirer (B) Tristan Tzara  
(C) Henrik Ibsen (D) Andre Breton
39. "And miles to go before I sleep" is a line from a poem by  
(A) Emily Dickinson (B) Walt Whitman  
(C) Ralph Waldo Emerson  
(D) Robert Frost
40. What common link do you find among "The Disquieting Muses" by Sylvia Plath, "The Starry Night" by Anne Sexton, "Mourning Picture" by Adrienne Rich, and "Musee des Beaux Arts" by W.H. Auden?  
(A) They inspired paintings.  
(B) They are confessional poems.  
(C) They are all inspired by paintings.  
(D) They are all inspired by Van Gogh's paintings.
41. "All Rising to *Great Place* is by a \_\_\_\_\_ staire." (Francis Bacon)  
(A) Murky (B) Winding  
(C) Crooked (D) Sinister
42. In Jeremy Collier's 1698 pamphlet attacking the immorality and profaneness of the English stage, who among the following was the principal target?  
(A) William Congreve  
(B) John Dryden  
(C) John Vanbrugh  
(D) William Wycherley
43. Charles Dickens's visit to the United States produced \_\_\_\_\_.  
(A) *Hard Times* (B) *Nicholas Nickleby*  
(C) *Martin Chuzzlewit*  
(D) *Oliver Twist*
44. Who among the following is a working-class poet?  
(A) John Betjeman (B) Tony Harrison  
(C) Thom Gunn (D) Robert Graves
45. *New Science* is a work associated with \_\_\_\_\_.  
(A) Ernest Cassirer  
(B) Wilhelm von Humboldt  
(C) G. Battista Vico  
(D) Immanuel Kant
46. Identify Petrarch's sonnet sequence from among the following:  
(A) *Rime Sparse* (B) *Astrophel and Stella*  
(C) *Amoretti* (D) *Delia*
47. The island setting of *Latmos* figures in Keats's  
(A) *Endymion* (B) *The Eve of St. Agnes*  
(C) *Lamia* (D) *Hyperion*
48. *The Artist Hero* is a theatrical creation emphasized by \_\_\_\_\_.  
(A) W.B. Yeats (B) Charles Baudelaire  
(C) Oscar Wilde (D) Andre Gide
49. Which of the following African writers won the Nobel Prize for Literature?  
(A) Chinua Achebe  
(B) Nadine Gordimer  
(C) Ngugi wa Thiong'o  
(D) Bessie Head
50. "My lute, be as thou wert when thou didst grow With thy green mother in some shady groove" – William Drummond  
The above quote is an example of \_\_\_\_\_.  
(A) End-stopped rhyme  
(B) Alliteration  
(C) Run-on line  
(D) Tercet

## ANSWERS

- |         |         |         |         |         |         |         |         |         |          |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|----------|
| 1. (C)  | 2. (B)  | 3. (C)  | 4. (B)  | 5. (C)  | 6. (A)  | 7. (B)  | 8. (C)  | 9. (B)  | 10. (C)  |
| 11. (C) | 12. (A) | 13. (B) | 14. (C) | 15. (C) | 16. (B) | 17. (B) | 18. (C) | 19. (C) | 20. (D)  |
| 21. (B) | 22. (C) | 23. (B) | 24. (C) | 25. (B) | 26. (D) | 27. (C) | 28. (A) | 29. (B) | 30. (AD) |
| 31. (C) | 32. (C) | 33. (B) | 34. (D) | 35. (B) | 36. (C) | 37. (C) | 38. (D) | 39. (D) | 40. (C)  |
| 41. (B) | 42. (C) | 43. (C) | 44. (B) | 45. (C) | 46. (A) | 47. (A) | 48. (*) | 49. (B) | 50. (C)  |

\* All option are correct.



**December, 2014**  
**ENGLISH LITERATURE**  
**PAPER-III**

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**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

---

1. This work was a satire in Ottava rima, attacking George III and Robert Southey. Identify the poem :
  - (A) *Dunciad*
  - (B) *The Vision of Judgment*
  - (C) *Childe Harold's Pilgrimage*
  - (D) *Alastor*
2. Here's a famous exchange from Arthur Conan Doyle's *Silver Blaze* :

'Is there any point to which you would wish to draw my attention ?'

'To the curious incident of the dog in the night-time.'

'The dog did nothing in the night-time.'

What was Sherlock Holmes' response ?

  - (A) 'Nothing ? Nothing at all ?  
Rather unbelievable.'
  - (B) 'That was the curious incident.'
  - (C) 'Anything else, at all ?'
  - (D) 'That sounds rather curious, don't you think ?'
3. "The shrill, demented choirs of waiting shells,  
And bugles calling for them from sad shires."  
These lines are from Wilfred Owen's :
  - (A) "Strange Meeting"
  - (B) "Futility"
  - (C) "Anthem for Doomed Youth"
  - (D) "Duke et Decorum Est"
4. In Aphra Behn's *Oroonoko*, how does the titular character die ?
  - (A) He disembowels himself.
  - (B) He is whipped to death.
  - (C) He is hanged in the public square.
  - (D) He is cut to pieces slowly by the executioner.
5. The narrative of this novel is a meticulous, present-tense account of a woman with a death-wish who plots the circumstances of her own violent murder.  
Identify the novel.
  - (A) Iris Murdoch's *A Fairly Honourable Defeat*
  - (B) Muriel Spark's *The Driver's Seat*
  - (C) Doris Lessing's *Children of Violence*
  - (D) Angela Carter's *The Passion of the New Eve*
6. The library where the "Battle of Books" takes place is \_\_\_\_\_.
  - (A) St. James' Library
  - (B) King's Library
  - (C) Sir William's Library
  - (D) Christ Church Library
7. In Sophocles' *Oedipus Rex* the first scene finds Oedipus
  - (A) in conversation with a priest
  - (B) in consultation with a general
  - (C) giving audience to an ambassador
  - (D) in consultation with a minister
8. Who among Shakespeare's contemporaries did not write tragedies ?
  - (A) Thomas Kyd
  - (B) John Lyly
  - (C) Christopher Marlowe
  - (D) Ben Jonson
9. *The Kite Runner*, a novel by Khaled Hosseini tells the story of \_\_\_\_\_.

- (A) Ahmed (B) Nadira  
(C) Amir (D) Amourrah
10. Thomas Babington Macaulay, the writer of the infamous Minute of 1835, finds a mention in Salman Rushdie's  
(A) *Midnight's Children* (B) *Shame*  
(C) *The Moor's Last Sigh* (D) *Fury*
11. The issue of privileging speech over writing was taken up for discussion in Plato's :  
(A) *Ion* (B) *Republic* Book III  
(C) *Republic* Book X (D) *Phaedrus*
12. 'The Medium is the Message' is a concept given by  
(A) Ernest Hemingway  
(B) Sylvia Plath  
(C) Seymour Hersh  
(D) Marshal McLuhan
13. Seamus Heaney's famous poem "Digging" forms a part of his celebrated collection called  
(A) *North*  
(B) *Death of a Naturalist*  
(C) *Field Work*  
(D) *Door into the Dark*
14. The first major report on *The Teaching of English in England* was published in 1921. It is known as \_\_\_\_\_, named after the Chair, Board of Education, \_\_\_\_\_.  
(A) the Newbolt Report; Sir Henry Newbolt  
(B) the Wood's Despatch; Charles Wood, Lord Halifax  
(C) the Chatham Report; Earl John Chatham  
(D) the Ladow Document; Sir George Ladow
15. Who first developed the notion of 'competence' in language studies ?  
(A) Dell Hymes  
(B) Noam Chomsky  
(C) Leech and Svartvik  
(D) Henry Sweet
16. The fruit *was eaten*.  
The fruit *is ripening*.  
Which of the following statement(s) is/are correct ?  
(1) English has two kinds of participle : the present and the past.  
(2) English has three kinds of participle : the present, the past and the future.  
(3) The first sentence here is an example of a verb in past participle.  
(4) The first sentence here is an example of a verb in the perfect tense.  
(5) The second sentence here is an example of a verb in present participle.  
(6) The second sentence here is an example of a verb in the continuous tense.  
(A) 2, 4, 6 are correct.  
(B) 1, 5, 6 are correct.  
(C) 1, 3, 5 are correct.  
(D) 3, 4, 5 are correct.
17. In 1722 the Crown awarded a certain English merchant a patent to manufacture copper coins for Ireland. Jonathan Swift intervened by way of composing a series of letters in response, better known as *The Drapier's Letters*. Who was the merchant ?  
(A) Isaac Bickerstaff  
(B) William Bickerstaff  
(C) William Wood  
(D) William Sacheverell
18. "While the world moves In appentency on its metall'd way  
Of time past and time future"  
These lines are from :  
(A) "Little Gidding" (B) "Dry Salvages"  
(C) "Burnt Norton" (D) "East Coker"
19. The following is the stage-description of an opening scene of a famous modern play :  
A basement room. Two beds, flat against the back wall. A serving hatch, closed, between *the beds*. A door to the kitchen and lavatory, left. A door to a passage, right.  
Identify the play :  
(A) *The Importance of Being Earnest*  
(B) *Travesties*  
(C) *The Dumb Waiter*  
(D) *Look Back in Anger*

20. 'Homonyms' are words that \_\_\_\_\_
- are pronounced differently but have the same meaning.
  - refer to both the male and female of the human species.
  - are spelt similarly but have different meanings.
  - refer to people who live in houses with similar structures.
21. Match the columns :
- | Shakespearean        | Actors              | Period |
|----------------------|---------------------|--------|
| I. David Garrick     | 1. The 19th century |        |
| II. John Gielgud     | 2. The 18th century |        |
| III. Henry Irving    | 3. The Restoration  |        |
| IV. Thomas Betterton | 4. The 20th century |        |
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 2 | 4  | 1   | 3  |
| (B) | 4 | 2  | 1   | 3  |
| (C) | 3 | 4  | 1   | 2  |
| (D) | 2 | 3  | 4   | 1  |
22. In his "Structure, Sign, and Play in the Discourse of the Human Sciences," Derrida is all praise for the *bricoleur* whom Levi-Strauss sees as a supreme methodologist, "someone who uses 'the means at hand'."
- Who does Levi-Strauss contrast *bricoleur* with in terms of method and approach?
- The Botanist
  - The Anthropologist
  - The Engineer
  - The Semiotician
23. Heinrich Böll has something to say, and not of course merely something about the Germans. He says it several times. A common weakness of writers with something to say is their inability to understand that saying it four times is not necessarily four times as effective as saying it once. But to have something to say – how rare this is! – D. J. Enright, "Three New Germans".
- From a reading of the above, the reader can deduce:
- Enright mildly disapproves of Heinrich Böll's saying not merely something about Germans.
  - Enright is disappointed that Heinrich Böll has practically nothing to say about people other than Germans.
  - Enright agrees that Heinrich Böll shares a weakness with writers who prefer saying something four times to saying it once.
  - Enright does not believe that saying something four times will necessarily make the same effective.
- The right combination, according to the code, is
- I and II
  - II and III
  - III and IV
  - I and IV
24. Michel Foucault's earlier "archaeological" study is found in
- Power/Knowledge*
  - Social Theory and Transgression*
  - The Birth of the Clinic*
  - Beyond Structuralism and Hermeneutics*
25. *Invisible Man* by Ralph Ellison is widely recognized as a masterpiece. It is also one of the finest examples of
- science fiction
  - picaresque novel
  - coming-of-age novel
  - crime thriller
26. Match the following correctly :
- | List – I          | List – II                         |
|-------------------|-----------------------------------|
| I. Mulk Raj Anand | 1. <i>Premashram</i>              |
| II. Raja Rao      | 2. <i>The Cat and Shakespeare</i> |
| III. Prem Chand   | 3. <i>Coolie</i>                  |
| IV. Girish Karnad | 4. <i>Nagamandala</i>             |
- |     | I | II | III | IV |
|-----|---|----|-----|----|
| (A) | 3 | 2  | 4   | 1  |
| (B) | 2 | 3  | 1   | 4  |
| (C) | 3 | 2  | 1   | 4  |
| (D) | 4 | 3  | 2   | 1  |
27. From which of Sheridan's plays the following extract is taken?
- Lady Sneerwell : Why truly Mrs. Clackitt has a very pretty talent and a great deal of industry.

- Snake : True, Madam, and has been tolerably successful in her day. To my knowledge she has been the cause of six matches being broken off and three sons disinherited, of four forced elopements ....  
 Lady Sneerwell : She certainly has talents but her manner is gross.
- (A) *The Rivals*  
 (B) *The School for Scandal*  
 (C) *St. Patrick's Day*  
 (D) *The Critic*
28. Who, from among the following, has NOT been discussed by Simon-de-Bevoir in "The Myth of Woman in Five Authors" in *The Second Sex* ?  
 (A) Montherlant (B) Lawrence  
 (C) Stendhal (D) Kafka
29. In a collection of essays Orhan Pamuk shares how he writes his novels, tells about his friendship with his daughter, talks about his loneliness and happiness.  
 Identify the text :  
 (A) *Other Colors* (B) *The Silent House*  
 (C) *The Black Book* (D) *The White Castle*
30. Two of the following plays won the Sultan Padamsee Prize for Indian plays in English:  
 I. *Princes*  
 II. *Where There's a Will*  
 III. *Larins Sahib*  
 IV. *Doongaji House*  
 The right combination according to the code is :  
 (A) III and IV (B) I and III  
 (C) II and III (D) I and IV
31. Who among the following is NOT an Australian writer ?  
 (A) Morris West  
 (B) Patrick White  
 (C) Thomas Keneally  
 (D) Bill Pearson
32. After Independence, Mulk Raj Anand, wrote a number of semi-autobiographical works to narrate chunks of his own life through a fictional persona. The name he gave this persona is \_\_\_\_\_.  
 (A) Lal Singh (B) Krishan Chander  
 (C) Puran Singh (D) Rahul Singh
33. What a mockery this.  
 Of history, the past and that to come !  
 Now do I feel how all men are deceived,  
 Reading of nations and their, in faith,  
 Faith given to vanity and emptiness ...  
 The prelude  
 The above extract is from  
 (A) Book 9 Residence in France  
 (B) Book 7 Residence in London  
 (C) Book 3 Residence in Cambridge  
 (D) Book 4 Summer Vacations
34. While foregrounding the marginal presence of women in history in *A Room of One's Own*, Virginia Woolf refers to \_\_\_\_\_ *History of England*.  
 (A) Campbell's (B) Trevelyan's  
 (C) Sander's (D) Carter's
35. *Salonie* is a play written by Oscar Wilde written in  
 (A) English (B) Irish  
 (C) French (D) Italian
36. In More's *Utopia*, the fictional traveller Raphael Hythloday's second name in Greek means  
 (A) Dispenser of Justice  
 (B) Dispenser of Nonsense  
 (C) Dispenser of Grace  
 (D) Dispenser of Mercy
37. "You do not dwell in me nor I in you however much I pander to your name"  
 These lines from Geoffrey Hill's "Lachrimae" address  
 (A) Christ  
 (B) The Devil  
 (C) The poet's beloved  
 (D) The poet's enemy
38. The author of *Black Skin, White Masks* is  
 (A) Ngugi wa Thiong'o  
 (B) Frantz Fanon

- (C) Richard Wright  
(D) Martin Luther King (Jr.)
39. Match the following :
- | Poet              |          | Bird           |            |
|-------------------|----------|----------------|------------|
| I. John Keats     |          | 1. Hawk        |            |
| II. P.B. Shelley  |          | 2. Falcon      |            |
| III. G.H. Hopkins |          | 3. Skylark     |            |
| IV. Ted Hughes    |          | 4. Nightingale |            |
|                   | <b>I</b> | <b>II</b>      | <b>III</b> |
| (A)               | 4        | 3              | 2          |
| (B)               | 4        | 3              | 1          |
| (C)               | 3        | 4              | 2          |
| (D)               | 3        | 4              | 1          |
40. Who of the following has written the novel *The Return* ?  
(A) Bapsi Sidhwa (B) V.S. Naipaul  
(C) K. S. Maniam (D) Pankaj Mishra
41. Who among the following is a well-known Neo-Aristotelian critic ?  
(A) R.P. Blackmur  
(B) John Crowe Ranson  
(C) R.S. Crane  
(D) Lionel Trilling
42. **Assertion (A)** : The act of reading a text is both determinate and indeterminate.  
**Reason (R)** : Since our reading includes both a sense of the unity of the narrative held in place at the end and the different wishes and guesses made along the way.  
(A) Both (A) and (R) are true and (R) is the true explanation of (A).  
(B) Both (A) and (R) are true, but (R) is not the true explanation of (A).  
(C) (A) is true, but (R) is false.  
(D) (A) is false, but (R) is true.
43. Girish Karnad's *Hayavadana*, originally in Kannada, has been translated into English by  
(A) U.R. Ananthamurthy  
(B) By the playwright himself  
(C) G.S. Amur  
(D) A.K. Ramanujan
44. Edward Said's well-known book *Orientalism* was published in  
(A) 1978 (B) 1968  
(C) 2008 (D) 1988
45. "To the Memory of my Beloved, the Author Mr. William Shakespeare : And What He Hath Left Us" is an ode composed by  
(A) John Milton  
(B) Ben Jonson  
(C) Andrew Marvell  
(D) John Suckling
46. *Call me Ishmail Tonight* is written by  
(A) A.K. Ramanujan  
(B) Agha Shahid Ali  
(C) Saleem Peeradina  
(D) Nissim Ezekiel
47. "All fiction for me is a kind of magic or trickery – a confidence trick." The statement has been made by  
(A) Angus Wilson (B) Anthony Powell  
(C) John Fowles (D) George Orwell
48. Here is a list of American words and word-makers. Match the following :
- |                    |               |
|--------------------|---------------|
| I. H.L. Mencken    | 1. Babbit     |
| II. Philip Wylie   | 2. Yes man    |
| III. Jack Conway   | 3. Bible belt |
| IV. Sinclair Lewis | 4. Monism     |
|                    | <b>I</b>      |
| (A)                | 4             |
| (B)                | 3             |
| (C)                | 3             |
| (D)                | 4             |
49. Which of the following in Jacques Derrida's epigraph to his "Structure, Sign and Play in the Discourse of the Human Sciences" ?  
(A) *More body, hence more writing.*  
..... Helene Cixous.  
(B) *We need to interpret interpretations more than to interpret things.*  
..... Michel Eyquem de Montaigne.  
(C) *But unlike philosophical reflection, .... the reflections we are dealing with here concern rays whose only source is hypothetical*  
... Claude Levi-Strauss

- (D) *If Cleopatra's nose had been shorter the whole history of the world would have been different.* ..... Blaise Pascal.
50. In Mann's *Death in Venice*, death of the protagonist occurs  
 (A) in a bar (B) in a beach  
 (C) in a church (D) on the highway
51. Two among the following poets wrote the "Village" poems that address the perennial theme of rural poverty :  
 I. Oliver Goldsmith  
 II. William Collins  
 III. Samuel Johnson  
 IV. George Gabbe  
 The right combination according to the code is  
 (A) I and III (B) II and III  
 (C) I and IV (D) I and II
52. In which of the following works Yeats developed his theory of 'gyres' ?  
 (A) "A Vision"  
 (B) "The Secret Rose"  
 (C) "John Sherman and Dhoya"  
 (D) "The Celtic Twilight"
53. Mystery and Miracle plays in English were based on \_\_\_\_\_.  
 (A) English folklore  
 (B) English legends  
 (C) Biblical stories  
 (D) Anglo-Saxon myths
54. When we rewrite a piece of discourse from one script into another, it is called \_\_\_\_\_.  
 (A) Translation (B) Transliteration  
 (C) Transcreation (D) Transformation
55. "No wonder then." Explain.  
 (A) No wonder that the words here begin to mean.  
 (B) No wonder that you now find the words menacing.  
 (C) No wonder that the words find you menacing.  
 (D) No wonder the words still mean and are tame.
56. The term "womanism" was first used by  
 (A) Helene Cixous (B) Gayatri Spivak  
 (C) Kate Millet (D) Alice Walker
57. Two among the following critics have dealt with the reproduction of motherhood in feminist theory :  
 I. Nancy Chodorow  
 II. Judith Fetterley  
 III. Catherine R. Stimpson  
 IV. Carol Gilligan  
 The right combination according to the code is  
 (A) I and II (B) II and IV  
 (C) I and IV (D) III and IV
58. *Flowers* is a short play written by  
 (A) Mahesh Dattani  
 (B) Asif Currimbhoy  
 (C) Girish Karnad  
 (D) Paoli Sengupta
59. Match the columns :  

Character	Novel
I. Lady Dedlock	1. <i>Vanity Fair</i>
II. Lady Bertram	2. <i>Wives and Daughters</i>
III. Lady Harriet	3. <i>Mansfield Park</i>
IV. Lady Jane	4. <i>Bleak House</i>

	I	II	III	IV
(A)	4	2	3	1
(B)	3	2	1	4
(C)	4	3	2	1
(D)	3	4	1	2
60. "The Books You Needn't Read, the Books Made For Purposes Other Than Reading, Books Read Before You Open Them Since They Belong To The Category of Books Read Before Being Written ..."  
 The above extract is taken from  
 (A) Jorge Luis Borges's "The Library of Babel"  
 (B) Italo Colvino's *If on a Winter's Night a Traveller*  
 (C) Umberto Eco's *The Name of the Rose*  
 (D) Francis Bacon's "Of Studies"

61. Listed below are the titles of novels and the sources to which they are aligned by readers. Match them appropriately :
- |  |   |
|--|---|
| <b>List – I</b>                                      | <b>List – II</b>                                  |
| I. Peter Carey's<br><i>Jack Maggs</i>                | 1. <i>Daniel Defoe's<br/>Robinson Crusoe</i>      |
| II. J.M. Coetzee's<br><i>Foe</i>                     | 2. Charlotte Bronte's<br><i>Jane Eyre</i>         |
| III. Jean Rhys's<br><i>Wide Sargasso Sea</i>         | 3. R.M. Ballantyne's<br><i>The Coral Island</i>   |
| IV. William<br>Golding's<br><i>Lord of the Flies</i> | 4. Charles Dickens's<br><i>Great Expectations</i> |
- |     |          |           |            |           |
|-----|----------|-----------|------------|-----------|
|     | <b>I</b> | <b>II</b> | <b>III</b> | <b>IV</b> |
| (A) | 4        | 1         | 3          | 2         |
| (B) | 4        | 3         | 1          | 2         |
| (C) | 4        | 1         | 2          | 3         |
| (D) | 4        | 2         | 1          | 3         |
62. Identify the right chronological sequence :
- (A) *The Game of Chess – Volpone – The Duchess of Malfi – The City Madam*  
 (B) *The City Madam – The Duchess of Malfi – Volpone – A Game of Chess*  
 (C) *Volpone – The Duchess of Malfi – A Game of Chess – The City Madam*  
 (D) *The Duchess of Malfi – Volpone – A Game of Chess – The City Madam*
63. 'Nasal tone' in speech is a distinguishing feature of \_\_\_\_\_.
- (A) British English  
 (B) Scottish English  
 (C) Australian English  
 (D) American English
64. Which of the following writers did NOT receive the Nobel Prize for Literature ?
- (A) Wole Soyinka  
 (B) Chinua Achebe  
 (C) J. M. Coetzee  
 (D) Nadine Gordimer
65. *The Decline and Fall of the Roman Empire* by Edward Gibbon is a significant work in \_\_\_\_\_ volumes.
- (A) 3  
 (B) 4  
 (C) 5  
 (D) 6
66. The first novel written by Graham Greene is
- (A) *Stamboul Train*  
 (B) *England Made Me*  
 (C) *The Heart of the Matter*  
 (D) *The Man Within*
67. From among the Canterbury pilgrims, which group would qualify as the 'upper class' ?
- (A) The Pardoner, The Miller, The Nun's Priest  
 (B) Franklin, Parson, Wife of Bath  
 (C) The Knight, The Squire, The Prioress  
 (D) The Reeve, The Manciple, The Clerk
68. Plagiarism is a well-known word and concept in academic circles. The word *plagiarius* in Latin, however, meant
- (A) a trickster, a cheat  
 (B) a quack, a swindler  
 (C) a loafer, a lout  
 (D) a torturer, a plunderer
69. What superstition around the Eve of St. Agnes is crucial to an understanding John Keat's famous poem ?
- (A) If a virgin performed the proper ritual on St. Agnes' Eve, she would dream of her future husband.  
 (B) If a virgin performed the proper ritual on St. Agnes' Eve, she would marry her lover.  
 (C) If a married woman performed the proper ritual on St. Agnes' Eve, she would be reunited with her husband.  
 (D) If a woman performed the proper ritual on St. Agnes' Eve, she would dream of her future lover.
70. Identify the person who sets himself up as the 'Knight' with a pestle rather than a sword in the play *The Knight of the Burning Pestle* :
- (A) Ralph  
 (B) Tim  
 (C) George  
 (D) Squire
71. Works like *The Earthly Paradise*, *Dante and His Circle*, *Goblin Market and Other Poems* and the journal, *The Germ* are associated with \_\_\_\_\_.

- (A) the Pre-Raphaelites
- (B) Higher Criticism
- (C) the Cavalier Poets
- (D) the Pre-Romantics

Read the following poem and answer questions (72 to 75) :

A Bird came down the Walk –  
 He did not know I saw –  
 He bit an Angleworm in halves  
 And ate the fellow, raw,  
 And then he drank a Dew  
 From a convenient Grass –  
 And then hopped sidewise to the Wall  
 To let a Beetle pass –  
 He glanced with rapid eyes  
 That hurried all around –  
 They looked like frightened Beads,  
 I thought –  
 He stirred his Velvet Head  
 Like one in danger, Cautious,  
 I offered him a Crumb  
 And he unrolled his feathers  
 And rowed him softer home –  
 Than Oars divide the Ocean,  
 Too silver for a seam –  
 Or Butterflies, off Banks of Noon  
 Leap, plashless as they swim.

72. Is "a convenient Grass" an example of "transferred epithet" ?
- (A) Yes, it is. The "convenience" of grass is transferred from the bird to the poet who finds grass convenient of access.
  - (B) Yes, it is. The grass is not "convenient", but is transferred from the bird who finds the grass convenient of access.
  - (C) No. It is a regular epithet.
  - (D) No. It is not an epithet in the strict sense.
73. Which of the following is NOT an example of kinetic imagery ?
- (A) "unrolled his feathers"
  - (B) "hopped sidewise"
  - (C) "Velvet Head"
  - (D) "rowed him"
74. The poem stages an encounter between :
- (A) the human and the non-human
  - (B) distrust of the non-human about the humans
  - (C) two old friends
  - (D) two old enemies
75. "Like one in danger ..." Who is in danger ?
- (A) The Bird
  - (B) The Poet
  - (C) The Angleworm
  - (D) Frightened Beads

## ANSWERS

- |         |         |         |          |         |         |         |         |         |         |
|---------|---------|---------|----------|---------|---------|---------|---------|---------|---------|
| 1. (B)  | 2. (B)  | 3. (C)  | 4. (D)   | 5. (B)  | 6. (B)  | 7. (A)  | 8. (B)  | 9. (C)  | 10. (C) |
| 11. (D) | 12. (D) | 13. (B) | 14. (A)  | 15. (B) | 16. (C) | 17. (C) | 18. (C) | 19. (C) | 20. (C) |
| 21. (A) | 22. (C) | 23. (C) | 24. (C)  | 25. (C) | 26. (C) | 27. (B) | 28. (D) | 29. (A) | 30. (A) |
| 31. (D) | 32. (B) | 33. (A) | 34. (B)  | 35. (*) | 36. (B) | 37. (A) | 38. (B) | 39. (A) | 40. (C) |
| 41. (C) | 42. (A) | 43. (B) | 44. (A)  | 45. (B) | 46. (B) | 47. (A) | 48. (*) | 49. (B) | 50. (B) |
| 51. (*) | 52. (A) | 53. (C) | 54. (B)  | 55. (*) | 56. (D) | 57. (C) | 58. (C) | 59. (C) | 60. (B) |
| 61. (C) | 62. (C) | 63. (D) | 64. (B)  | 65. (D) | 66. (D) | 67. (C) | 68. (*) | 69. (A) | 70. (A) |
| 71. (A) | 72. (B) | 73. (C) | 74. (AB) | 75. (A) |         |         |         |         |         |

\* All option are correct.



**June, 2015**  
**ENGLISH LITERATURE**  
**PAPER-II**

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**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

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1. Matthew Arnold's "touchstones" were "short passages, even single lines" of classic poetry beside which the lines of other poets may be placed in order to detect the presence or absence of high poetic quality. In his "Study of Poetry" Arnold cited "touchstones" from such non-English poets as Homer and Dante and also from the English poets, Shakespeare and Milton. Which English poet did he disapprovingly call "not one of the great classics" in the list below?  
(1) Chaucer                      (2) Sidney  
(3) Spenser                      (4) Donne
2. Samuel Pepys began his diary on  
(1) New Year's Day 1660  
(2) All Saints' Day 1662  
(3) Thanksgiving Day 1665  
(4) New Year's Day 1667
3. On which of the following authors has Peter Ackroyd NOT written a biography?  
(1) Charles Dickens  
(2) William Blake  
(3) T. S. Eliot  
(4) W. B. Yeats
4. Which group of the following poets was called the Auden Group because they developed a style and viewpoint similar to that of W. H. Auden?  
(1) Louis MacNeice, C. D. Lewis, Stephen Spender  
(2) John Masefield, Edwin Muir, Norman McCaig  
(3) MacDiarmid, G. M. Hopkins, Edwin Muir  
(4) W. H. Davies, Robert Bridges, John Masefield
5. When one line of poetry runs into the next, with no punctuation to slow the reading, it is a case of\_\_\_\_\_.  
(1) caesura                      (2) consonance  
(3) enjambment                (4) hyperbole
6. Which of the following is NOT a characteristic of the Victorian Age?  
(1) The rise of a highly competitive industrial technology  
(2) An emphasis on strictly controlled social behaviour  
(3) A romantic focus on home and family  
(4) The growth of rural traditions and movement from large cities
7. In *The Heart of Midlothian*, Walter Scott deals with real political and personal details, but notable among his characters is the depiction of\_\_\_\_\_.  
(1) Queen Anne  
(3) Queen Caroline  
(2) Queen Victoria  
(4) Queen Elizabeth
8. Chaucer's first work, *The Book of the Duchess* is a dream poem on the death of  
(1) Duchess of Malfi  
(2) Duchess of Lancaster  
(3) Duchess of Scotland  
(4) Duchess of Paris
9. What was Charles Lamb's connection with India?

- (1) He was fascinated by the Indian jugglers and trades-people in London and wrote an essay on them
- (2) He was fascinated by Eastern mystical religions, especially Buddhism
- (3) He was a clerk for thirty three years in the East India Company
- (4) He was clerk in South Sea House that prepared patents and documents for British trading companies in India
10. Find the odd one among the Marxist critics below
- (1) Georg Lukacs
- (2) Louis Althusser
- (3) Raymond Williams
- (4) Northrop Frye
11. In the lines "With gold jewels cover every part, / And hide with ornaments their want of art" (*Essay on Criticism*), Pope rejects
- (1) the 'Follow Nature' fallacy
- (2) artificiality
- (3) aesthetic order
- (4) poor taste
12. The opposite of hyperbole is \_\_\_\_\_
- (1) meiosis                      (2) inversion
- (3) anagnorisis                (4) synecdoche
13. What significance do we attach to the publication of *I Am an Indian* in Canada?
- (1) The title refers to the autobiography of an unknown Indian writer longing for the South Asian countryside
- (2) The first ever account of ethnic conflicts within Canada
- (3) The first anthology of Native Canadian writing following the Civil Rights Movement of the 1960s
- (4) The first anthology of writers afflicted by class and gender differences in Canada of the late 1970s
14. What is the moral of "The Nun's Priest's Tale"?
- (1) Slow and steady wins the race.
- (2) Greed is the root of all evil.
- (3) Beauty lies within.
- (4) Never trust a flatterer.
15. The author of the essay "Silly Novels by Lady Novelists" is
- (1) George Eliot
- (2) Henry James
- (3) Oscar Wilde
- (4) Richard Steele
16. The unquenchable spirit of Robinson Crusoe struggling to maintain a substantial existence on a lonely island reflects \_\_\_\_.
- (1) man's desire to return to nature
- (2) the author's criticism of colonization
- (3) the ideal of rising bourgeoisie
- (4) the aristocrat's disdain for the harsh social reality
17. Who is the author of the collection *The Celtic Twilight*?
- (1) J. M. Synge                (2) Sean O'Casey
- (3) W. B. Yeats                (4) Lady Gregory
18. In medieval England a \_\_\_\_\_ was understood to be a trained craftsman, one who worked under a master who owned the business.
- (1) pardoner                    (2) summoner
- (3) journeyman                (4) manciple
19. Christopher Marlowe's heroes are said to be larger than life, exaggerated both in their faults and in their qualities. They have a desire for everything in extreme. In one of his plays the hero wants to conquer the whole world. The name of the play is \_\_\_\_.
- (1) *The Jew of Malta*
- (2) *Doctor Faustus*
- (3) *Tamburlaine the Great*
- (4) *Edward II*
20. With what does the speaker claim to be half in love in "Ode to a Nightingale"?
- (1) the nightingale's haunting melody
- (2) the scented flavour of early summer
- (3) the night sky and all the stars
- (4) the peace that comes with death
21. In which chapter of *Poetics* does Aristotle use the word 'catharsis' in his definition of tragedy?

- (1) Chapter IV      (2) Chapter VI  
 (3) Chapter III    (4) Chapter V
22. Match the following :
- (a) "The Function of Criticism"      (i) Terry Eagleton  
 (b) "The Function of Criticism at the Present Time"      (ii) Richard Ohmann  
 (c) The Function of Criticism : From 'The Spectator' to Poststructuralism      (iii) Matthew Arnold  
 (d) "The Function of English at the Present Time"      (iv) T. S. Eliot
- The right matching according to the code is  
**Codes :**
- |     |            |            |            |            |
|-----|------------|------------|------------|------------|
|     | <b>(a)</b> | <b>(b)</b> | <b>(c)</b> | <b>(d)</b> |
| (1) | (iv)       | (iii)      | (i)        | (ii)       |
| (2) | (i)        | (ii)       | (iii)      | (iv)       |
| (3) | (iii)      | (iv)       | (i)        | (ii)       |
| (4) | (ii)       | (iii)      | (iv)       | (i)        |
23. Identify the TRUE statement on Thomas More's *Utopia*.
- (1) *Utopia* is divided into four parts, each dealing with Raphael Hythloday's adventures in the four suburbs of Antwerp.  
 (2) *Utopia* is divided into two parts; the first records a conversation between Thomas More and Raphael Hythloday, and the second is Hythloday's discourse on the institutions and practices of Utopia.  
 (3) *Utopia* is divided into two parts; the first is Thomas More's discourse on the institutions and practices of Utopia, and the second a conversation between More and Hythloday.  
 (4) *Utopia* is divided into four parts, each dealing with the ordered patterns of towns and cities in Antwerp.
24. In "The Rime of the Ancient Mariner" what disaster befalls the ship and the crew ?
- (1) The ship is caught in ice and breaks into pieces.      (2) A fierce storm batters the ship and drowns the crew.  
 (3) "Slimy things with legs" attack the ship and kill many of the crew.  
 (4) The ship is becalmed and the crew dies of thirst.
25. Falstaff is a character in\_\_\_\_\_.
- (a) *Henry IV Part I*  
 (b) *The Merry Wives of Windsor*  
 (c) *The Comedy of Errors*  
 (d) *Titus Andronicus*
- The right combination according to the code is
- (1) (a) and (b)      (2) (a) and (c)  
 (3) (c) and (d)      (4) (a) and (d)
26. In her essay "Professions for Women" Virginia Woolf finds an analogy between the act of writing and\_\_\_\_\_.
- (1) driving a motor car  
 (2) riding a horse  
 (3) fishing  
 (4) gardening
27. The ascension of King James I in \_\_\_\_\_inaugurated the Jacobean age.
- (1) 1600      (2) 1601  
 (3) 1603      (4) 1609
28. Which of the following is NOT true of the Byronic hero ?
- (1) moody      (2) passionate  
 (3) repentant      (4) remorse-torn
29. Like many other novelists, Hardy employed language variation (dialect and standard) with a purpose. In this respect which of the following statements is correct ?
- (1) His major characters such as Tess and Jude always speak in local dialects, as per their social positions.  
 (2) His major characters such as Tess and Jude rarely speak in local dialects, in spite of their social positions.  
 (3) His major characters such as Tess and Jude rarely speak in standard language in spite of their social positions.

- (4) His major characters such as Tess and Jude rarely speak in a mixture of a dialect and standard.
30. "It used to be said," began a famous English writer, "everyone had a novel in them ... Just now, though, in 1999, you would probably be obliged to doubt the basic proposition: What everyone has in them, these days, is not a novel but a memoir". Identify the source
- (1) Martins Amis, *Experience*
  - (2) Michel Butor, *Passing Time*
  - (3) John Fowles, *The French Lieutenant's Woman*
  - (4) Julian Barnes, *Flaubert's Parrot*
31. The opening sixteen lines of *Paradise Lost* comprise
- (1) One sentence (2) Two sentences
  - (3) Three sentences (4) Four sentences
32. Who among the following poets compared human tears to "love's wine" ?
- (1) Ben Jonson
  - (2) John Donne
  - (3) Andrew Marvell
  - (4) John Suckling
33. Ernest Pontifex is a character in
- (1) *Tono Bungay*
  - (2) *The Man of Property*
  - (3) *The Way of All Flesh*
  - (4) *Nostramo*
34. In which of the following stories does Rudyard Kipling present a newspaper editor who recounts his dealings with a couple of "loafers" ?
- (1) "His Chance in Life"
  - (2) "Thrown Away"
  - (3) "Lispeth"
  - (4) "The Man Who Would Be King"
35. Trying to capture the upbeat mood of 1964-65, the poet Thorn Gunn said: "They stood for a great optimism, barriers seemed to be coming down all over, it was as if World War II had finally drawn to close, there was an openness and high-spiritedness and relaxation of mood". Who were "they" ?
- (1) The Beatles
  - (3) The New Left
  - (2) The Rolling Stones
  - (4) The Arts Council folks
36. In *Paradise Lost* Milton presents the action of the fall of man in two stages in Books
- (1) IV and IX (2) IV and VIII
  - (3) III and IX (4) V and X
37. In *Gulliver's Travels* Struldbruggs are
- (1) people replete with abstract learning.
  - (2) people exempt from natural death.
  - (3) people persecuted by pets and servants.
  - (4) people lured by a new ideal.
38. Margaret Atwood has tried a revisionist writing of a crucial scene in Hamlet called 'Gertrude Talks Back'. The scene in Atwood opens with a reference to the name of an implied listener. Who is this implied listener ?
- (1) Hamlet (2) Ophelia
  - (3) Polonius (4) Claudius
39. Samuel Johnson wrote *London* in imitation of \_\_\_\_\_.
- (1) Horace (2) Ovid
  - (3) Juvenal (4) Moschus
40. Which of the following is NOT written by Buchi Emecheta ?
- (1) *The Joys of Motherhood*
  - (2) *Second-Class citizen*
  - (3) *A Question of Power*
  - (4) *Kehinde*
41. Samuel Johnson's use of the term "metaphysical" in a piece of criticism was
- (1) approving (2) disapproving
  - (3) positive (4) accidental
42. "I am not an angel and I will not be one till I die: I will be myself." This is
- (1) Maggie Tulliver in *Mill on the Floss*
  - (2) Aurora Leigh in the eponymous poem
  - (3) Jane Eyre in the eponymous novel
  - (4) Betty Higdon in *Our Mutual Friend*

43. Who among the following playwrights was the son of a gardener ?  
 (1) Harold Pinter (2) Joe Orton  
 (3) Tom Stoppard (4) Edward Bond
44. "He is the very pineapple of politeness!" This sentence is an example of  
 (1) paronomasia (2) spoonerism  
 (3) malapropism (4) anaphora
45. Ferdinand de Saussure argued that meaning is generated through  
 (1) a system of structured differences in language  
 (2) a system of random differences in language  
 (3) a system of structured references in language  
 (4) a system of random references in language
46. Identify the group known as "The Wesker Trilogy" ?  
 (1) *The Growth of the Soil, Game of Life, In the Grip of Life*  
 (2) *Chicken Soup with Barley, Roots, I'm Talking about Jerusalem*  
 (3) *The Four Seasons, Chips with Everything, Golden City*  
 (4) *Lunatics and Lovers, The Patriots, Dead End*
47. Who is the central character of Derek Walcott's *Dream on the Monkey Mountain* ?  
 (1) Diana Guinness, one of the Mitford Sisters  
 (2) Jordan, a fantasist  
 (3) Makak, a charcoal burner  
 (4) Eva Smith, a seamstress
48. The phrase "darkness visible" (*Paradise Lost*, 1.63) is an example of \_\_\_\_\_.  
 (1) periphrasis (2) pun  
 (3) oxymoron (4) transposition
49. What is common to writers such as Sam Selvon (*The Lonely Londoners*), Timothy Mo (*Sour Sweet*), and Hanif Kureishi (*The Black Album*) ?  
 (1) All of them are brilliant writers of autobiographies who tell stories and write poetry.  
 (2) They use Standard English with some Creole inflections peculiar to the Caribbean.  
 (3) They are diasporic writers who depict postcolonial London very different from its colonial representations.  
 (4) They contrast the 'First Nations' with local populations of their respective countries.
50. F. R. Leavis and Q. D. Leavis launched a critical journal devoted to the moral centrality of English Studies. Name the Journal.  
 (1) *The English Historical Review*  
 (2) *The Criterion*  
 (3) *Scrutiny*  
 (4) *The Edinburgh Review*

 ANSWERS

1. (1)	2. (1)	3. (4)	4. (1)	5. (3)	6. (4)	7. (3)	8. (2)	9. (4)	10. (4)
11. (2)	12. (1)	13. (3)	14. (4)	15. (1)	16. (3)	17. (3)	18. (3)	19. (3)	20. (4)
21. (2)	22. (1)	23. (2)	24. (4)	25. (1)	26. (3)	27. (3)	28. (3)	29. (2)	30. (1)
31. (1)	32. (2)	33. (3)	34. (4)	35. (1)	36. (1)	37. (2)	38. (1)	39. (3)	40. (3)
41. (2)	42. (3)	43. (2)	44. (3)	45. (1)	46. (2)	47. (3)	48. (3)	49. (3)	50. (3)

June, 2015

ENGLISH LITERATURE

PAPER-III

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. When Luigi Pirandello's *Six Characters in Search of an Author* opens the audience find the producer attempting to stage a play. What is the title of this play?
  - (1) "Rites of Performance"
  - (2) "Rules of the Game"
  - (3) "Tonight We Stage a Play"
  - (4) "Modes of Acting"
2. Which Canterbury pilgrim carries a brooch inscribed with the Latin words meaning "Love Conquers All" ?
  - (1) The Prioress
  - (2) The Monk
  - (3) The Wife of Bath
  - (4) The Squire
3. In his Introduction to *The Oxford Book of Twentieth-Century English Verse* (1973), Philip Larkin underlines the importance of a native tradition with \_\_\_\_\_ seen as the major poet of the Modern Period.
  - (1) William Butler Yeats
  - (2) T.S. Eliot
  - (3) Thomas Hardy
  - (4) D.H. Lawrence
4. Philip Sidney defended poetry against such descriptions of it as "the mother of lies" and "the nurse of abuse." His main argument here is
  - (1) The poet is no conjuror or illusionist and represents a world.
  - (2) The poet cannot lie because he is not claiming to tell us the truth.
  - (3) The poet cannot speak the truth because he is not representing the real world.
  - (4) The poet is a philosopher for whom truth is a lie, and lie truth, in an imaginary world.
5. Chapter III of *Oliver Twist* opens with a narratorial remark about Oliver being punished for "the commission of the impious and profane offence of asking for more." What did Oliver ask for more ?
  - (1) More time to play
  - (2) More food to eat
  - (3) More books to read
  - (4) More money to spend
6. Edmund Spenser's *Epithalamion* is a carefully structured poem carrying corresponding to the \_\_\_\_\_.
  - (1) twelve stanzas; months of the year
  - (2) three hundred and sixty five lines; days of the year
  - (3) fourteen stanzas; two week-long bridal ceremonies
  - (4) eleven stanzas; eleventh month, November
7. Choose the right chronological sequence below
  - (1) Victorian Period - Jacobean Period - Tudor Period - Restoration Period
  - (2) Edwardian Period - Tudor Period - Jacobean Period - Victorian Period
  - (3) Tudor Period - Jacobean Period - Restoration Period - Edwardian Period

- (4) Jacobean Period - Tudor Period - Restoration Period - Edwardian Period
8. "That woman's days were spent  
In ignorant good - will,  
Her nights in argument  
Until her voice grew shrill" (W. B. Yeats : "Easter 1916") Who is the poet referring to ?
- (1) Maud Gonne  
(2) Lady Augusta Gregory  
(3) Kathleen Pilcher  
(4) Constance Gore - Booth Markievicz
9. Which of the following was replaced by Communicative Language Teaching ?
- (1) Motivational Approach  
(2) Situational Language Teaching  
(3) Natural Language Processing  
(4) Structural Approach
10. To whom does Francis Bacon offer the following piece of advice ?  
"Let him sequester himself from the Company of his Countrymen, and diet in such Places, where there is good company of the Nation... Let him upon his Removes, ... procure. Recommendation, to some person of Quality, residing in the Place, whither he removeth..."
- (1) The Beaux (2) The Peddler  
(3) The Traveller (4) The Stationer
11. In his masterpiece, *Of the Lawes of Ecclesiasticall Politie*, Richard Hooker affirmed the Anglican tradition as that of a "threefold cord not quickly broken." He specifically referred to the following EXCEPT\_\_\_\_\_.
- (1) tradition (2) scripture  
(3) community (4) reason
12. Match the following :
- |  |   |
|--|---|
| <b>List - I</b>                              | <b>List-II</b>  |
| (a) Christina Rossetti: <i>Goblin Market</i> | (i) The tale of a father who inadvertently destroys his son |
- (b) Matthew Arnold : *Sohrab and Rustom*
- (c) Robert Browning : *The Ring and the Book*
- (d) Arthur Hugh Clough : *The Bothie of Tober-na-Vuolich*
- (ii) Gently satiric account of an Oxford student on vacation
- (iii) Story of pleasure-seeking Laura and the conventionally moral Lizzie who resists temptations
- (iv) A sensational 17\* century murder presented through multiple dramatic monologues
- The right matching according to the code is:
- Codes :**
- |     |       |      |       |      |
|-----|-------|------|-------|------|
|     | (a)   | (b)  | (c)   | (d)  |
| (1) | (iii) | (iv) | (i)   | (ii) |
| (2) | (ii)  | (iv) | (iii) | (i)  |
| (3) | (iii) | (i)  | (iv)  | (ii) |
| (4) | (iv)  | (ii) | (iii) | (i)  |
13. "Beneath them sit the aged men, wise guardians of the poor;  
Then cherish pity, lest you drive an angel from your door."  
These concluding lines of William Blake's *Innocence* poem called "Holy Thursday" allude to a Biblical passage. Identify the passage.
- (1) The angel of the Lord encampeth round about those who fear Him and delivereth them. Psalms 34.7
- (2) Suffer not thy mouth to cause thy flesh to sin; neither say thou before the angel, that it was an error. Ecclesiastes 5.6
- (3) And they said unto her, Thou art mad. But she constantly affirmed that it was even so. Then said they, It is his angel. The Acts 12.15
- (4) Be not forgetful to entertain strangers for thereby some have entertained angels unawares. Hebrews 13.2

14. Direct Method of Language Teaching involves
- the use of Target Language only
  - repetition of exercises
  - linguistic correctness
  - problem solving exercises
- In relation to the above which of the following is correct ?
- (c) and (d) only
  - (a), (b) and (d)
  - (a), (b) and (c)
  - (a), (b), (c) and (d)
15. In which of the following works does the narrator proclaim, "either I'm nobody, or I'm the nation" ?
- George Lamming's *In the Castle of My Skin*
  - Derek Walcott's "The Schooner Flight"
  - Jamaica Kincaid's "Girl"
  - Kamau Braithwaite's "Nation Language"
16. Like Cordelia, the Fool in *King Lear* is\_\_\_\_\_.
- killed by Goneril's troops.
  - referred to by Lear as his child.
  - disliked by Regan and Cornwall.
  - punished for not telling the truth.
17. Sindi Oberoi, the narrator hero in Arun Joshi's *The Foreigner* says : "My foreignness lay within me and I couldn't leave myself behind wherever I went." Identify the countries which Sindi Oberoi went to.
- Kenya, Uganda, England, America, India
  - Kenya, Uganda, New Zealand, England, India
  - Kenya, England, Canada, India
  - Kenya, America, England, Australia, India
18. **Assertion (A)** : The world does not become raceless or will not become unracialized by assertion. The act of enforcing racelessness in literary discourse is itself a racial act.
- Reason (R)** : Pouring rhetorical acid on the fingers of a black hand may indeed destroy the prints, but not the hand. Besides, what happens, in that violent, self-serving act of erasure, to the hands, the fingers, the fingerprints of the one who does the pouring ? Do they remain acid-free ? The literature itself suggests otherwise.
- In the context of the statements above,
- (A) makes complete sense in the light of (R).
  - (A) makes complete sense regardless of (R).
  - Neither (A) nor (R) makes complete sense.
  - (R) challenges the view advanced in (A).
19. A poet laureate said "I do not think that since Shakespeare there has been such a master of the English language as I." Who is the poet ?
- Stephen Spender
  - John Dryden
  - Alfred Lord Tennyson
  - Ted Hughes
20. Who among the following was a contemporary of John Milton and wrote *The Worthy Communicant* ? It is said that his prose "can be read easily, when Milton's must be studied."
- Jeremy Taylor
  - John Bunyan
  - Andrew Marvell
  - George Herbert
21. In 1668, Dryden wrote *Of Dramatic Poesie* : An Essay which uses\_\_\_\_\_separate characters to dramatise the conflicting viewpoints which new theatrical activity had produced.
- three
  - two
  - four
  - six



22. Writing his most influential play, August Strindberg called it "My most beloved drama, the child of my greatest suffering." The play is
- (1) *A Dream Play*
  - (2) *Miss Julie*
  - (3) *The Bridal Crown*
  - (4) *The Dance of Death*
23. In which essay does Virginia Woolf observe that "if a writer were a free man [sic] and not a slave" to the conventions of the literary market-place, there would be "no plot, no comedy, no tragedy, no love interest, or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it" ?
- (1) "How it Strikes a Contemporary"
  - (2) "Modern Fiction"
  - (3) "The Russian Point of View"
  - (4) "Mr. Bennett and Mr. Brown"
24. In his famous letter to Benjamin Bailey (November 22, 1817) John Keats wrote : "I am certain of nothing but the holiness of the Heart's affections and the truth of Imagination - What the imagination seizes as Beauty must be truth." Which of the following sentences follows this passage ?
- (1) Now I am sensible all this is a mere sophistication, however it may neighbour to any truths, to excuse my own indolence...
  - (2) The Imagination may be compared to Adam's dream - he woke and found it true.
  - (3) This however I am persuaded of, that nothing beside Imagination can give us sweet sensations and pleasurable thoughts.
  - (4) My pains at last some respite shall afford, while I behold the battles Imagination maintains.
25. Which of the following pair best describes the characteristic features of Marlowe's portrait of Tamburlaine ?
- (a) ambition
  - (b) apathy
  - (c) cruelty
  - (d) sympathy
- The right combination according to the code is\_\_\_\_\_.
- (1) (a) and (b)
  - (2) (a) and (d)
  - (3) (a) and (c)
  - (4) (b) and (c)
26. Who is the author of the statement: "The nineteenth century dislike of Realism is the rage of Caliban seeing his own face in the glass" ?
- (1) Arthur Symons
  - (2) Benjamin Disraeli
  - (3) W. B. Yeats
  - (4) Oscar Wilde
27. Which of the following statements about Thomas Mann's novels is true ?
- (a) *Buddenbrooks* is a family saga set in the early decades of the twentieth century.
  - (b) Aschenbach, the writer protagonist in *Death in Venice*, is preoccupied with classicism, especially with classical ideals of male beauty.
  - (c) In his second winter at the sanatorium, Hans Castorp, protagonist of *The Magic Mountain* gets lost in a blizzard during a solitary skiing expedition.
  - (d) Adrian Leverkühn, the modern day Faustus in Mann's *Doctor Faustus* is a musician.
- The right combination according to the code is :
- (1) Only (a) and (c) are correct
  - (2) Only (b) and (d) are correct
  - (3) (b), (c) and (d) are correct
  - (4) (a), (b) and (d) are correct
28. To whom did Raja Ram Mohan Roy write in 1823 his letter seeking the introduction of English education in India ?

- (1) Lord Amherst  
 (2) Lord Bentinck  
 (3) Lord Cunningham  
 (4) Lord Hastings
29. Listed below are the seemingly friendly characters in *The Pilgrim's Progress* who give Christian dangerous advice. Among them is one who does not belong to this group. Identify this odd character.
- (1) Mr. Worldly Wiseman  
 (2) Evangelist  
 (3) Ignorance  
 (4) Talkative
30. Aristotle argued that poetry provides a/an \_\_\_\_\_ outlet for the release of intense emotions.
- (1) safe  
 (2) dangerous  
 (3) uncertain  
 (4) unreliable
31. The direct French influence on the English language during the Middle English period was in the form of \_\_\_\_\_.
- (1) loss of inflections.  
 (2) intake of French words into English.  
 (3) both the loss of inflections and intake of French words into English.  
 (4) addition of inflections.
32. A significant development in 1662 was the establishment of The Royal Society in England. The main purpose of the society was \_\_\_\_\_.
- (1) to set the rules for the royal court and governance  
 (2) to guide and promote the development of science and scientific exploration  
 (3) to set norms for civil society  
 (4) to promote theatre
33. William Cowper wrote in *The Task* (IV. 681-82) about those who "Build factories with blood, conducting trade/At the sword's point ..." These lines allude to :
- (1) Turkish militant traders across Europe  
 (2) Nordic conquerors across East Asia  
 (3) West Indian slave-plantation owners and the East India Company 'nabobs'  
 (4) Exploiters of child labour in the London suburbs
34. The *commedia dell'arte* originated in Italy in the sixteenth century. Which of the following descriptions are the most appropriate?
- (a) Tears alternating with crude laughter  
 (b) Comedy of the guild or by the professionals in the "art"  
 (c) Plautine comedy alternating with ritualistic manoeuvres  
 (d) Improvised comedy that follows a scenario rather than written dialogue
- The right combination according to the code is
- (1) (a) and (b)  
 (2) (b) and (d)  
 (3) (a) and (c)  
 (4) (b) and (c)
35. "Nature and Nature's Laws lay hid in Night,  
 God said Let Newton be! And all was Light."  
 Alexander Pope's famous couplet impressively captures \_\_\_\_\_.
- (1) Newton's confirmation of the Genesis passage where God ordains Light  
 (2) Newton's empirical observations of *Philosophiae Naturalis Principia Mathematica*  
 (3) Newton's application of principles of motion to account for many natural phenomena  
 (4) Newton's discovery that all colours are contained in white light
36. What was the name of the experimental theatre group founded in 1915 by Susan Glaspell, Eugene O'Neill and other dramatists in order to challenge Broadway's control over American drama?

- (1) The Wall Street Theatre Group  
 (2) The Washington Square Players  
 (3) The Actor's Studio  
 (4) The Provincetown Players
37. After his return from the land of Houyhnhnms, Gulliver refused to let his wife and children
- (1) show disrespect to English horses.  
 (2) ride horse-drawn carriages.  
 (3) touch his bread, or drink out of his cup.  
 (4) communicate with him in English tongue.
38. In which of the following volumes do you find a charming appreciation of the Wordsworth household by Thomas de Quincey?
- (1) *The Confessions of an English Opium-Eater*  
 (2) *Lives and Letters, Far Away and Long Ago*  
 (3) *Notes on My Lake Country Evenings*  
 (4) *Reminiscences of the English Lake Poets*
39. One of the most highly revered, scholarly, and passionate interpreters of English and world literatures, he was appointed the Lord Northcliffe Professor of Modern English Literature at University College, London in 1967, and later as King Edward VII Professor of English Literature at Cambridge in 1974, an appointment made by the Crown at the suggestion of the Prime Minister of the United Kingdom. He was knighted by Queen Elizabeth in 1991. Entitled to designate himself as "Sir," he never did, but wrote an autobiography entitled *Not Entitled* in 1995. The epigraph to this book came from *Coriolanus*: "He was a kind of nothing, titleless."
- Who among the following is this writer/critic?
- (1) F. R. Leavis  
 (2) I. A. Richards  
 (3) Frank Kermode  
 (4) David Lodge
40. Which of the following provided theoretical basis for Audio-Lingual Method of Language Teaching?
- (1) Transformational Generative Linguistics  
 (2) Cognitive Psychology and Structural Linguistics  
 (3) Behaviourist Psychology and Bloomfieldian Structural Linguistics  
 (4) Systemic Functional Linguistics
41. Who among the following characters of *The Cherry Orchard* by Anton Chekhov dies in the final scene?
- (1) Anya  
 (2) Firs  
 (3) Varya  
 (4) Lopakhin
42. In tracing the history of English poetry, Thomas Gray's "Progress of Poesy" invokes a major poet as follows:
- "Nor second He, that rode sublime  
 Upon the seraph-wings of Extasy,  
 The secrets of th' Abyss to spy."  
 Who is "He"?
- (1) William Shakespeare  
 (2) Edmund Spenser  
 (3) John Milton  
 (4) John Dryden
43. "I suffered from impaired eye-sight, depression and poverty and left Oxford without a degree.  
 After a period as a teacher and my marriage to a widow twice my age, I left for London, to begin writing for a magazine, I produced my own journal." Choose the correct answer, identifying the writer, the magazine and the journal.
- (1) John Milton, *The Examiner's Magazine*, *London Magazine*  
 (2) Joseph Addison, *The Freeholder*, *The Tatler*  
 (3) Richard Steele, *The Guardian*, *The Spectator*

- (4) Samuel Johnson, *The Gentlemen's Magazine*, *The Rambler*
44. Which of the American novelists is associated with the series of five books about Natty Bumppo, an old hunter, also called Leatherstocking?
- (1) Stephen Crane
  - (2) James Fenimore Cooper
  - (3) Herman Melville
  - (4) Jack London
45. In John Dryden's *Essay on Dramatic Poesy* Neander defends the English invention of
- (1) romantic comedy
  - (2) action tragedy
  - (3) tragi-comedy
  - (4) morality plays
46. Who wrote *The History of Australian Literature* in 1961?
- (1) Randolph Stow
  - (2) H. M. Green
  - (3) Handel Richardson
  - (4) Francis Adam
47. Match the following :
- | Theorist           | Theories     |
|--------------------|--------------|
| (a) Bharata        | (i) Vakrokti |
| (b) Kuntaka        | (ii) Riti    |
| (c) Bhamaha        | (iii) Dhvani |
| (d) Anandavardhana | (iv) Rasa    |
- The right matching according to the code is:
- Codes :
- |     | (a)   | (b)   | (c)  | (d)   |
|-----|-------|-------|------|-------|
| (1) | (i)   | (iv)  | (ii) | (iii) |
| (2) | (ii)  | (iii) | (i)  | (iv)  |
| (3) | (iv)  | (i)   | (ii) | (iii) |
| (4) | (iii) | (ii)  | (iv) | (i)   |
48. What is "Forster Collection" ?
- (1) Memorabilia and documents related to the Scottish War of Independence (1296-1328) housed in Glasgow Museum
  - (2) The special collection of E. M. Forster effects housed in King's College, Cambridge
  - (3) The largest collection of Charles Dickens manuscripts and proofs curated by John Forster
  - (4) The collection of political and military documents named after the liberal M. P., W. E. Forster reputed for the Forster Education Act
49. What was remarkable about the poet F. T. Marinetti's first Futurist Manifesto in *Le Figaro*?
- (1) It resounded like the monotonous beating of a big drum that filled the air with muffled shocks and lingering vibration.
  - (2) It proclaimed that someone must go on writing for those who were still convinced of the future for which they had taken up arms.
  - (3) It blasted the dead weight of "museums, libraries, and academics," glorifying "the beauty of speed."
  - (4) It declared that man, the individual, is an infinite reservoir of possibilities; and if man can so rearrange society by the destruction of oppressive disorder, then the possibilities have a future.
50. How would one best describe Thomas Carlyle's *Sartor Resartus* (1833) ?
- (1) A combination of journal, fashion-book, and tips for advertisers
  - (2) A lyrical novel *a la* Marcel Proust
  - (3) A combination of novel, autobiography, and essay
  - (4) A satire on sartorial fashions and feibles of medieval Europe
51. An Indian English poet once remarked that his discipline and education gave him his "outer" whereas his Indian origin gave him "inner" form. Reflecting a part of this claim is a famous essay he called .
- (1) "Is There a Native Way of Thinking?"

- (2) "Can the Subaltern Speak?"
- (3) "Where Do We Go from Here : Some Speculations"
- (4) "Is There an Indian Way of Thinking?"
52. In the remarkably crucial courtroom scene of *Their Eyes Were Watching God*, Janie is called upon to speak. Whose voice do we hear in the narrative?
- (1) Tea Cake's voice
- (2) Janie's first-person voice
- (3) Pheoby's voice
- (4) The omniscient third-person voice
53. Who is the author of the statement "A prophet is a Seer, not an Arbitrary Dictator"?
- (1) Salman Rushdie
- (2) Kahlil Gibran
- (3) William Blake
- (4) Oscar Wilde
54. The word order in Modern English became relatively fixed because
- (1) it developed its inflectional system.
- (2) it lost its highly developed inflectional system.
- (3) it lost its derivational system of word formation.
- (4) it developed its derivational system of word formation
55. Julia Kristeva's 'intertextuality' derives from\_\_\_\_\_
- (a) Noam Chomsky's deep structure
- (b) Mikhail Bakhtin's dialogism
- (c) Jacques Derrida's difference
- (d) Ferdinand de Saussure's sign
- The right combination according to the code is
- (1) (a) and (b)
- (2) (b) and (c)
- (3) (c) and (d)
- (4) (a) and (d)
56. Dylan Thomas's famous poem "Fern Hill," is named after
- (1) a countryside in Austria to which he paid occasional visits.
- (2) a childhood haunt of the poet's family in Devonshire.
- (3) the Welsh farmhouse where the poet spent summer holidays as a boy
- (4) The Welsh Anglican church to which the young poet used to be taken by his mother.
57. "In the seventeenth century," writes T. S. Eliot in "The Metaphysical Poets," "a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century,\_\_\_\_\_and\_\_\_\_\_.
- (1) Ben Jonson and Abraham Cowley
- (2) George Herbert and Henry Vaughan
- (3) John Donne and Andrew Marvell
- (4) John Milton and John Dryden
58. The label 'material feminism' refers to the work of those thinkers who study inequality in terms of\_\_\_\_\_.
- (1) gender differences.
- (2) class differences.
- (3) both gender and class differences.
- (4) female consumerism.
59. Who among the following displays in her best work the dual influence of feminism and magic realism?
- (1) Pat Barker
- (2) Muriel Spark
- (3) Angela Carter
- (4) J. K. Rowling
60. Identify the group of British poets who evidently draw upon new trends in literary theory (such as poststructuralism) and wrote poems that reflect on themselves and the language used in/by them.
- (1) Seamus Heaney, Michael Longley, Derek Mahon
- (2) Medbh McGuckian, Denise Riley, Wendy Cope

- (3) Christopher Middleton, Roy Fisher, J. H. Prynne
- (4) Donald Davie, Charles Tomlinson, Thorn Gunn
61. In Old English other grammatical classes also had the four cases that nouns had. Which were these grammatical classes?
- (1) Pronouns and verbs only  
 (2) Pronouns and adjectives only  
 (3) Definite article and verbs only  
 (4) Pronouns, adjectives and definite article
62. Which of the following novels opens with the description of an accident to a hot-air balloon?
- (1) John Fowles's *The Magus*  
 (2) Ian McEwan's *Enduring Love*  
 (3) James Kelman's *How Late It Was, How Late*  
 (4) Irvine Welsh's *Trainspotting*
63. Azizun, a courtesan from Kanpur in *A Tale from the Year 1857: Azizun Nisa* by Tripurari Sharma undergoing self-actualisation says: "Yes, I must complete what I've set out to do. I'm not a mere woman." In order to make her impact by her attitudinal shift, she\_\_\_\_.
- (1) challenges the codifiers of the Shariat.  
 (2) forsakes her profession to become a soldier.  
 (3) becomes a political leader.  
 (4) becomes a successful dancer.
64. The *hermeneutics of suspicion* is a term coined by Paul Ricoeur\_\_\_\_\_.
- (a) to designate the postcolonial tendency to see theory and related reading manoeuvres as a global conspiracy.  
 (b) to describe interpretive bids that challenge and seek to overcome compartmentalized cultural experiences.  
 (c) who, following Marx, Nietzsche, and Freud, held that textual appearances are deceptive and texts do not gracefully relinquish their meanings.  
 (d) to describe a mode of interpretation that adopts a distrustful attitude towards texts in order to elicit otherwise inaccessible meanings or implications.
- The right combination according to the code is:
- (1) (a) and (b)  
 (2) (a) and (d)  
 (3) (c) and (d)  
 (4) (b) and (c)
65. Which of the following is not a feminist novel?
- (1) Ashapura Debi's *Subarnalata*  
 (2) Rajam Krishnan's *Lamp in the Whirlpool*  
 (3) Chudamani Raghavan's *Yamini*  
 (4) Bani Basu's *The Enemy Within*
66. The term 'poetic justice' was coined by\_\_\_\_
- (1) Samuel Taylor Coleridge  
 (2) Thomas Rymer  
 (3) Samuel Johnson  
 (4) William Wordsworth
67. Which of the following novels deals with the Biafran War?
- (1) *July's People*  
 (2) *Waiting for the Barbarians*  
 (3) *Half of a Yellow Sun*  
 (4) *Arrow of God*
68. Which of the following is not true in Dalit aesthetics as given by Sharan Kumar Limbale?
- (1) The agony, assertion, resistance, anger and protest of the dalits should be expressed.  
 (2) Dalit *anubhava* (experience) should take precedence over *anuman* (speculation).  
 (3) Sympathy for the dalits should be generated.  
 (4) Ungrammatical language, different from the standard norms of expression, should be used.
69. Which of the following is not a critical study by William Empson?

- (1) *Seven Types of Ambiguity*
- (2) *The Dyer's Hand*
- (3) *Milton's God*
- (4) *Some Versions of the Pastoral*

70. This was a path-breaking feminist essay written in the 1970s which used hybrid terms like "sext" and "chaosmos." Identify the author.

- (1) Luce Irigaray
- (2) Helene Cixous
- (3) Julia Kristeva
- (4) Simon de Beauvoir

Read the poem and answer the questions that follow (71 - 75) :

#### The Voice

Woman much missed, how you call to me, call to me,

Saying that now you are not as what you were  
When you had changed from the one who was  
all to me

But as first, when our day was fair

Can it be you that I hear ? Let me view you, then  
Standing as when I drew near to the town Where  
you would wait for me : yes, as I knew you then,  
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness  
Travelling across the wet mead to me here,  
You being ever dissolved to wan wistlessness  
Heard no more again far or near ?

Thus I; faltering forward,

Leaves around me falling,

Wind oozing thin through the thorn from  
norward

And the woman calling.

71. What suggestion does the opening stanza give of a woman won or a woman lost ?

- (1) The contrast between 'now' and 'then'
- (2) The continuity between 'now' and 'then'
- (3) The phrase "had changed"
- (4) The phrase "our day was fair"

72. What is tantalizing about the speaker's experience in stanza 2 ?

- (1) the disappearance of the lady and the echo of the voice
- (2) the indistinct voice heard by the speaker and the absence of woman
- (3) The uncertainty of the voice and the speaker's inability to see the woman
- (4) the woman disappearing before her voice is fully heard

73. What phrase in the poem suggests the possibility of the woman as "dead" ?

- (1) "You had changed .... to me"
- (2) "I knew you then"
- (3) "You being ever dissolved"
- (4) "Woman much missed"

74. Identify the special sound effect in the line given : Wind oozing thin through the thorn from norward...

- (1) Alliteration
- (2) Onomatopoeia
- (3) Assonance
- (4) The use of sibilants

75. What longing does the speaker voice ?

- (1) longing for reunion in the other world
- (2) longing for physical union in the present
- (3) longing for physical union in the town where they used to meet
- (4) longing for a return to the town where they used to meet

 ANSWERS

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1. (2)	2. (1)	3. (3)	4. (2)	5. (2)	6. (2)	7. (3)	8. (4)	9. (2,4)	10. (3)
11. (3)	12. (3)	13. (4)	14. (*)	15. (2)	16. (2)	17. (1)	18. (1)	19. (3)	20. (1)
21. (3)	22. (1)	23. (2)	24. (2)	25. (3)	26. (4)	27. (3)	28. (1)	29. (2)	30. (1)
31. (2)	32. (2)	33. (3)	34. (2)	35. (4)	36. (4)	37. (3)	38. (4)	39. (3)	40. (3)
41. (2)	42. (3)	43. (4)	44. (2)	45. (3)	46. (2)	47. (3)	48. (3)	49. (3)	50. (3)
51. (4)	52. (4)	53. (3)	54. (2)	55. (*)	56. (3)	57. (4)	58. (3)	59. (3)	60. (3)
61. (4)	62. (2)	63. (2)	64. (3)	65. (4)	66. (2)	67. (3)	68. (3)	69. (2)	70. (2)
71. (1,3)	72. (3)	73. (3)	74. (1)	75. (3)					

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\* No option is correct.



**December, 2015**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. Who, among the following, advanced the theory that the mind is a *tabula rasa* at birth, and acquires all ideas by experience ?  
 (1) John Locke      (2) John Wesley  
 (3) Isaac Watts    (4) Denis Diderot
2. Which of the following authors wrote *Studies in the History of the Renaissance* ?  
 (1) Walter Pater    (2) Oscar Wilde  
 (3) Thomas Carlyle (4) John Ruskin
3. Whom does Harriet Smith finally marry in one of Jane Austen's novels ?  
 (1) Knightley      (2) Darcy  
 (3) Collins          (4) Mr. Martin
4. A poet once referred to an old man as "A tattered coat upon a stick". That is an example of  
 (1) Metonymy      (2) Sarcasm  
 (3) Simile          (4) Metaphor
5. Which of these is **NOT** a pastoral elegy ?  
 (1) *Lycidas*          (2) *In Memoriam*  
 (3) *Thyrsis*          (4) *Adonais*
6. In Beckett's *Waiting for Godot* the characters often use dislocated, repetitious and cliched speech primarily to :  
 (1) illustrate the essentially illogical, purposeless nature of the human condition  
 (2) re-create the workings of the subconscious  
 (3) mock the exaggerated dignity and wisdom of modern, self-professed intellectuals  
 (4) reinforce the comic action of farcical plots
7. Which of the following sixteenth-century poets was **NOT** a courtier ?  
 (1) George Puttenham  
 (2) Philip Sidney  
 (3) Walter Raleigh  
 (4) Thomas Wyatt
8. Patrick White published two novels in the 1950s giving the eras of pioneering and exploration in Australian history an epic, ironic and psychological dimension. The novels are :  
 (a) *A Fringe of Leaves*  
 (b) *The Tree of Man*  
 (c) *Voss*  
 (d) *The Aunt's Story*  
 The right combination according to the code is :  
 (1) (a) and (b)      (2) (b) and (c)  
 (3) (c) and (a)      (4) (c) and (d)
9. In which of the following works did Bakhtin propose his widely cited concept of the 'Carnavalesque' ?  
 (1) "Discourse in the novel"  
 (2) *Dialogic Imagination*  
 (3) *Rabelais and his world*  
 (4) "Forms of Time and of the Chronotope in the Novel"
10. Match the columns :  

(Author)	(Text)
(a) Sebastian Faulks	(i) <i>Amsterdam</i>
(b) Peter Ackroyd	(ii) <i>Changing Places</i>
(c) Ian McEwan	(iii) <i>Hawksmoor</i>
(d) David Lodge	(iv) <i>Birdsong</i>

Codes :

	(a)	(b)	(c)	(d)
(1)	(i)	(ii)	(iii)	(iv)
(2)	(ii)	(iii)	(i)	(iv)
(3)	(iv)	(iii)	(i)	(ii)
(4)	(iii)	(iv)	(ii)	(i)

11. In New Criticism, the key term 'tension' is associated with :
- (1) Cleanth Brooks
  - (2) John Crow Ransom
  - (3) Austin Warren
  - (4) Allen Tate
12. While compiling what sort of book did Samuel Richardson conceive of the idea for his *Pamela or Virtue Rewarded*?
- (1) an account of the plague in London
  - (2) an instruction manual for manners
  - (3) a book of devotion
  - (4) a book of model letters
13. Who among the war Poets gained notoriety in 1917, when disenchanted with the way the war was being conducted he drafted his letter of "wilful defiance of the military authority" which captured attention in the House of Commons, and was forcibly admitted to the war hospital at Craiglockhart, primarily to avoid his being court-martialled?
- (1) Rupert Brooke
  - (2) Siegfried Sassoon
  - (3) Wilfred Owen
  - (4) Isaac Rosenberg
14. If you cannot understand an argument and remark, "It's Greek to me", you are quoting
- (1) John Milton
  - (2) Samuel Johnson
  - (3) William Shakespeare
  - (4) John Donne
15. Which of the following works did Walter Scott compile?
- (1) *The Lay of the Last Minstrel*
  - (2) *Marmion*
  - (3) *Ivanhoe*
  - (4) *The Minstrelsy of Scottish Border*
16. Which of the following is NOT written by Wole Soyinka?
- (1) *Home and Exile*
  - (2) *Kongi's Harvest*
  - (3) *The Interpreters*
  - (4) *The Swamp Dwellers*
17. In the *Defense of Poesy* Sidney says : " Now as in geometry the oblique must be known as well as right and in arithmetic, the odd as well as the even, so in the actions of our life who seeth not the filthiness of evil wanteth a great foil to perceive the beauty of virtue". Which of the following forms of poesy offers a foil that helps us perceive the beauty of virtue?
- (1) Pastorals
  - (2) Parody
  - (3) Comedy
  - (4) Tragedy
18. John Dryden described a major English poet as "a rough diamond, and must first be polished ere he shines" Identify him :
- (1) Geoffrey Chaucer
  - (2) John Gower
  - (3) George Herbert
  - (4) Robert Herrick
19. In a remarkably proleptic insight, a critic wrote the following, anticipating Benedict Anderson's definition of the nation as "an imagined political community" :
- "Most novels are in some sense knowable communities. It is part of a traditional method -an underlying stance and approach - that a novelist offers to show people and their relationships in essentially knowable and communicable ways". Name the critic and the reference :
- (1) Van Wyck Brooks, *The writer in America*
  - (2) Raymond Williams, *The country and the city*
  - (3) Joseph Wood Krutch, *The Modern Temper*
  - (4) T.S. Eliot, *Notes Towards a Definition of culture*
20. "Fair is my love, and cruel as she's fair; Her brow-shades frown, although her eyes are sunny". The above lines are characterized by :

- (1) circumlocution (2) antithesis  
(3) anticlimax (4) bathos
21. In his "Epistle to Dr. Arbuthnot" Pope tells us that as a poet he had benefited from "This saving counsel, 'keep your piece nine years'" - which enjoins on writer's patience and great care before they rush to print. Whose "counsel" is Pope referring to?
- (1) Longinus's in *On the Sublime*  
(2) Horace's in *Ars Poetica*  
(3) Quintilian's *Institutio Oratoria*  
(4) Aristotle's *Poetics*
22. An English architect and stage-designer - Beginning 1605, joined Jacobean court to design masques - contributed significantly to the spectacular theatre which succeeded the commonwealth after his death - the first designer to use revolving screens to indicate scene-changes on the English stage. Identify this artist/designer.
- (1) Henry Irving  
(2) Inigo Jones  
(3) Henry Arthur Jones  
(4) William Inge
23. \_\_\_\_\_ may be defined as any departure from the rules of pronunciation or diction, for the sake of rhyme or metre, or an unjustifiable departure from fact.
- (1) Poetic license (2) Poetic justice  
(3) Poetic deviance (4) Poetic diction
24. That Humanities and the sciences were in fact "two cultures" was suggested by
- (1) Aldous Huxley in his oxford lectures on poetry  
(2) W.H. Auden in his oxford lectures on poetry  
(3) F.R. Leavis in his book, *The Great Tradition*  
(4) C.P. Snow in his Rede lecture
25. Chaucer satirizes the Monk because the Monk:
- (1) is too concerned with courtesy and matters of etiquette  
(2) cheats the poor peasants by selling them false religious relics  
(3) courts favour of wealthy people but spends no time with poor people  
(4) spends too much time hunting and too little time on religious duty
26. Divided into three sections this groundbreaking work published in 1953 uses as the frame of the spiritual and moral awakening of a fourteen-year-old during a Saturday night service in a Harlem church. Identify the work.
- (1) Zora Neale Hurston's *Their Eyes Are Watching God*  
(2) James Baldwin's *Go Tell it on the Mountain*  
(3) Toni Morrison's *Song of Solomon*  
(4) Richard Wright's *Native Son*
27. Chartism, a political movement that took its name from the People's Charter had six points. Identify the one point on the following list that was **NOT** Chartist:
- (a) universal manhood suffrage  
(b) equal electoral districts  
(c) comprehensive insurance scheme for labour  
(d) vote by secret ballot  
(e) payment of MPs  
(f) no property qualifications for MPs  
(g) Annual parliaments
- Codes :**
- (1) (e) (2) (g)  
(3) (c) (4) (d)
28. These beautiful forms,  
Through a long absence, have been to me  
As is a landscape to a blind man's eye...  
(*"Tintern Abbey Lines"*)  
Which of the following rhetorical terms best suits these lines?
- (1) Apostrophe (2) Litotes  
(3) Hyperbole (4) Catachresis
29. The 'monster' in *Frankenstein* is **NOT** responsible for the death of:
- (1) Clerval (2) Justine  
(3) Elizabeth  
(4) Alphonse Frankenstein

30. Which of the following plays of William Shakespeare is **NOT** directly referred to in T.S. Eliot's *The Waste Land*?
- (1) *Hamlet* (2) *King Lear*  
 (3) *Coriolanus* (4) *The Tempest*
31. Identify the group below which is known as the "Sons of Ben".
- (1) Noel Coward, E.G. Craig, William Macready, Matheson, Lang  
 (2) John Dryden, the Earl of Rochester, Samuel Butler  
 (3) William Cartwright, Richard Corbett, Thomas Randolph  
 (4) William Holman Hunt, John E. Millais, D.G. Rossetti, William Morris
32. Christopher Marlowe was one of the first major writers to affirm what can be identified as a clearly homosexual sensibility. Which drama of his deals with it?
- (1) *Edward II*  
 (3) *Doctor Faustus*  
 (2) *The Jew of Malta*  
 (4) *Dido, Queen of Carthage*
33. "When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness". Identify the playwright who underlines the significance of silence thus.
- (1) Samuel Beckett  
 (2) Harold Pinter  
 (3) Luigi Pirandello  
 (4) Joe Orton
34. The determining feature of *syllabic verse* is neither \_\_\_\_\_ nor \_\_\_\_\_ but the number of syllables in a line.
- (1) number, numbers  
 (2) sounds, silences  
 (3) stress, quantity  
 (4) gists, piths
35. In Robert Browning's dramatic monologue, which painter does Andrea del Sarto compare himself to? What does he find lacking in his own work in comparison?
- (1) Fra Lippo Lippi - humour  
 (2) Raphael - Soul  
 (3) Leonardo da Vinci - Verisimilitude  
 (4) Botticelli - liveliness
36. In which of the following does Robert Southey detail the Indian superstitions as an idolatry to be suppressed by a civilizing protestant form of colonialism?
- (1) "Thalaba"  
 (2) *The Curse of Kehama*  
 (3) "Pitying the wolves"  
 (4) *Country Horrors!*
37. The following is the classic ending of a celebrated novella in English:
- "I kept on creeping just the same, but I looked at him over my shoulder. 'I've got out at last', said I, "in spite of you and Jane. And I've pulled off most of the papers, so you can't put me back!"
- Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!"
- (1) *Yellow Woman* (Leslie Mormon Silko)  
 (2) *The Yellow Wallpaper* (Charlotte P. Gilman)  
 (3) *Johnny Panic and the Bible of Dreams* (Sylvia Plath)  
 (4) *Where Are You Going, Where Have You Been?* (Joyce C. Oates)
38. Harriet B. Stowe had wanted to write a work based on the life of an Afro-American writer which was later published as:
- (1) *Uncle Tom's Cabin*  
 (2) *Incidents in the Life of a Slave Girl*  
 (3) *Cry, The Beloved Country*  
 (4) *Narrative of the Life of Frederick Douglass*
39. Samuel Johnson's "Dissertation upon Poetry" is part of which of his following works?
- (1) the final section of his preface to Shakespeare  
 (2) a chapter of his novel *Rasselas*  
 (3) the epilogue of his *Lives of Poets*  
 (4) one of his *Rambler* essays

40. A new series called "New Accents" was launched by Methuen in 1977. The first title to be published in the series was :
- (1) *Deconstruction : Theory and Practice*
  - (2) *Formalism and Marxism*
  - (3) *Structuralism and Semiotics*
  - (4) *Making and Difference : Feminist Literary criticism*
41. "Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language... The language, too, of these men has been adopted... because such men hourly communicate with the best objects from which the best part of language is originally derived". Which of the following groups of the author's poems in the *Lyrical Ballads* (1800) contradict this statement in the "Preface to the Lyrical Ballads", as pointed out by S.T. Coleridge ?
- (1) "Ode on the Intimations of Immortality", *Prelude*.
  - (2) *The Tasks, Seasons*.
  - (3) "Michael", "Ruth", "The Brothers".
  - (4) "Elegy Written in a country churchyard", "Ode on the Popular Superstitions of the Highlands".
42. A remarkable novelist of the English Modernist phase who wrote a short book on what the novel is (and why it matters) remarked, "Oh dear, yes - the novel tells a story". Identify the novelist:
- (1) Virginia Woolf    (2) James Joyce
  - (3) E.M. Forster    (4) D.H. Lawrence
43. What is the name of the angel, who, of those who owed allegiance to Satan, dared to protest against his impious doctrine and left his company to return to God (*Paradise Lost*, Book V) ?
- (1) Michael                    (2) Abdiel
  - (3) Uriel                        (4) Gabriel
44. Which of the following is NOT a school associated with Romantic period in English literature ?
- (1) The Cockney School
  - (2) The Fireside School
  - (3) The Lake School
  - (4) The Satanic School
45. The idea of "new ethnicities" in post-war Britain was advanced by
- (1) Donald Hall    (2) Stuart Hall
  - (3) Paul Gilroy    (4) Hanif Kureishi
46. Virginia Woolf's *To the Lighthouse* begins in a piece of dialogue :
- "Yes, of course, if it's fine tomorrow", said Mrs. Ramsay. "But you'll have to be up with lark", she added.
- Present among the listeners of her remark is
47. Match the phrase with character :
- |                              |             |
|------------------------------|-------------|
| (a) "motiveless malignity"   | (i) Macbeth |
| (b) "Reason in Madness"      | (ii) Hamlet |
| (c) "Supp'd full of horrors" | (iii) Lear  |
| (d) "To be, or not to be"    | (iv) Iago   |
- Codes :
- |     | (a)   | (b)   | (c)   | (d)  |
|-----|-------|-------|-------|------|
| (1) | (i)   | (iii) | (ii)  | (iv) |
| (2) | (iv)  | (ii)  | (iii) | (i)  |
| (3) | (iv)  | (iii) | (i)   | (ii) |
| (4) | (iii) | (i)   | (ii)  | (iv) |
48. In *Tristram Shandy* the narrator's presentation of his life and opinions is
- (1) linear                        (2) digressive
  - (3) chronological    (4) rounded
49. The famous sonnet of John Milton beginning "When I consider how my light is spent..." ends with
- (1) Before me stares a wolfish eye, Behind me creeps a groan or sigh
  - (2) They also serve who only stand and wait
  - (3) And - which is more - you'll be a Man, my son !
  - (4) And bless him for the sake of him that's gone

50. Her vision was of several caves. She saw herself in one, and she was also outside it, watching its entrance, for Aziz to pass in. She failed to locate him. It was the doubt that had often visited her, but solid and attractive, like the hills. "I am not -" speech was more difficult than vision. "I am not quite sure".

The above extract from *A Passage to India* is about Adela's cave experience. Who is questioning Adela?

- (1) Mrs. Moore
- (2) Mr. McBryde
- (3) Fielding
- (4) Ronney Heaslop

## ANSWERS

1. (1)	2. (1)	3. (4)	4. (4)	5. (2)	6. (1)	7. (1)	8. (2)	9. (3)	10. (3)
11. (4)	12. (4)	13. (2)	14. (3)	15. (4)	16. (1)	17. (3)	18. (1)	19. (2)	20. (2)
21. (2)	22. (2)	23. (1)	24. (4)	25. (4)	26. (2)	27. (3)	28. (*)	29. (4)	30. (2)
31. (3)	32. (1)	33. (2)	34. (3)	35. (2)	36. (2)	37. (2)	38. (2)	39. (2)	40. (3)
41. (3)	42. (3)	43. (2)	44. (2)	45. (2)	46. (3)	47. (3)	48. (2)	49. (2)	50. (2)

\* No option is correct.

**December, 2015**  
**ENGLISH LITERATURE**  
**PAPER-III**

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Thomas and Henrietta Bowdler's edition of *The Family Shakespeare* gave rise to the word "Bowdlerize". What does it mean?
    - (1) the expurgation of indelicate language
    - (2) the modernization of archaic vocabulary
    - (3) the insertion of bawdy songs
    - (4) the expansion of female characters
  2. First follow \_\_\_\_\_ and your judgement frame. By her just \_\_\_\_\_, which is still the same. Supply the appropriate words to fill in the blanks.
    - (1) wit, law                      (2) reason, rule
    - (3) nature, standard
    - (4) sense, criterion
  3. Preparation of vocabulary list for the purpose of English language teaching was carried out by
    - (1) Otto Jespersen    (2) Noam Chomsky
    - (3) N.S. Prabhu        (4) Michael West
  4. Michael Hardt and Antonio Negri prefer to use "Empire" rather than imperialism. According to them :
    - (1) There is only one empire and we had better recognize it. Hence the Empire with E upper case.
    - (2) There may be many empires but only one is patently visible and operational. That is denoted by Empire with E upper case.
    - (3) The present day empire does not have an identifiable location or centre. Hence we ought to differentiate this view of Empire with E upper case.
    - (4) The culturally dominant global empire is the only one that really matters. We signify that Empire with E upper case.
  5. Who among the following critics discerned in the Shelley an Lyric the signs "of adolescence" ?
    - (1) F.R. Leavis            (2) T.S. Eliot
    - (3) Cleanth Brooks    (4) LA. Richards
  6. Two among the following critical journals became strongly associated with New Criticism.
    - (a) *Partisan Review*    (b) *Southern Review*
    - (c) *Kenyon Review*    (d) *Hudson Review*
 The right combination according to the code is :
    - (1) (a) and (b)            (2) (a) and (d)
    - (3) (b) and (c)            (4) (c) and (d)
  7. Match the columns :
 

(a) Robert Burton	(i) <i>Urn Burial</i>
(b) Richard Hooker	(ii) <i>The Unfortunate Traveller</i>
(c) Thomas Browne	(iii) <i>The Anatomy of Melancholy</i>
(d) Thomas Nashe	(iv) <i>Of the Laws of Ecclesiastical Politie</i>
- Codes :**
- |     | (a)   | (b)   | (c)  | (d)   |
|-----|-------|-------|------|-------|
| (1) | (iii) | (i)   | (ii) | (iv)  |
| (2) | (iv)  | (ii)  | (i)  | (iii) |
| (3) | (iii) | (iv)  | (i)  | (ii)  |
| (4) | (i)   | (iii) | (iv) | (ii)  |
8. Which of the following characters in *The White Devil* describes the glory of great men as :

- "Glories, like glow worms a far off shine bright / But looked to near have neither heat nor light".
- (1) Vittoria (2) Lodovico  
(3) Flamineo (4) Cornelia
9. In which of Philip Larkin's poem does he refer to "long uneven lines" of men waiting to be enlisted for the war?  
("Never such innocence again" concludes the poem)  
(1) "Mr. Bleaney" (2) "Me MXIV"  
(3) "Ambulances" (4) "Sad Steps"
10. In Franz Kafka's *Metamorphosis*, Gregor Samsa one morning found himself changed in his bed to a monstrous kind of vermin. The most difficult thing for Samsa was :  
(1) to look at his image in the mirror  
(2) to remember what happened the day before  
(3) to communicate with anyone  
(4) to brush his teeth
11. Identify the individual who is a nihilist from the following :  
(1) Pechorin in *A Hero of Our Times*  
(2) Bazarov in *Fathers and Sons*  
(3) Levin in *Anna Karenina*  
(4) Oblomov in *Oblomov*
12. Which of these works in nineteenth-century Russian fiction originated the type of a Superfluous Man ?  
(1) *The Diary of a Superfluous Man*  
(2) *A Hero of our Own Times*  
(3) *Eugene Onegin*  
(4) *Dead Souls*
13. What is *Gilgamesh* ?  
(a) a Babylonian epic poem  
(b) a series of gnomic verses  
(c) a classical play  
(d) the story of a harsh ruler  
(1) (a) and (b) (2) (c)  
(3) (a) and (d) (4) (b)
14. *American Dictionary of the English Language* was the work of published in  
(1) Merriam Webster, 1903  
(2) H.L. Mencken, 1930  
(3) Noah Webster, 1828  
(4) Benjamin Franklin, 1768
15. Which of the following texts of Amitav Ghosh is based on the refugee occupation of an island in the Sundarvans ?  
(1) *Sea of Poppies*  
(2) *The Hungry Tide*  
(3) *River of Smoke*  
(4) *The Glass Palace*
16. Which of the following is described by Robert Browning as "A Child's Story" ?  
(1) "Bells and Pomegranates"  
(2) "Pauline"  
(3) "Fifine at the Fair"  
(4) "The Pied Piper of Hamelin"
17. Identify the New Critic who served as the cultural attache at the American Embassy in London from 1964 to 1966 :  
(1) John Crowe Ransom  
(2) Cleanth Brooks  
(3) Allen Tate  
(4) Robert Penn Warren
18. "*The Gilded Age*" refers to a period of American history between 1870 and the first decades of the twentieth century.  
Who among the following American writers is credited with the coining of the term ?  
(1) F. Scott Fitzgerald  
(2) Mark Twain  
(3) William Dean Howells  
(4) Theodore Dreiser
19. *The Decline and Fall of the Roman Empire* in six volumes was a great achievement by Edward Gibbon. It was published between 1776 and 1788, two significant dates that.  
(1) Signalled the end of the Napoleonic wars and the rise of Feudalism.  
(2) Signalled the American Revolution and the French Revolution.  
(3) Covered the fall of peasantry and the rise of bureaucracy in England.



- (4) Suggest the period of Queen Anne's reign.
20. Being so caught up, so mastered by the brute \_\_\_\_\_ of the air, Did she put on his knowledge with his power, Before the \_\_\_\_\_ beak could let her drop.  
Yeats, "Leda and the Swan".  
Choose the right words for the blanks :  
(1) beast, shiny                      (2) force, animal  
(3) blood, indifferent              (4) thrust, irate
21. Match the following
- | Terms               | Description   |
|---------------------|---|
| (a) Ambiguity       | (i) A term coined by Julia Kristeva to refer to the fact that texts are constituted by a "tissue of citations".                 |
| (b) Aporia          | (ii) A term used by Mikhail Bakhtin to describe the variety of languages and voices within a novel.                             |
| (c) Intertextuality | (iii) An irresolvable internal contradiction or logical disjunction in a text, usually associated with deconstructive thinking. |
| (d) Heteroglossia   | (iv) A term made famous by William Empson to indicate that a word, phrase, or text can be interpreted in more than one way.     |
- 
- |     | (a)   | (b)   | (c)  | (d)   |
|-----|-------|-------|------|-------|
| (1) | (iv)  | (i)   | (ii) | (iii) |
| (2) | (ii)  | (iii) | (iv) | (i)   |
| (3) | (iv)  | (iii) | (i)  | (ii)  |
| (4) | (iii) | (iv)  | (i)  | (ii)  |
22. Did I request thee, Maker, from my clay To mould me man? Did I solicit thee From darkness to promote me? Which nineteenth-century work bears these lines from *Paradise Lost* as epigraph?  
(1) *Wuthering Heights*  
(2) *Frankenstein*  
(3) *Don Juan*  
(4) *Jude the Obscure*
23. A literary researcher now faced with choosing between a print text and its digital counterpart chooses the latter mostly to :  
(1) facilitate the consultation of an exhaustive bibliography  
(2) avoid the expense of buying books  
(3) look for specific words and phrases and lines  
(4) enhance his/her understanding of textual variants, if any, between the two media
24. Which of the following statements on *Hudibras* are true?  
(a) It is a novel written by Matthew Prior.  
(b) It is a satirical poem published in 3 parts.  
(c) *Hudibras* was written by Samuel Butler.  
(d) *Hudibras* discusses complex issues of justice, politics and religion.  
(1) (c) and (d) are true  
(2) (a) and (d) are true  
(3) (b) and (c) are true  
(4) (a) and (b) are true
25. The formalist critic \_\_\_\_\_ mocked the character - based criticism of \_\_\_\_\_ posing a famous question, "How many children had Lady Macbeth" ?  
(1) F.R. Leavis, E.K. Chambers  
(2) Cleanth Brooks, F.L. Lucas  
(3) Monroe Beardsley, Kenneth Burke  
(4) L.C. Knights, A.C. Bradley
26. Which of the following pair of words does not have two different vowel glides?  
(1) care, pure                      (2) write, freight  
(3) caught, court                (4) eight, ate

27. **Assertion (A):** Arts will often work obliquely, by myth or symbol. They may make their best 'criticism of life' simply by being; they may best state by not stating.  
**Reason (R):** It follows, if even only part of all this is true, that the arts do have an important social function. [...] Arts can give greater depth to a society's sense of itself. [...] A country without great art might be a powerful collection of thriving earthworms but would be a sorry society.
- (1) Reason (R) is perfectly aligned with Assertion (A)
  - (2) Assertion (A) is unrelated to Reason (R)
  - (3) Assertion (A) hardly reflects Reason (R)'s elaboration
  - (4) Reason (R), in fact, contradicts Assertion (A)
28. Which of the following is **NOT** an example of derivational morpheme?
- (1) friend - friendship
  - (2) courage - courageous
  - (3) rely - reliable
  - (4) climate - climactic
29. Which of these statements is **incorrect** about presentism and its basic premises?
- (1) Hugh Grady is its principal proponent.
  - (2) Our knowledge of works from the past is conditioned by and dependent upon the ideologies of the present.
  - (3) Presentism does not contextualize cultural production in the same way or make use of the theorists that New Historicism does.
  - (4) Historicism itself necessarily produces an implicit allegory of the present in its configuration of the past.
30. "Where there is leisure for fiction, there is little grief", was Samuel Johnson's criticism of a famous poem. Which poem was it?
- (1) P.B. Shelley's "Adonais"
  - (2) Philip Sidney's "Astrophel and Stella"
  - (3) Thomas Gray's "Elegy Written on a Country Churchyard"
  - (4) John Milton's "Lycidas"
31. The story is grounded in the forbidden nature of Aschenbach's Obsession with a young boy; its author ultimately links the obsession with death, disease and esthetic disintegration.  
 The author of the story is :
- (1) Goethe
  - (2) Mann
  - (3) Borges
  - (4) Proust
32. Which of the following novels of Joseph Conrad is set in Malay?
- (1) *Nigger of the Narcissus*
  - (2) *Lord Jim*
  - (3) *Nostramo*
  - (4) *Heart of Darkness*
33. Nuruddin Farah's *Maps* tells the story of
- (1) Abida
  - (2) Abu
  - (3) Askar
  - (4) Andy
34. One of the most quoted statements on poetry by John Keats is reproduced with blanks below. Complete the statement with correct words.  
 "If Poetry \_\_\_\_\_ as naturally as the leaves to a tree, it \_\_\_\_\_ at all".
- (1) does not come; had better not come
  - (2) comes not; might come not
  - (3) come not; had better not come
  - (4) come not; did not come
35. Manohar Malgonkar was a hunter, a lieutenant colonel in the British army, and a tea-planter. He also wrote a memorable novel about the Sepoy Mutiny, especially Peshwa Baji Rao II. What is that novel?
- (1) *A Distant Drum*
  - (2) *A Combat of Shadows*
  - (3) *A Bend in the Ganges*
  - (4) *The Devil's Wind*
36. Who wrote the screenplay for the film version of John Fowles's novel *The French Lieutenant's Woman*?
- (1) Harold Pinter
  - (2) Tom Stoppard
  - (3) David Mamet
  - (4) Caryl Phillips
37. "How all their plays be neither right tragedies, nor right comedies, mingling kings and elowns, not because the matter so

- carrieth it, but thrust in the clown by head and shoulders to play a part in majestic matters".
- What term does Philip Sidney use to characterize such plays and which of the unities of Aristotle do they violate?
- (1) mongrel tragicomedy; unity of action
  - (2) mixed tragedies; unity of action
  - (3) multi-plot drama; unity of time
  - (4) mingled yarn; unity of place
38. There is a large number of religious poems in Old English Poetry. One of the finest is the *Dream of the Rood*. The words 'the Rood' in the title means :
- (1) the Cross                      (2) the Christian
  - (3) the Infidel                    (4) the Cardinal
39. Identify from among the following, the one *incorrect* statement on M. Anantanarayanan's *Silver Pilgrimage* (1961) :
- (1) M. Anantanarayanan modelled this narrative on the well-known picaresque novels in English.
  - (2) *The Silver Pilgrimage* is M. Anantanarayanan's only foray into fiction.
  - (3) This novel is mainly an account of the adventures of Jayasurya, a Sri Lankan prince of the sixteenth century.
  - (4) Among the literary texts quoted by the novel are lines from Shakespeare, Donne and Rilke and classical Tamil poets.
40. Listed below are the titles of some influential books by Frank Kermode. Identify which one of the titles that does **NOT** belong to the set.
- (1) *The Sense of an Ending*
  - (2) *Not Entitled - A Memoir*
  - (3) *The Genesis of Secrecy*
  - (4) *The Great Code : The Bible and Literature*
41. Identify the one *erroneous* statement on Neoclassicism listed below :
- (1) Lodovico Castelvetro and Torquato Tasso greatly influenced English writers like Milton and Dryden.
  - (2) Neoclassicism took its final form during the reign of Louis XIV (1638-1715).
  - (3) Boileau's *L'Art poetique* influenced Pope's *Essay on Criticism*.
  - (4) The English relation to Neoclassicism was one of dialogue. Most literally, this dialogue is effected in Addison's *An Essay on Dramatic Poesy*.
42. In his *Poems of Love and War*, a collection of classic Indian poems in English translation, A.K. Ramanujan sought to revive an ancient \_\_\_\_\_ poetic tradition. Choose the right word.
- (1) Tamil                              (2) Sanskrit
  - (3) Kannada                        (4) Pali
43. Arrange the following sentences in the order in which they appear in Emerson's "Self-Reliance" :
- (a) To be great is to be misunderstood.
  - (b) Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh.
  - (c) If it so bad then to be misunderstood!
  - (d) It is a right fool's word.
  - (e) Misunderstood!
- (1) (a), (e), (d), (c), (b)
  - (2) (e), (a), (b), (c), (d)
  - (3) (c), (d), (a), (b), (e)
  - (4) (e), (d), (c), (b), (a)
44. X ... Do you know it is nearly seven?  
Y (irritably) Oh! it always is nearly seven.  
X well, I'm hungry.  
Y I never knew you when you weren't ...  
X What shall we do after dinner? Go to a theatre?  
Y Oh no! I loathe listening.  
X Well, let us go to the club?  
Y Oh no! I hate talking.  
X Well, we might trot round to the Empire at ten?  
Y Oh no! I can't bear looking at things.  
It is so silly.

- X Well, what shall we do ?  
Y Nothing!
- X It is awfully hard work doing nothing. However, I don't mind hard work where there is no definite object of any kind. Identify the speakers in this dialogue :
- (1) Aston (X) to Mick (Y) *The Caretaker*  
(2) Algernon (X) to Jack (Y) *The Importance of Being Earnest*  
(3) Lucky (X) to Pozzo (Y) *Waiting for Godot*  
(4) Man (X) to the Woman (Y) *The Waste Land*
45. Which of these Greek plays was a source for *The Winter's Tale* ?  
(1) *Iphigeneia at Aulis*  
(2) *Alcestis*  
(3) *Medea*  
(4) *Iphigeneia at Tauris*
46. Sweet is the lore which nature brings;  
Our meddling intellect  
Mis-shapes the beauteous forms of things :  
We murder to dissect.
- Word sworth
- Which of the following best summarises the speaker's position ?  
(1) Nature is incomplete without a human witness to attest to its beauty.  
(2) Human endeavours will succeed only if the laws of nature are taken into account.  
(3) Nature yields a pleasure superior to that derived from intrusive human inquiry  
(4) The flaws inherent in human nature are also evident in the natural world.
47. (a) Jean Baudrillard tells us that postmodern societies are marked by simulacra.  
(b) By simulacra he means non-representations of reality.  
(c) Simulacra artificially produce a mediated world masquerading as authenticity.  
(d) It was not Jean Baudrillard but his interpreters who coined the term "simulacra".
- Which of the above statements are true ?  
(1) (b), (c) and (d)    (2) (a) and (c)  
(3) (c) and (d)        (4) (b) and (c)
48. Which of the following is correct as the natural order of language acquisition ?  
(1) Listening - Reading - Speaking - Writing  
(2) Writing - Reading - Listening - Speaking  
(3) Listening - Speaking - Reading - Writing  
(4) Reading - Listening - Speaking - Writing
49. Which of the following statements is **NOT** TRUE regarding the poems of Derek Walcott?  
(1) His poem "Goats and Monkeys" has an epigraph from Shakespeare's *Othello*  
(2) In "The Sadhu of Couva" Walcott refers to Diwali, Hanuman and the Ramayana  
(3) Walcott has written a poem entitled "Jean Rhys"  
(4) In "A Far Cry From Africa" Walcott depicts his divided loyalties in the context of the Changuna Uprising
50. In Shakespeare's time who owned the rights to a theatrical script ?  
(1) the playwright(s)  
(2) the patron of the acting company  
(3) the printer  
(4) the acting company
51. Which of the following sentences uses more than three cohesive devices ?  
(1) At that time a person could drive for miles without seeing a house.  
(2) All of them could recite the poem yesterday.  
(3) You can use a pencil, though not a pen, to write your name.  
(4) As soon as Mohan entered the stadium the crowd cheered.
52. Match the columns :
- | Indian Text                                  | English Translator    |
|--|-----------------------|
| (a) <i>The love of Kamarupa and Kamalata</i> | (i) William Jones     |
| (b) <i>Ramayana</i>                          | (ii) Nathaniel Halhed |

- (c) *Upanishads* (iii) W. Franklin  
 (d) *Abhijnan Sakuntalam* (iv) T.H. Griffith
- |     |       |       |       |     |
|-----|-------|-------|-------|-----|
|     | (a)   | (b)   | (c)   | (d) |
| (1) | (iv)  | (iii) | (ii)  | (i) |
| (2) | (iii) | (iv)  | (ii)  | (i) |
| (3) | (ii)  | (iv)  | (iii) | (i) |
| (4) | (iv)  | (ii)  | (iii) | (i) |
53. Which of the following is **NOT TRUE** of the New Bolt Report, "The Teaching of English in England" ?
- (1) It was commissioned in 1919.
  - (2) It urged the teaching of the national literature.
  - (3) It proposed the teaching of English Literature at the university level.
  - (4) It aimed at uniting divided classes after the war.
54. This revenge tragedy opens with the long soliloquy of the protagonist carrying the skull of his poisoned fiancée and swearing vengeance for the old Duke who has committed the vicious act. Identify the play.
- (1) *The Spanish Tragedy*
  - (2) *The Revenger's Tragedy*
  - (3) *The Duchess of Malfi*
  - (4) *The Changeling*
55. What did Anthony Trollope seek to criticize through the character Mr. Slope ?
- (1) Methodism
  - (2) Low Churchmen
  - (3) High Church doctrine
  - (4) Anglicanism
56. "To refer to symbols as 'Lacanian symbols', to dub self-doubt as 'Lacanian self-doubt', and to call reflections in a mirror 'Lacanian reflections' is not to read the mind from a perspective informed by Lacan. Nor do parenthetical references to Barthes' hermeneutic code and Foucault's analysis of sexual discourse constitute an interpretation necessarily different from that of traditional humanist criticism".  
 The author of the passage is objecting to critics who \_\_\_\_\_.
- (1) try to force a parallel between recent critical approaches and traditional humanist criticism.
  - (2) decoratively apply the names and terminology of recent critical theories without employing the methodology.
  - (3) attempt to reduce the study of literature to a hunt for coded messages and symbols.
  - (4) stubbornly maintain a traditional notion of the role of criticism while refusing to acknowledge new theoretical developments.
57. Peter Ackroyd's first novel, *The Great Fire of London*, picks up the historical echoes and artfully deploys a Dickens novel as an intertext. Identify the source Dickens text.
- (1) *Great Expectations*
  - (2) *Little Dorrit*
  - (3) *Martin Chuzzlewit*
  - (4) *Old Curiosity Shop*
58. Which of the following plays by Henrik Ibsen deals with the perils that await the emancipated woman in a society which is not ready to accept her ?
- (1) *A Doll's House*
  - (2) *An Enemy of the People*
  - (3) *Hedda Gabler*
  - (4) *Pillars of Society*
59. "Yet it is the masculine values that prevail", observed a famous writer "Speaking cruelly", she continued, "football and sport are 'important', the worship of fashion, the buying of clothes 'trivial'."  
 Name the author and the text.
- (1) Mary Wollstonecraft, *A Vindication of the Rights of Woman*
  - (2) Audre Lorde "Age, Race, Class..."
  - (3) Virginia Woolf, *A Room of One's Own*
  - (4) Jean Rhys, *After Leaving Mr. Mackenzie*
60. According to Coleridge, the "secondary imagination" "dissolves, diffuses, \_\_\_\_\_, in order to recreate...".  
 Choose the right word for the blank.

- (1) disintegrates (2) dissipates  
(3) displaces (4) dissociates
61. Beginning 1996, an Indian publisher commenced the publication of a series of modern Indian novels in English translation. By 2003, it had published eighty novels of repute from almost all Indian languages. Identify the publisher.
- (1) Asia Publishing House  
(2) Macmillan India  
(3) Jaico  
(4) Arnold Heinemann
62. William Dunbar's *Lament for the makers* is about :
- (1) kings (2) priests  
(3) poets (4) peasants
63. Who among the following protagonists of Thomas Hardy feels his lot as akin to Job's ?
- (1) Clym Yeo bright  
(2) Angel Clare  
(3) Jude (4) Troy
64. Edward Brathwaite's poem "Calypso" assumes that you are familiar with
- (1) the business of Calypso during the Middle Passage  
(2) the West Indian music in syncopated African rhythm  
(3) the folk ways and mores of Trinidadian merchants  
(4) the operatic performance of Banjos
65. Which of the modern plays by a British playwright actually puts Shakespeare as character on stage ?
- (1) Edward Bond's *Bingo*  
(2) Harold Pinter's *Mountain Language*  
(3) Terence Rattigan's *Inspector calls*  
(4) Joe Orton's *Loot*
66. A famous challenge to the Neoclassical tenets of form and reason in aesthetic considerations came from Edmund Burke. His work was titled :
- (1) *An Enquiry into the Philosophical Origin of, Our Ideas of the sublime and the Beautiful*  
(2) *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*  
(3) *An Enquiry into the Philosophical Origin of Our Ideas of the Beautiful and the Sublime*  
(4) *Philosophical Enquiry into Our Original Ideas of the Beautiful and the Sublime*
67. Match the following
- | List-A                               | List-B                              |
|--------------------------------------|-------------------------------------|
| (a) The Grammar - Translation Method | (i) comprehensible input            |
| (b) The Direct Method                | (ii) strategic use of mother tongue |
| (c) Total Physical Response          | (iii) shuns mother tongue           |
| (d) The Natural Approach             | (iv) oral input                     |
- |     | (a)   | (b)   | (c)  | (d)   |
|-----|-------|-------|------|-------|
| (1) | (ii)  | (iii) | (iv) | (i)   |
| (2) | (ii)  | (iv)  | (i)  | (iii) |
| (3) | (iv)  | (ii)  | (i)  | (iii) |
| (4) | (iii) | (i)   | (ii) | (iv)  |
68. Which of these works by Indian writers does **NOT** have the Naxalite Movement as a background ?
- (1) *Mother of 1084*  
(2) *The Lives of Others*  
(3) *The Shadow Lines*  
(4) *The Lowland*
69. "So when the last and dreadful hour  
This crumbling pageant shall devour,  
The trumpet shall be heard on high,  
The dead shall live, the living die,  
And music shall untune the sky"  
These are the closing lines of a famous poem. Identify the poem.
- (1) *Il penseroso*  
(2) "Song for St. Cecilia's Day"  
(3) "The Good - Morrow"  
(4) "Song : The Year's at the Spring"
70. This eighteenth-century English poem imitates Spenser in stanza form and in allegorical narrative : passers - by are lured by an

enchanter with promises of ease, luxury, and aesthetic delight, then consigned to a dungeon where they languish in apathy and impotence until the Knight of Arts and Industry dissolves the spell. Identify the poem.

- (1) *The Vanity of Human Wishes*
- (2) *The Seasons*
- (3) *The Castle of Indolence*
- (4) *The Task*

71. Which of the following statements on the Hogarth press is FALSE ?

- (1) The Hogarth press was founded in 1917 by Leonard and Virginia Woolf
- (2) Its location was their home, called Hogarth House
- (3) The press was solely devoted to publishing international classics in translation
- (4) The press published translations of Gorky, Chekhov, Tolstoy, Dostoevsky, Rilke, Svevo and others

Read the below passage and answer questions 72 to 75 that follow :

THE ANTIGUA THAT I knew, the Antigua in which I grew up, is not the Antigua you, a tourist, would see now. That Antigua no longer exists. That Antigua no longer exists partly for the usual reason, the passing of time, and partly because the bad-minded people who used to rule over it, the English, no longer do so. (But the English have become such a pitiful lot these days, with hardly any idea what to do with themselves now that they no longer have one quarter of the earth's human population bowing and scraping before them. They don't seem to know that this empire business was all wrong and they should, at least, be wearing sackcloth and ashes in token penance of the wrongs committed, the irrevocableness of their bad deeds, for no natural disaster imaginable could equal the harm they did. Actual death might have been better. And so all this fuss over empire - what went wrong here, what went wrong there - always makes me quite crazy, for I can say to them what went wrong : they should never have left their home, their precious England, a place they loved so much, a

place they had to leave but could never forget. And so everywhere they went they turned it into England; and everybody they met they turned English. But no place could ever really be England, and nobody who did not look exactly like them would ever be English, so you can imagine the destruction of people and land that came from that. The English hate each other and they hate England, and the reason they are so miserable now is that they have no place else to go and nobody else to feel better than.)

72. To whom is the passage directly addressed?

- (1) readers
- (2) non-antiguans
- (3) tourists
- (4) the English

73. The English feel extremely miserable because :

- (1) Their political supremacy is over
- (2) They do not have anyone else to feel superior to
- (3) They have been reduced to a state of non-entity
- (4) They have no lands to colonise

74. Do the British realize that colonizing countries was a bad practice, according to the narrator ?

- (1) Yes; they do
- (2) No; they don't
- (3) The narrator is rather unsure they do
- (4) The narrator is rather unsure they don't

75. Which of the following best describes the content of the extract ?

- (1) The speaker fervently desires better understanding between the English and the colonized people in post colonial times
- (2) The speaker is interested in nostalgic tours of emigre antiguans to their childhood home
- (3) The speaker whose childhood was spent in Antigua reports the great change currently evident in the pungent irony
- (4) The speaker is making a case for the penance of the English, the erstwhile rulers of Antigua.

 ANSWERS

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1. (1)	2. (3)	3. (4)	4. (3)	5. (2)	6. (3)	7. (3)	8. (3)	9. (2)	10. (3)
11. (2)	12. (3)	13. (3)	14. (3)	15. (2)	16. (4)	17. (2)	18. (2)	19. (2)	20. (3)
21. (3)	22. (2)	23. (3)	24. (3)	25. (4)	26. (4)	27. (1)	28. (4)	29. (3)	30. (4)
31. (2)	32. (2)	33. (3)	34. (3)	35. (4)	36. (1)	37. (1)	38. (1)	39. (1)	40. (4)
41. (4)	42. (1)	43. (4)	44. (2)	45. (2)	46. (3)	47. (2)	48. (3)	49. (4)	50. (4)
51. (3)	52. (2)	53. (3)	54. (2)	55. (2)	56. (2)	57. (2)	58. (3)	59. (3)	60. (2)
61. (2)	62. (3)	63. (3)	64. (2)	65. (1)	66. (2)	67. (1)	68. (3)	69. (2)	70. (3)
71. (3)	72. (3)	73. (2)	74. (3)	75. (3)					

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**July, 2016**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains **fifty (50)** objective type questions, each question carrying **two (2)** marks. Attempt **all** the questions.

1. Which British University figures in William Wordsworth's Prelude ?  
 (1) Durham (2) Glasgow  
 (3) Cambridge (4) Oxford
2. Who is the author of A Woman Killed with Kindness ?  
 (1) John Marston  
 (2) Thomas Middleton  
 (3) John Fletcher  
 (4) Thomas Heywood
3. In William Congreve's The Way of the World identify the speaker of the line : "One's cruelty is one's power, and when one parts with one's cruelty, one parts with one's power."  
 (1) Mirabell (2) Witwoud  
 (3) Millamant (4) Mincing
4. T.S. Eliot found spiritual support in  
 (1) Christianity (2) Hinduism  
 (3) Buddhism (4) Judaism
5. By what name is Gulliver known in Brobdingnag ?  
 (1) Grildrig (2) Glumdalclitch  
 (3) Splacknuck (4) Mannikin
6. Who among the following was born in India ?  
 (1) Paul Scott (2) Lawrence Durrell  
 (3) E.M. Forster (4) V.S. Naipaul
7. What metaphor does Edmund Spenser employ (Faerie Queene Book 1 Canto 12) to frame his tale and to describe the relationship between the tale and its readers ?  
 (1) That of a caravan of lost souls, traversing a desert.  
 (2) That of a stagecoach, which picks up diverse passengers along the way.  
 (3) That of a ship filled with jolly mariners.  
 (4) That of a riderless horse, following his own direction.
8. Who among the following is not associated with Russian formalism ?  
 (1) Roman Jakobson  
 (2) Georges Poulet  
 (3) Boris Eichenbaum  
 (4) Victor Shklovsky
9. Which character in Dickens keeps on hoping that "something will turn up" ?  
 (1) Barkis (2) Micawber  
 (3) Uriah Heep (4) Miss Havisham
10. What is the name of the boat that rescues Ishmael in Herman Melville's Moby Dick ?  
 (1) Pequod (2) Rachel  
 (3) Hagar (4) Sphinx
11. Northanger Abbey is a parody of the \_\_\_\_\_ romance.  
 (1) Oriental (2) French  
 (3) Gothic (4) Popular
12. Who among the following authors were greatly influenced by Thomas Carlyle's writings ?  
 I. Charles Dickens  
 II. Elizabeth Gaskell  
 III. Emily Bronte IV. Oscar Wilde  
 The right combination according to the code is  
 (1) I and II (2) II and III  
 (3) I and IV (4) I and III

13. Which of the following is another term to describe "art for art's sake" ?  
 (1) Aestheticism (2) Didacticism  
 (3) Realism (4) Neo-realism
14. The statement that there are "none so credulous as infidels" is an illustration of  
 (1) Oxymoron (2) Antithesis  
 (3) Paradox (4) Metonymy
15. Who narrates Heart of Darkness ?  
 (1) Marlow  
 (2) Director of Companies  
 (3) Kurtz  
 (4) An unnamed narrator
16. The Mistakes of a Night is the subtitle of  
 (1) The Conscious Lovers  
 (2) The Good Natur'd Man  
 (3) She Stoops to Conquer  
 (4) The Rivals
17. Identify the first novel written by Patrick White :  
 (1) The Living and the Dead  
 (2) The Tree of Man  
 (3) Happy Valley  
 (4) The Aunt's Story
18. In King Lear for what reason does Kent assume a disguise ?  
 (1) To continue to serve Lear, though Lear has banished him.  
 (2) To spy on Edmund.  
 (3) To antagonize Goneril and Regan.  
 (4) To revenge upon Lear for banishing him.
19. What is a feminine rhyme ?  
 (1) A rhyme on two syllables in which the last syllable is unstressed.  
 (2) A rhyme on two syllables.  
 (3) A rhyme on three syllables.  
 (4) A poem in which every third syllable rhymes.
20. Identify two of the following written by Christopher Fry :  
 I. French Without Tears  
 II. The Lady's Not for Burning  
 III. Venus Observed  
 IV. The Deep Blue Sea
- The right combination according to the code is  
 (1) II and III (2) I and III  
 (3) II and IV (4) I and IV
21. In "Tradition and Individual Talent", according to T.S. Eliot, the term "Traditional" usually means  
 (1) something positive  
 (2) something negative  
 (3) something historical  
 (4) something old
22. Who of the following is a Cavalier poet ?  
 (1) George Herbert (2) John Donne  
 (3) Robert Herrick (4) Andrew Marvell
23. Which of the following is not Jacques Derrida's work ?  
 (1) Of Spirit : Heidegger and the Question  
 (2) The Transcendence of the Ego  
 (3) Of Grammatology  
 (4) The Work of Mourning
24. In Paradise Lost which character narrates the story of the making of Eve from a rib in Adam's side ?  
 (1) Adam (2) Eve  
 (3) Raphael (4) God
25. A.S. Byatt's Possession attempts the imitation of the work of two Victorian poets, loosely based on  
 I. Alfred Tennyson  
 II. Robert Browning  
 III. Christina Rossetti  
 IV. William Morris
- The right combination according to the code is  
 (1) I and II (2) II and IV  
 (3) II and III (4) III and IV
26. The Dark Lady of the Sonnets is a short comedy by  
 (1) Bernard Shaw (2) W.B. Yeats  
 (3) J.M. Synge (4) John Osborne
27. John Milton's description of gold as a "precious bane" (Paradise Lost, Book II) is best described as  
 (1) a dactyl (2) an oxymoron  
 (3) enjambment (4) zeugma

28. There is a play on the name of Machiavelli in the prologue to Christopher Marlowe's
- (1) Doctor Faustus
  - (2) The Jew of Malta
  - (3) Tamburlaine, the Great
  - (4) Edward II
29. Shakespeare famously neglects to observe Aristotle's rules concerning the three dramatic unities, and Samuel Johnson undertakes to defend Shakespeare from these criticisms in his Preface to Shakespeare. Which of the Aristotelian dramatic unities does Johnson believe Shakespeare to observe most successfully?
- (1) Time
  - (2) Place
  - (3) Action
  - (4) Johnson does not feel that the Aristotelian dramatic unities are important
30. Who among the following was praised and patronized as a "Ploughman Poet"?
- (1) John Clare
  - (2) George Crabbe
  - (3) Robert Burns
  - (4) Walter Scott
31. Which novel of Doris Lessing ends with a projection forward in time after a devastating atomic war?
- (1) The Grass is Singing
  - (2) The Golden Notebook
  - (3) The Four-Gated City
  - (4) A Proper Marriage
32. Name the dominant meter of the following quatrain:
- The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me.
- (1) Iambic Hexameter
  - (2) Trochaic Pentameter
  - (3) Iambic Pentameter
  - (4) Terza Rima
33. Which two novels of Buchi Emecheta provide a fictionalized portrait of poor, young Nigerian women struggling to bring up their children in London?
- I. The Slave Girl
  - II. The Joys of Motherhood
  - III. Second Class Citizen
  - IV. In the Ditch
- The right combination according to the code is
- (1) I and II
  - (2) II and III
  - (3) III and IV
  - (4) I and IV
34. In John Bunyan's Pilgrim's Progress who keeps Christian's head above water in the River of Death?
- (1) Hopeful
  - (2) Helpful
  - (3) Faithful
  - (4) Cheerful
35. Childe Harold's Pilgrimage is a
- (1) religious allegory
  - (2) fairy tale
  - (3) long poem
  - (4) Utopian novel
36. In Thomas More's Utopia which of the following leisure pastimes is not a favourite among Utopians?
- (1) Music
  - (2) Public lectures
  - (3) Conversation
  - (4) Dicing and cards
37. Which of the following statements does not describe Michel Foucault's position?
- (1) In Foucault's work sexuality is literally written on the body.
  - (2) Power operates through discourse.
  - (3) There is connection between power and knowledge.
  - (4) Where there is power, it is possible to find resistance.
38. In which year did the Great Exhibition take place?
- (1) 1851
  - (2) 1857
  - (3) 1861
  - (4) 1871
39. When Fidessa says, "O but I fear the fickle freakes .... / Of fortune false, and oddes of armes in field" (Faerie Queene, Book I, Canto 5), this is a fine example of
- (1) Alliteration
  - (2) Allegory
  - (3) Assonance
  - (4) Antithesis
40. Match the work with author:
- |                    |                       |
|--------------------|-----------------------|
| I. "The Excursion" | A. S.T. Coleridge     |
| II. "Christabel"   | B. P.B. Shelley       |
| III. Milton        | C. William Wordsworth |
| IV. Queen Mab      | D. William Blake      |

- |   |  |                      |                      |                      |                      |                      |
|---|--|----------------------|----------------------|----------------------|----------------------|----------------------|
| <p style="text-align: center;">I    II    III    IV</p> <p>(1) C    A    B    D<br/> (2) C    A    D    B<br/> (3) B    C    A    D<br/> (4) B    A    C    D</p> <p>41. Which of the following phrases is not found in Thomas Gray's "Elegy written in a Country Churchyard" ?<br/> (1) "Far from the madding crowd"<br/> (2) "A youth to Fortune and Fame unknown"<br/> (3) "Full many a flower is born to blush unseen"<br/> (4) "All nature is but art, unknown to thee"</p> <p>42. Robert Browning's "Rabbi Ben Ezra" is a defence of<br/> (1) youth against old age<br/> (2) old age against youth<br/> (3) power against knowledge<br/> (4) knowledge against power</p> <p>43. In Geoffrey Chaucer's Canterbury Tales, the pilgrims, like the medieval society of which they are a part, are made up of three social groups or 'estates'. What are the three estates ?<br/> (1) Nobility, church and commoners<br/> (2) Royalty, nobility and peasantry<br/> (3) Royalists, republicans and peasants<br/> (4) Country, city and commons</p> <p>44. Which novel of Toni Morrison tells the wrenching story of a protagonist who murders her child rather than to allow him/her to live as a slave ?<br/> (1) Sula                      (2) Tar Baby<br/> (3) Song of Solomon<br/> (4) Beloved</p> | <p>45. Who among the following translated Homer ?<br/> (1) Thomas Gray    (2) Samuel Johnson<br/> (3) Oliver Goldsmith<br/> (4) Alexander Pope</p> <p>46. Shyam Selvadurai's <i>Funny Boy</i> is a<br/> (1) Picaresque novel<br/> (2) Epistolary novel<br/> (3) Diary novel<br/> (4) Coming-of-age novel</p> <p>47. When was the English ban on James Joyce's <i>Ulysses</i> lifted ?<br/> (1) 1924                      (2) 1945<br/> (3) 1936                      (4) 1962</p> <p>48. Who among the following is not an imagist ?<br/> (1) Ezra Pound              (2) W.B. Yeats<br/> (3) Amy Lowell            (4) T.E. Hulme</p> <p>49. Thomas Carew's Poems appeared in print in 1640 and contain a variety of amorous addresses to and reflections on, a fictional mistress known as<br/> (1) Celia                      (2) Julia<br/> (3) Anne                      (4) Melanie</p> <p>50. Match the novelists with their work :<br/> I. William Golding    A. <i>Grimus</i><br/> II. Salman Rushdie    B. <i>Hawksmoor</i><br/> III. Graham Swift    C. <i>Darkness Visible</i><br/> IV. Peter Ackroyd    D. <i>Waterland</i></p> <table border="0" style="width: 100%;"> <tr> <td style="text-align: center;">I    II    III    IV</td> </tr> <tr> <td>(1) D    A    C    B</td> </tr> <tr> <td>(2) C    A    D    B</td> </tr> <tr> <td>(3) B    C    A    D</td> </tr> <tr> <td>(4) B    A    C    D</td> </tr> </table> | I    II    III    IV | (1) D    A    C    B | (2) C    A    D    B | (3) B    C    A    D | (4) B    A    C    D |
| I    II    III    IV  |  |                      |                      |                      |                      |                      |
| (1) D    A    C    B  |  |                      |                      |                      |                      |                      |
| (2) C    A    D    B  |  |                      |                      |                      |                      |                      |
| (3) B    C    A    D  |  |                      |                      |                      |                      |                      |
| (4) B    A    C    D  |  |                      |                      |                      |                      |                      |

## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (3)  | 2. (4)  | 3. (3)  | 4. (1)  | 5. (1)  | 6. (2)  | 7. (3)  | 8. (2)  | 9. (2)  | 10. (2) |
| 11. (3) | 12. (1) | 13. (1) | 14. (3) | 15. (4) | 16. (3) | 17. (3) | 18. (1) | 19. (1) | 20. (1) |
| 21. (2) | 22. (3) | 23. (2) | 24. (1) | 25. (3) | 26. (1) | 27. (2) | 28. (2) | 29. (3) | 30. (3) |
| 31. (3) | 32. (3) | 33. (3) | 34. (1) | 35. (3) | 36. (4) | 37. (1) | 38. (1) | 39. (1) | 40. (2) |
| 41. (4) | 42. (2) | 43. (1) | 44. (4) | 45. (4) | 46. (4) | 47. (3) | 48. (2) | 49. (1) | 50. (2) |

July, 2016

ENGLISH LITERATURE

PAPER-III

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Which of W.M. Thackeray's novel's closing sentence is this?  
"Which of us is happy in this world? Which of us has his desire? Or, having it, is satisfied?"
  - (1) The History of Henry Esmond
  - (2) Vanity Fair
  - (3) The Luck of Barry Lyndon
  - (4) Pendennis
2. Why does Lovewit in Ben Jonson's play The Alchemist leave his house, setting the stage for his servant Face, alongwith Subtle, a fake alchemist to fleece people?
  - (1) To visit his father who left him long ago.
  - (2) To find out new sources of minting money.
  - (3) Because of an epidemic of plague.
  - (4) To make a pilgrimage.
3. By the end of the nineteen fifties novelists like Stan Barstow, Sid Chaplin, Alan Sillitoe and David Storey were routinely lumped together as representatives of "Kitchen-sink realism". Who in 1954 wrote the article "The Kitchen Sink", calling attention to the gritty and direct realism?
  - (1) Martin Harrison
  - (2) Stan Smith
  - (3) David Sylvester
  - (4) Philip Callow
4. Which of the following is not an allegorical character in the play Everyman?
  - (1) Kindred
  - (2) Strength
  - (3) Christian
  - (4) Discretion
5. Who among the following translators is notable as the first translator of Bhagavad Gita into English?
  - (1) Charles Wilkins
  - (2) Nathaniel Halhead
  - (3) William Jones
  - (4) Barbara Stoler Miller
6. In Biographia Literaria S.T. Coleridge defines the imagination as the faculty by which
  - (1) the soul perceives the phenomenal diversity of the universe.
  - (2) the soul perceives the spiritual unity of the universe.
  - (3) the mind acquires images by its associative power.
  - (4) the mind separates images by its discriminatory power.
7. Why do the Houyhnhnms have so few words in their language?
  - (1) Their wants and passions are fewer than human wants and passions, and they need fewer words.
  - (2) They consider language to be morally corrupt and prefer to remain silent.
  - (3) They find speech difficult because they are horses.
  - (4) They prefer action to words.
8. Identify the title of A.D. Hope's first published book of poems.
  - (1) Native Companions
  - (2) The Wandering Islands
  - (3) A Midsummer Eve's Dream
  - (4) The Cave and the Spring
9. Which of the following is an incorrect assumption in language teaching?
  - (1) Learners acquire language by trying to use it in real situations.
  - (2) Learners' first language plays an important role in learning.
  - (3) Language teaching should have a focus on communicative activities.
  - (4) Language teaching should give importance to writing rather than speech.

10. The Bhasmasura myth is used in R.K. Narayan's \_\_\_\_\_.
- (1) The Man-Eater of Malgudi
  - (2) The Financial Expert
  - (3) The English Teacher
  - (4) The World of Nagaraj
11. During the Middle English period, many words were borrowed from two languages :
- |             |               |
|-------------|---------------|
| I. Celtic   | II. Latin     |
| III. French | IV. Old Norse |
- The right combination according to the code is
- (1) I and II
  - (2) II and III
  - (3) II and IV
  - (4) III and IV
12. Select the right chronological sequence of the date of Bible translations.
- (1) King James Version – Tyndale – Revised Standard Version – Holman Christian Standard Bible
  - (2) Revised Standard Version – King James Version – Tyndale – Holman Christian Standard Bible
  - (3) Tyndale – King James Version – Revised Standard Version – Holman Christian Standard Bible
  - (4) Revised Standard Version – Holman Christian Standard Bible – King James Version – Tyndale
13. The last word in James Joyce's *Finnegans Wake* is
- (1) No
  - (2) The
  - (3) Morning!
  - (4) Jaysus
14. **Assertion (A)** : In so far as we are taught how to read, what we engage are not texts but paradigms.
- Reason (R)** : We appropriate meaning from a text according to what we need or desire, or, in other words, according to the critical assumptions or predispositions that we bring to it.
- (1) Both (A) and (R) are true and (R) is the correct explanation of (A).
  - (2) Both (A) and (R) are true but (R) is not the correct explanation of (A).
  - (3) (A) is true, but (R) is false.
  - (4) (A) is false, but (R) is true.
15. One of the key terms in Michel Foucault's work is discourse. This is best described as
- (1) the power of persuasion in all articulations.
  - (2) the selective language powerful people use.
  - (3) conceptual frameworks which enable some mode of thought and deny or severely constrain certain others.
  - (4) the ability to suggest transcendental levels of meaning in an utterance.
16. The narrators of *Oroonoko* are
- |   |              |
|---|--------------|
| I. a woman  | II. Oroonoko |
| III. a purported eyewitness of the events described | IV. Trefy    |
- The right combination according to the code is
- (1) I and IV
  - (2) I and III
  - (3) II and III
  - (4) II and IV
17. Which character of Henrik Ibsen speaks the following lines : "The life of a normally constituted idea is generally about seventeen or eighteen years, at the most twenty?"
- (1) Nora in *A Doll's House*
  - (2) Dr. Thomas Stockman in *An Enemy of the People*
  - (3) John Rosmer in *Rosmersholm*
  - (4) Oswald in *Ghosts*
18. In literary studies structuralism promotes
- (1) new interpretations of literary works.
  - (2) the view that literature is one signifying practice among others.
  - (3) a systematic account of literary archetypes.
  - (4) unstable structures of systems of signification.
19. P.B. Shelley's *Julian and Maddalo* is a conversation between Julian and Count Maddalo.
- Who do these two characters represent ?
- (1) Julian represents Keats and Count Maddalo, Byron
  - (2) Julian represents Shelley and Count Maddalo, Byron
  - (3) Julian represents Shelley and Count Maddalo, William Godwin
  - (4) Julian represents Mary Shelley and Count Maddalo, William Godwin

20. What is practical criticism ?
- (1) The close analysis of literary texts in such a way as to bring out their political meaning.
  - (2) A movement which wished to make literary criticism more relevant.
  - (3) The close analysis of poems without taking account of any external information.
  - (4) The study of ambiguity.
21. Which of the following does not describe some of the practices/beliefs of feminist literary criticism ?
- (1) Feminist criticism recuperates female writers ignored by the canon.
  - (2) Feminist literary critics offer a criticism of the construction of gender.
  - (3) Feminist literary critics argue that the traditional canon is justified.
  - (4) Feminist literary critics mostly reject the essentialising of 'male' and 'female'.
22. Which work by Franz Kafka is also known as *The Man Who Disappeared* ?
- (1) *The Castle*    (2) *"Metamorphosis"*
  - (3) *"In the Penal Colony"*
  - (4) *Amerika*
23. Towards the end of Evelyn Waugh's *A Handful of Dust* the protagonist Tony Last is trapped in the jungle by the calculating crazy Mr. Todd who forces him to read and reread the novels of a particular author. Waugh has also written a short story dealing with Tony's singular experience in the jungle. Who is the novelist referred to and what is the title of the short story ?
- (1) Rudyard Kipling, *"Revisiting the Jungle"*
  - (2) Joseph Conrad, *"Shadows of the Dark Trees"*
  - (3) Charles Dickens, *"The Man Who Liked Dickens"*
  - (4) Henry Fielding, *"Tom Jones's Journey into the Wild"*
24. At the beginning of the Restoration period, there was a seismic shift in the social, political and religious attitudes of the English. Which of the following statements best describes that shift ?
- (1) England shifted from an aristocratic Catholic monarchy to a parliamentary democracy.
  - (2) England shifted from an atheistic oligarchy to a deistic squirearchy.
  - (3) England shifted from a Republican Puritan Commonwealth to an aristocratic Anglican monarchy.
  - (4) England shifted from a parliamentary democracy to an aristocratic Catholic tyranny.
25. The Grammar-Translation Method in English Language Teaching stresses on
- (1) Fluency                      (2) Accuracy
  - (3) Appropriateness (4) Listening Skill
26. "[They] then heaved out, / away with a will in their wood-wreathed ship." This line describing Beowulf's departure from Geatland, is typical of the poem's form and Old English poetic technique because
- I. it features alliteration
  - II. it rhymes
  - III. it features onomatopoeia
  - IV. it has four strong stresses
- The right combination according to the code is
- (1) I and II                      (2) II and III
  - (3) I and IV                      (4) II and IV
27. Identify the poet, translator, publisher and essayist who founded a press in the 1950s called *Writers' Workshop* and provided a publishing outlet for Indians writing in English.
- (1) P. Lal                              (2) A.K. Mehrotra
  - (3) Vinay Dharwadkar
  - (4) A.K. Ramanujan
28. Antagonised by what he considered to be the provinciality of the Lake Poets, Byron wrote the preface to which of his works as a rebuke to Wordsworth's own introduction to *"The Thorn"* ?
- (1) *The Prisoner of Chillon*
  - (2) *Don Juan*
  - (3) *Childe Harold's Pilgrimage*
  - (4) *The Vision of Judgement*
29. Which of the following theoretical movements claimed that "the device is the only hero of literature" ?

- (1) Russian formalism (2) New Criticism  
(3) Phenomenology (4) Deconstruction
30. In Jean Francois Lyotard's works the term "language games", sometimes also called "phrase regimens" denotes :
- I. the multiplicity of communities of meaning.
  - II. the breakdown of communities of meaning.
  - III. the innumerable and incommensurable separate systems in which meanings are produced.
  - IV. the singular system in which meanings are dispersed and displaced.
- The right combination according to the code is
- (1) I and IV (2) I and III  
(3) II and IV (4) II and III
31. What part of Canada is Alice Munro most famous for depicting ?
- (1) Vancouver (2) Montreal  
(3) Ontario (4) Quebec
32. In John Gay's *Beggar's Opera* what is Peachum's occupation ?
- I. Pimp
  - II. Lawyer
  - III. Fencer of stolen goods, and master of a gang of thieves
  - IV. Impeader of less powerful criminals
- The right combination according to the code is
- (1) III & IV (2) II & III  
(3) I & IV (4) II & IV
33. In the opening stanza of "Song of Myself", Whitman begins his spiritual awakening at the age of \_\_\_\_\_.
- (1) 37 (2) 15  
(3) 24 (4) 61
34. In which of the following poems does Tennyson describe and condemn the spirit of aestheticism whose sole religion is the worship of beauty and of knowledge for their own sake and which ignores human responsibility and obligations of one's fellowmen ?
- (1) "The Princess"
  - (2) "The Lady of Shalott"
  - (3) "The Palace of Art"
  - (4) "Tithonus"
35. Luigi Pirandello's *Six Characters in Search of an Author* deliberately blurs the boarder lines between the world of the theatre and the world of 'real life' by carefully chiselled dialogues like :
- "Don't you feel the ground beneath your feet as you reflect that this 'you' which you feel today, all this present reality of yours, is destined to seem a mere illusion to you tomorrow?"
- Who is the speaker ? Who is it addressed to ?
- (1) Stepdaughter to Father
  - (2) Father to Stage Manager
  - (3) Stage Manager to Director
  - (4) Mother to Director
36. In a poem in memory of Major Robert Gregory, Lady Gregory's son, W.B. Yeats mentions an Irish writer who had found his inspiration "In a most desolate stony place" that he came "Towards nightfall upon a race/ passionate and simple like his heart." Who is the writer ?
- (1) J.M. Barrie
  - (2) J.M. Synge
  - (3) Isaac Bickerstaffe
  - (4) Thomas More
37. Jacques Derrida's work received some criticism from analytical philosophers. Who below was a critic of Derrida ?
- (1) John Searle
  - (2) Jean-Francois Lyotard
  - (3) Emmanuel Levinas
  - (4) Paul de Man
38. Who among the following bought and renovated the house of the Anglican poet, George Herbert, near Salisbury, England, in 1996 ?
- (1) Daljit Nagra
  - (2) Vikram Seth
  - (3) Amitava Kumar
  - (4) Arundhati Roy
39. Which pair of novels by Anita Desai take as their subject the suppression and oppression of Indian women ?
- I. Where Shall We Go This Summer ?
  - II. The Zigzag Way
  - III. Cry, the Peacock
  - IV. Baumgartner's Bombay
- The right combination according to the code is
- (1) I and II (2) I and III  
(3) II and III (4) III and IV



40. From among the following identify the two Indian English authors who received appreciation and encouragement from their British counterparts :
- I. R.K. Narayan, Graham Greene
  - II. Nirad C. Chaudhuri, Evelyn Waugh
  - III. Mulk Raj Anand, E.M. Forster
  - IV. Raja Rao, Iris Murdoch
- The right combination according to the code is
- (1) I and II                      (2) II and IV
  - (3) I and III                    (4) III and IV
41. Match the character with the work :
- |                     |                       |
|---------------------|-----------------------|
| I. Count Fosco      | A. Villette           |
| II. Margaret        | B. Adam Bede          |
| III. Lucy Snowe     | C. The Woman in White |
| IV. Maggie Tulliver | D. North or South     |
- Codes :**
- | I     | II | III | IV |
|-------|----|-----|----|
| (1) C | D  | A   | B  |
| (2) D | C  | A   | B  |
| (3) C | A  | D   | B  |
| (4) C | A  | B   | D  |
42. This poet was accidentally killed in Burma by a pistol shot in 1944. His posthumously published collection of poems *Ha ! Ha !* Among the Trumpets is divided into three sections.
- The first section describes a tense, waiting England and the second the voyage to the East.
- In the third section he uncomfortably comes to terms with the alien contours, the harsh light and the dry wastes of India as evident in poems like "The Maratta Ghats", "Indian Day" and "Observation Post : Forward Area". Who is the poet ?
- (1) Keith Douglas    (2) Sidney Keyes
  - (3) David Gascoyne (4) Alun Lewis
43. As Adam and Eve leave Paradise, "hand in hand with wand'ring steps and slow" (Book XII, *Paradise Lost*) what is their consolation ?
- (1) They are comforted by their love for one another.
  - (2) They are comforted by their foreknowledge of the coming of Christ as Redeemer of mankind.
  - (3) They are comforted by God, who travels before them in the form of a pillar of fire.
  - (4) They are comforted by the angel, who holds each of them by the hand.
44. In *An Essay of Dramatic Poesy* to whom does Dryden refer with the phrase "he needed not the spectacles of books to read Nature" ?
- (1) Ben Jonson            (2) Ovid
  - (3) William Shakespeare
  - (4) Geoffrey Chaucer
45. Emily Dickinson's use of "open form" or "free verse" is comparable to her contemporary American poet,
- (1) Anne Bradstreet    (2) Robert Lowell
  - (3) Walt Whitman      (4) Sylvia Plath
46. In "A Letter of the Authors" Edmund Spenser writes that two characters in *Faerie Queene* represent Queen Elizabeth. Who are they ?
- |                |                       |
|----------------|-----------------------|
| I. Britomart   | II. Cynthia           |
| III. Belphoebe | IV. The Faerie Queene |
- The right combination according to the code is
- (1) III and IV                      (2) I and IV
  - (3) I and III                      (4) II and III
47. Who among the following African novelists was a student of philosophy and literature in India ?
- (1) Nuruddin Farah    (2) Ben Okri
  - (3) Helon Habila      (4) Benjamin Kwakye
48. In particular William Blake was influenced by the religious writings of
- |                         |                  |
|-------------------------|------------------|
| I. Martin Luther        | II. Jacob Boehme |
| III. Emanuel Swedenborg | IV. Confucious   |
- The right combination according to the code is
- (1) I and IV                      (2) I and II
  - (3) II and III                    (4) III and IV
49. Which British King, having defeated the Viking invaders, consciously used the English language to create a sense of national identity and retain political control over independent countries ?
- (1) Alfred the Great    (2) Edward the Elder
  - (3) King Arthur        (4) Ethelbert of Kent

50. In "Politics and the English Language" George Orwell provides a list of rules to aid in curing the English language. What is the final rule ?
- (1) Never use a metaphor, simile or other figure of speech which you are used to seeing in print.
  - (2) Never use a long word where a short one will do.
  - (3) If it is possible to cut a word out, always cut it out.
  - (4) Break any of these rules sooner than say anything outright barbarous.
51. In his Defence of Poesy what is the "best and most accomplished kind of poetry" in Sidney's estimation ?
- (1) Heroical, or epic poetry
  - (2) Lyric poetry
  - (3) Pastoral poetry (4) Elegiac poetry
52. Which writer of the Romantic period makes the following comment : "The poet is far from dealing only with these subtle and analogical truths. Truth of every kind belongs to him, provided it can bud into any kind of beauty, or is capable of being illustrated and impressed by poetic faculty" ?
- (1) Wordsworth in Preface to the Lyrical Ballads
  - (2) William Hazlitt in "On the Feeling of Immortality in Youth"
  - (3) Leigh Hunt in What is Poetry ?
  - (4) Keats in one of his letters to his brother
53. In his poem "Whispers of Immortality" T.S. Eliot says that a dramatist "was much possessed by death/And saw the skull beneath the skin" and a poet "knew the anguish of the marrow/The ache of the skeleton." Who are the dramatist and the poet referred to by Eliot ?
- (1) Christopher Marlowe and Andrew Marvell
  - (2) John Webster and John Donne
  - (3) Seneca and Homer
  - (4) Thomas Kyd and Henry Vaughan
54. Functional Communicative Approach in English Language Teaching is in opposition to
- (1) Structural Approach
  - (2) Comprehensive Approach
  - (3) Translation and Grammar Method
  - (4) Functional Approach
55. According to Julia Kristeva, it is the eruption of the \_\_\_\_\_ within the \_\_\_\_\_ that provides the creative and innovative impulse of modern poetic language.
- (1) individual, tradition
  - (2) specific, generic
  - (3) semiotic, symbolic
  - (4) particular, general
56. In Crime and Punishment which character speaks the following words. Who/what are they addressed to ?
- "I waited for you impatiently. all this blasted psychology is a double-edged weapon."
- (1) Svidrigailov to the pistol with which he shoots himself
  - (2) Katherine Ivanovna to Marmeladov
  - (3) Porfiry Petrovich to Raskolnikov
  - (4) Raskolnikov to the Bible he finds in the prison cell in Siberia
57. What three Germanic tribes invaded Britons in the fifth century AD, bringing with them the roots of modern English ?
- (1) The Danes, Saxons and Celts
  - (2) The Celts, Jutes and Saxons
  - (3) The Saxons, Danes and Angles
  - (4) The Jutes, Angles and Saxons
58. Which of the following is not a part of the series of poems called *Jejuri*, written by Arun Kolatkar ?
- (1) "Yeshwant Rao" (2) "Chaitanya"
  - (3) "The Priest" (4) "An Old Man"
59. Bertolt Brecht's concept of alienation was a rejection of the idea that realism was the only mode of art a critique of capitalist society should produce. Alienation is best described as
- (1) making the audience feel that they do not belong.
  - (2) distancing artistic conventions to prevent an emotional catharsis.
  - (3) scripting unnatural behaviour on stage.
  - (4) a rejection of capitalism or the market.
60. Ngugi wa Thiongo changed the medium of his writing from English to \_\_\_\_\_.
- (1) Swahili (2) Yoruba
  - (3) Xhosa (4) Gikuyu
61. Which of the following ancient critics does Alexander Pope commend as exemplary in

- Essay on Criticism ?
- (1) Aristotle, Quintilian, Dryden, Dionysius, Horace
  - (2) Aristotle, Longinus, Quintilian, Durfey, Dryden
  - (3) Aristotle, Horace, Dionysius, Quintilian, Longinus
  - (4) Aristotle, Horace, Durfey, Quintilian, Longinus
62. Which of the following poems by Philip Larkin is best described as a self-elegy, anticipating the poet's death ?
- (1) "The Old Fools" (2) "Aubade"
  - (3) "Ambulances" (4) "Faith Healing"
63. In John Bunyan's Pilgrims Progress what is the first obstacle encountered by Christian on his progress ?
- (1) The Slough of Despond
  - (2) Vanity Fair
  - (3) The River of Death
  - (4) The Swamp of Despair
64. Identify the correct chronological sequence of publication of the four parts of The Four Quartets.
- (1) Burnt Norton – The Dry Salvages – East Coker – Little Gidding
  - (2) Burnt Norton – Little Gidding – The Dry Salvages – East Coker
  - (3) Burnt Norton – East Coker – The Dry Salvages – Little Gidding
  - (4) Little Gidding – Burnt Norton – The Dry Salvages – East Coker
65. Which of the following is not true of the novels of Charles Dickens ?
- (1) They deal with the problems of the discontents of an urban civilization.
  - (2) The plots are strikingly tight-knit.
  - (3) They share a sense of fun and determining optimism.
  - (4) They incorporate elements of popular contemporary culture.
66. Published in 1604, the first monolingual English Dictionary was
- (1) Nathaniel Bailey's Universal Etymological Dictionary of the English Language
  - (2) Samuel Johnson's Dictionary of the English Language
  - (3) Robert Cawdrey's Table Alphabetical
  - (4) Thomas Blount's Glossographia
67. Which of the following statements best describe the narrative perspective employed in Thomas More's Utopia ?
- I. First-person narration by Raphael Hythloday
  - II. Third-person narration by a narrator named Thomas More
  - III. First-person narration by a narrator named Thomas More
  - IV. Third-person narration by Raphael Hythloday
- The right combination according to the code is
- (1) I and III (2) II and IV
  - (3) II and III (4) I and II
68. In the opening pages of one of Thomas Mann's novels we can see space itself becoming a form of time : "Space, like time, engenders forgetfulness but it does so by setting us bodily free from our surroundings and giving us back our primitive unattached state." Which is the novel ?
- (1) Doctor Faustus
  - (2) Death in Venice
  - (3) The Confessions of Felix Krull
  - (4) The Magic Mountain
69. Match the lines with the titles of the poems :
- |   |                    |
|---|--------------------|
| I. The boa-constrictor's coil / Is a fossil                   | A. "Thrushes"      |
| II. My manners are tearing off heads / The allotment of death | B. "The Jaguar"    |
| III. More coiled steel than living                            | C. "Relic"         |
| IV. Time in the sea eats its tail                             | D. "Hawk Roosting" |
- Code:**
- |       |    |     |    |     |   |    |     |    |
|-------|----|-----|----|-----|---|----|-----|----|
| I     | II | III | IV |     | I | II | III | IV |
| (1) A | D  | A   | C  | (2) | B | D  | A   | C  |
| (3) C | D  | B   | A  | (4) | D | B  | C   | A  |
70. Which one of Joseph Conrad's novels expresses the contrast between the solidarity of shipboard life and the profound underlying loneliness of existence thus : "Loneliness impenetrable and transparent, elusive and everlasting... that surrounds, envelops, clothes every human soul from the cradle to the grave, and perhaps beyond" ?
- (1) The Heart of Darkness

- (2) The Nigger of the Narcissus  
 (3) Lord Jim (4) Nostromo
71. John Dryden's two philosophico-religious poems are
- I. Absalom and Achitophel
  - II. A Layman's Faith
  - III. Annus Mirabilis
  - IV. The Hind and the Panther
- The right combination according to the code is
- (1) I and II (2) III and I  
 (3) II and III (4) II and IV

Read the following poem and answer the questions, 72 to 75 :

Stray Cats

They are not exactly homeless.  
 They are dissidents who have lost their faith  
 in furnished interiors, morning walks,  
 the cake and the cutlery.  
 When you have nine lives to live  
 you learn to take things in your stride.  
 You learn to stretch your body  
 at full length and yawn at domestic  
 fictions. And for this reason  
 you figure in horror films  
 in the mandatory moment  
 between the flash of lightning  
 and the appearance of the ghost.  
 The light is darkish blue and you see  
 yourself in the iris of the burning  
 eye. The horror is in the seeing.  
 What you see is altered by the act  
 of seeing. The mystery does not stop  
 there. The seer is in turn altered  
 by what he sees. Having known this,  
 stray cats jump from roof to roof.  
 They monitor the world from treetops

and hold their weekly meetings  
 in the graveyard, like wandering mendicants.  
 And when they walk out of the mirror  
 of the sun and cross the crowded road  
 in a flash, for a shining moment,  
 they lurk in the light like a giant shadow  
 of doubt. III-omens to those who cannot  
 see beyond what they see.

72. The poem constructs its account of stray cats  
 by way of a contrast with
- (1) wild cats (2) ominous cats  
 (3) domestic cats (4) mysterious cats
73. In the overall context, what do "furnished  
 interiors, morning walks, / the cake and the  
 cutlery" represent ?
- (1) Ordinary life  
 (2) "Domestic fictions"  
 (3) "A giant shadow of doubt"  
 (4) Creaturely comforts
74. The last two lines suggest that cats crossing  
 the crowded road
- (1) is an unexceptionable superstition.  
 (2) is not necessarily the ill-omen it is held  
 out to be.  
 (3) is an example of human obsession.  
 (4) is indicative of the homelessness of  
 stray cats.
75. From among the following select two words  
 that help accentuate the enigmatic charac-  
 ter of stray cats :
- I. Doubt II. Mandatory  
 III. Faith IV. Mystery
- The right combination according to the code  
 is
- (1) I and II (2) I and IV  
 (3) II and IV (4) III and IV



## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (2)  | 2. (3)  | 3. (3)  | 4. (3)  | 5. (1)  | 6. (2)  | 7. (1)  | 8. (2)  | 9. (4)  | 10. (1) |
| 11. (2) | 12. (3) | 13. (2) | 14. (1) | 15. (3) | 16. (2) | 17. (2) | 18. (2) | 19. (2) | 20. (2) |
| 21. (3) | 22. (4) | 23. (3) | 24. (3) | 25. (2) | 26. (3) | 27. (1) | 28. (2) | 29. (1) | 30. (2) |
| 31. (3) | 32. (1) | 33. (1) | 34. (3) | 35. (2) | 36. (2) | 37. (1) | 38. (2) | 39. (2) | 40. (3) |
| 41. (1) | 42. (4) | 43. (2) | 44. (3) | 45. (3) | 46. (1) | 47. (1) | 48. (3) | 49. (1) | 50. (4) |
| 51. (1) | 52. (3) | 53. (2) | 54. (1) | 55. (3) | 56. (3) | 57. (4) | 58. (4) | 59. (2) | 60. (4) |
| 61. (3) | 62. (2) | 63. (1) | 64. (3) | 65. (2) | 66. (3) | 67. (1) | 68. (4) | 69. (2) | 70. (*) |
| 71. (4) | 72. (3) | 73. (2) | 74. (2) | 75. (2) |         |         |         |         |         |

\* All option are correct.

January, 2017

ENGLISH LITERATURE

PAPER-II

Note : This paper contains fifty (50) objective type questions, each question carrying two (2) marks. Attempt all the questions.

1. Identify from the following the work Nirad C. Chaudhuri called "the finest novel in the English language with an Indian theme".
  - (1) *Kim* (2) *A Passage to India*
  - (3) *Train to Pakistan*
  - (4) *Private Life of an Indian Prince*
2. Who is the author of the poem "The Defence of Lucknow" dealing with the siege of Lucknow, one of the terrible incidents of the Indian Mutiny?
  - (1) Rudyard Kipling (2) Edward Lear
  - (3) Alfred Lord Tennyson
  - (4) Robert Browning
3. Who among the following theorists holds that metaphor and metonymy are the two fundamental structures of language?
  - (1) Ferdinand de Saussure
  - (2) J.L. Austin
  - (3) Roman Jakobson (4) Victor Shklovsky
4. From among the following, who are the Dashwood sisters in Jane Austen's *Sense and Sensibility*?
 

I. Elinor	II. Marianne
III. Mary	IV. Amanda

 The right combination according to the code is
  - (1) I and III (2) I and II
  - (3) II and III (4) III and IV
5. Which among the following texts can be characterised as a lesbian Bildungsroman?
  - (1) Angela Carter, *The Magic Toyshop*
  - (2) Sylvia Plath, *The Bell Jar*
  - (3) Jeanette Winterson, *Oranges Are Not the Only Fruit*
  - (4) Ruth Pawar Jhabvala, *Heat and Dust*
6. Identify the correct chronological sequence of publication :
  - (1) *Paradise Lost – The Advancement of Learning – An Essay Concerning Human Understanding – MacFlecknoe*
  - (2) *The Advancement of Learning – An Essay Concerning Human Understanding – MacFlecknoe – Paradise Lost*
  - (3) *The Advancement of Learning – Paradise Lost – MacFlecknoe – An Essay Concerning Human Understanding*
  - (4) *Paradise Lost – MacFlecknoe – The Advancement of Learning – An Essay Concerning Human Understanding*
7. Poe's "The Raven" mourns the death of Poe's
  - (1) lost Lenore (2) lost Abigail
  - (3) pet animal (4) lost heritage
8. In Shakespeare's *Macbeth* who was "untimely ripped" from his mother's womb?
  - (1) Macbeth (2) Macduff
  - (3) Duncan (4) Malcolm
9. Alexander Pope revised *The Rape of the Lock* three times. In the final revision of the poem in 1717 he inserted a speech by
  - (1) Belinda (2) Clarissa
  - (3) Betty (4) Thalestris
10. Identify, from the following list, two plays written by John Webster :
  - I. *A Woman Killed with Kindness*
  - II. *The Revenger's Tragedy*
  - III. *The White Devil*
  - IV. *The Duchess of Malfi*
 The right combination according to the code is
  - (1) I & IV (2) II & IV
  - (3) III & IV (4) I & III
11. Which of the following works by David Malouf tells the story of the Roman poet, Ovid, during his exile in Tomis?
  - (1) *Remembering Babylon*

- (2) *The Great World*  
 (3) *The Conversations at Curlow Creek*  
 (4) *An Imaginary Life*
12. In his *Defence of Poesy* which of the following works does Sidney commend as good examples of English Poesy ?  
 I. *The Mirror of Magistrates*  
 II. *The Shepherd's Calendar*  
 III. *Lament for the Makers*  
 IV. *Ballad of Scottish King*  
 The right combination according to the code is  
 (1) I and III (2) I and IV  
 (3) I and II (4) II and III
13. Who among the following dismissed *Ulysses* as "a misfire" ?  
 (1) Virginia Woolf (2) Wyndham Lewis  
 (3) E.M. Forster (4) D.H. Lawrence
14. Which of the following works Daniel Defoe offered his readers as a collection of "Strange Surprising Adventures" ?  
 (1) *Moll Flanders* (2) *Robinson Crusoe*  
 (3) *Roxana* (4) *Captain Singleton*
15. In Charlotte Bronte's *Jane Eyre*, what does Mr. Brocklehurst accuse Jane of when he visits Lowood School ?  
 (1) Laziness (2) Stealing  
 (3) Lying (4) Spying
16. William Faulkner's *As I Lay Dying* contains one of the shortest chapters in literary history. Which of these sentences is the chapter in its entirety ?  
 (1) "For the love of God, where is my hat?"  
 (2) "My mother is a fish."  
 (3) "Addie Bundren was dead, to begin with."  
 (4) "Apricot jam is the worst sort of jam."
17. The prelude to *Middlemarch* makes a reference to the particular history of a remarkable woman, \_\_\_\_\_.  
 (1) St. Agnes (2) St. Theresa  
 (3) St. Joan (4) St. Carmel
18. "O, for a draught of vintage! that hath been Cooled a long age in the deep-delved earth, Tasting of Flora and the country green, Dance, and Provencal song, and sunburnt mirth!"  
 The above description is an example of  
 (1) Paronomasia (2) Synaesthesia  
 (3) Aphaeresis (4) Synecdoche
19. The term, "poetic justice," to designate the idea that the good are rewarded and the evil punished, was devised by  
 (1) Aristotle (2) John Dryden  
 (3) Thomas Rhymer (4) Ben Jonson
20. \_\_\_\_\_ is the producer of the first complete printed English Bible.  
 (1) Jerome (2) William Tyndale  
 (3) Miles Coverdale (4) Bede
21. In *The Fall of Hyperion: A Dream* Keats sees a ladder leading upwards and is addressed by a prophetess in the following words: "None can usurp this height ... / But those to whom the miseries of the world / Are misery, and will not let them rest." Who is the prophetess ?  
 (1) Urania (2) Moneta  
 (3) Melete (4) Mneme
22. Virginia Woolf's *To the Lighthouse* has a tripartite structure. The three parts are named the following EXCEPT :  
 (1) The Sky (2) The Window  
 (3) Time Passes (4) The Lighthouse
23. Which novel by Patrick White is based on the story of Ludwig Leichhardt, the Prussian naturalist who explored Australia in the mid-1840s, in which White's fictional hero says when asked about navigation - "The Map? I will first make it" ?  
 (1) *The Tree of Man* (2) *Voss*  
 (3) *Riders in the Chariot*  
 (4) *The Solid Mandala*
24. Who among the following is not a character in William Golding's *Lord of the Flies* ?  
 (1) Ralph (2) Piggy  
 (3) Peter (4) Jack
25. Dante Gabriel Rossetti founded the Pre-Raphaelite Brotherhood which included  
 I. Holman Hunt  
 II. Arthur Hugh Clough  
 III. Gerald Manley Hopkins  
 IV. John Millais  
 The right combination according to the code is

- (1) II and III            (2) I and IV  
(3) I and III            (4) II and IV
26. The seven deadly sins are sought to be portrayed in Chaucer's *Canterbury Tales*. Which of the following sins is not covered by Chaucer ?  
I. Jealousy            II. Envy  
III. Lust            IV. Homicide  
The right combination according to the code is  
(1) I & II            (2) I & III  
(3) I & IV            (4) III & IV
27. Richardson's *Pamela* had its origin in  
(1) the real case of a woman born to lower-middle-class parents  
(2) an elementary letter-writing manual  
(3) the general plight of English women  
(4) the suggestion of a friend to defend middle-class values
28. *The Medall*, a poem written by John Dryden in 1681, is sub-titled  
(1) *A Satire against Sedition*  
(2) *A Satire against Tyranny*  
(3) *A Satire against Greed*  
(4) *A Satire against Apostasy*
29. "Full fathom five thy father lies" is an example of  
(1) assonance            (2) alliteration  
(3) apostrophe            (4) enjambment
30. What is a trochee ?  
(1) A two syllable foot of verse with two heavy stresses  
(2) A two syllable foot of verse in which the stress falls on the first syllable  
(3) Three successive heavy stresses  
(4) A six line stanza in which the rhyme sounds are all identical
31. Keats's "La Belle Dame Sans Merci" combines two poetic forms  
I. Lyric            II. Dramatic Monologue  
III. Ballad            IV. Sonnet  
The right combination according to the code is  
(1) II and III            (2) I and IV  
(3) I and III            (4) II and IV
32. \_\_\_\_\_ narrator highlights the problem of narrative authority.  
(1) First person            (2) Self-conscious  
(3) Third person            (4) Participant
33. Who among the following modern writers is associated with the quote, "Only connect" ?  
(1) D.H. Lawrence            (2) Virginia Woolf  
(3) James Joyce            (4) E.M. Forster
34. Which of the following images does not figure in Auden's "Musee des Beaux Arts" ?  
(1) a boy falling out of the sky  
(2) children ... skating on a pond at the edge of wood  
(3) ranches of isolation and the busy griefs  
(4) the dogs go on with their doggy life
35. Feste is a clown in  
(1) *Twelfth Night*            (2) *As You Like It*  
(3) *The Taming of the Shrew*  
(4) *Much Ado About Nothing*
36. Which play by Tom Stoppard has a play within the play ?  
(1) *Enter a Free Man*  
(2) *The Real Inspector Hound*  
(3) *Jumpers*            (4) *Night and Day*
37. Which of the following is not true of free verse?  
(1) Characterised by short, irregular lines.  
(2) No rhyme pattern.  
(3) Written in iambic pentameter  
(4) A dependence on the effective and more intense use of pauses
38. James Thomson's long poem, *The Seasons*, revised and expanded all his life, began in the first instance as a poem entitled  
(1) *Spring*            (2) *Summer*  
(3) *Winter*            (4) *Autumn*
39. Two cantos from the seventh book of *The Faerie Queene* appeared posthumously. They are known as  
(1) Mutability cantos            (2) Friendship cantos  
(3) Justice cantos            (4) Courtesy cantos
40. Foucault believes that the facts of history will protect us from  
(1) repeating mistakes            (2) totalitarianism  
(3) deconstructionism            (4) historicism

41. What is the occupation of Max's son, Lenny, in Harold Pinter's *The Home Coming* ?  
 (1) boxer (2) butcher  
 (3) pimp (4) cab driver
42. Which Byron poem begins in the following manner : "I want a hero : an uncommon want, when every year and month sends forth a new one" ?  
 (1) *Beppo*  
 (2) *Childe Harold's Pilgrimage*  
 (3) *Don Juan*  
 (4) *The Vision of Judgement*
43. In the second ending of John Fowles's *The French Lieutenant's Woman* Charles Smithson's lawyer finds that Sarah has been living in the house of  
 (1) William Morris  
 (2) William Holman Hunt  
 (3) D.G. Rossetti (4) James Collinson
44. In 1692 William Congreve published *Incognita*, a work of fiction which is dubbed a 'novel' on its title-page. What is the sub-title?  
 (1) *Love and Duty Reconcil'd*  
 (2) *Beauty in Distress*  
 (3) *Virtue Rewarded* (4) *Love in Excess*
45. In "Tradition and the Individual Talent" T.S Eliot uses the analogy of the catalyst to elucidate his theory of impersonal poetry. He cites the example of a filament of platinum and, in the poetic process this is equivalent to  
 (1) the language of the poet  
 (2) the mind of the poet  
 (3) the soul of the poet  
 (4) the life of the poet
46. Match the character with the work :  
 A. Pip I. *Middlemarch*  
 B. Causaubon II. *Great Expectations*  
 C. Becky Sharp III. *Wuthering Heights*  
 D. Heathcliff IV. *Vanity Fair*
- The right combination according to the code is  
 I II III IV I II III IV  
 (1) B C D A (2) D A C B  
 (3) B A D C (4) C B A D
47. Samuel Johnson's *Lives of the English Poets* combines the following except  
 (1) analytical criticism  
 (2) literary history  
 (3) personal biography  
 (4) Socratic dialogue
48. Which two works of JM Coetzee won Booker Prize on two occasions ?  
 I. *In the Heart of the Country*  
 II. *Life and Times of Michael K.*  
 III. *Disgrace*  
 IV. *Waiting for the Barbarians*
- The right combination according to the code is  
 (1) II and III (2) II and IV  
 (3) III and IV (4) I and III
49. Who among the following Greek Philosophers has a bearing on the composition of Shelley's "Adonais" ?  
 (1) Miletus (2) Socrates  
 (3) Plato (4) Aristotle
50. Match the author with the work :  
 A. John Locke I. *A Short View of the Immorality and Profanity of the Stage*  
 B. William Dampier II. *Two Treatises on Government*  
 C. Jeremy Collier III. *A Short View of Tragedy*  
 D. Thomas Rhymer IV. *Voyages*
- A B C D A B C D  
 (1) II I IV III (2) III IV I II  
 (3) II IV I III (4) IV III II I



## ANSWERS

- |         |         |         |         |         |         |         |         |         |         |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| 1. (1)  | 2. (3)  | 3. (3)  | 4. (2)  | 5. (3)  | 6. (3)  | 7. (1)  | 8. (2)  | 9. (2)  | 10. (3) |
| 11. (4) | 12. (3) | 13. (1) | 14. (2) | 15. (3) | 16. (2) | 17. (2) | 18. (2) | 19. (3) | 20. (3) |
| 21. (2) | 22. (1) | 23. (2) | 24. (3) | 25. (2) | 26. (3) | 27. (2) | 28. (1) | 29. (2) | 30. (2) |
| 31. (3) | 32. (2) | 33. (4) | 34. (3) | 35. (1) | 36. (2) | 37. (3) | 38. (3) | 39. (1) | 40. (4) |
| 41. (3) | 42. (3) | 43. (3) | 44. (1) | 45. (2) | 46. (3) | 47. (4) | 48. (1) | 49. (3) | 50. (3) |



January, 2017

ENGLISH LITERATURE

PAPER-III

**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

1. Who among the following is not a diasporic writer ?  
 (1) Beryl Bainbridge (2) Timothy Mo  
 (3) Hanif Kureishi (4) Sam Selvon
  2. "A text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture."  
 Which of the following best expresses the position stated above ?  
 (1) A text is a tissue of lies that has no referential and cultural validity.  
 (2) A text is a communication from the Author-God with multiple meanings.  
 (3) A text is a force field of ambiguity where meanings collapse in the face of opposition.  
 (4) A text is a linguistic construct without any unity of meaning and is linked to multiple sources of language and culture.
  3. In William Congreve's *The Way of the World* Fairall is Lady Wishfort's  
 (1) Son (2) Son-in-law  
 (3) Nephew (4) Servant
  4. Match the periodical with the founder/s :  

<b>List – I</b>	<b>List – II</b>
A. <i>The Egoist</i>	I. Wyndham Lewis and Ezra Pound
B. <i>The English Review</i>	II. Harriet Monroe
  - C. *Blast*
  - III. Harriet Weaver and Dora Marsden
  - D. *Poetry: A Magazine of Verse*
  - IV. Ford Madox Ford
- Codes :**
- | A       | B   | C | D  | A       | B  | C  | D  |
|---------|-----|---|----|---------|----|----|----|
| (1) II  | III | I | IV | (2) III | I  | IV | II |
| (3) III | IV  | I | II | (4) III | II | I  | IV |
5. Which statement best expresses the theme of Coleridge's "The Rime of the Ancient Mariner" ?  
 (1) To kill a living creature is immoral.  
 (2) People should honour and respect all living things.  
 (3) Prayer can accomplish miracles.  
 (4) True harmony is achieved only through cooperative effort.
  6. "The Comprehensible Output Hypothesis" was proposed by  
 (1) Stephen Krashen (2) M.A.K. Halliday  
 (3) Merrill Swain (4) Gertrude Buck
  7. In *Tristram Shandy* Corporal Trim's brother Tom describes the oppression of a black servant in a sausage shop in Lisbon that he visited. This episode is inspired by a letter Laurence Sterne received from a black man. Sterne's reply became an integral part of 18th century abolitionist literature.  
 Name the person who wrote the aforementioned letter to Sterne.  
 (1) William Wilberforce  
 (2) Ignatius Sancho  
 (3) William Blackstone  
 (4) John Hawkins

8. In Bertolt Brecht's *Mother Courage and Her Children*, which song does Yvette sing to Mother Courage and Katrin?
- (1) "The Song of the Great Souls of the Earth"
  - (2) "The Fraternalization Song"
  - (3) "The Song of the Great Capitulation"
  - (4) "The Memorial Song"
9. In Gustave Flaubert's *Madame Bovary*, under what pretext does Emma go every week for her clandestine meeting with Leon in Rouen?
- (1) Under the pretext of going to the church for weekly confession.
  - (2) Under the pretext of meeting her blind friend who lives alone.
  - (3) Under the pretext of weekly shopping.
  - (4) Under the pretext of taking piano lessons.
10. Identify the two books by C.S. Lakshmi (Ambai) published in English translation:
- I. *Astride the Wheel*    II. *Going Home*
  - III. *A Purple Sea*
  - IV. *In a Forest, A Deer*
- The right combination according to the code is
- (1) III and II                      (2) I and II
  - (3) I and IV                        (4) III and IV
11. Elizabeth Barrett Browning's *Sonnets from the Portuguese* is
- I. a sequence of forty four Petrarchan sonnets.
  - II. a rewriting of Popean didactic verse.
  - III. a depiction of a contemporary setting and small events of ordinary life.
  - IV. a scathing criticism of the British colonial enterprise.
- The right combination according to the code is
- (1) I and II                        (2) I and III
  - (3) II and IV                       (4) I and IV
12. In *The Story of My Experiments with Truth*, M.K. Gandhi covers the narrative of his life from early childhood through to
- (1) 1925                              (2) 1929
  - (3) 1921                              (4) 1927
13. In a writing system the minimal unit that can cause a difference of meaning is called
- (1) phoneme                        (2) grapheme
  - (3) morpheme                       (4) jargon
14. Nnu Ego is a character in
- (1) Chinua Achebe's *Anthills of Savannah*
  - (2) Chimamanda Ngozi Adichie's *Half of a Yellow Sun*
  - (3) Buchi Emecheta's *The Joys of Motherhood*
  - (4) Ben Okri's *The Famished Road*
15. Match the word with definition:
- | List – I          | List – II   |
|-------------------|---|
| A. Etymon         | I. Changing from one language variety to another in discourse |
| B. Code switching | II. Rules governing the social use of language                |
| C. Cognate        | III. Etymological source of a word                            |
| D. Pragmatics     | IV. Words with a common ancestor                              |
- Codes :
- | A       | B | C   | D  | A       | B  | C  | D   |
|---------|---|-----|----|---------|----|----|-----|
| (1) IV  | I | III | II | (2) III | II | IV | I   |
| (3) III | I | IV  | II | (4) IV  | I  | II | III |
16. What would help a reader recognize Keats's "To Autumn" as a poem from the Romantic period?
- (1) Its logical succession of images
  - (2) Its concise use of couplets
  - (3) Its lavish natural imagery
  - (4) Its use of iambic pentameter
17. Which of the following is an accurate description of 'heteroglossia'?
- (1) Heteroglossia makes the job of the novelist easier by incorporating diversity into the novelistic structure.
  - (2) Heteroglossia functions in a novel in alliance with its stylistic system incorporating multiple voices inscribed in social language and differentiated components of a writer's ideological position.
  - (3) Heteroglossia creates concrete conceptualisations through language in

- association with the singular view of the artistic effort resulting in the unified world of the novel.
- (4) Heteroglossia enters the linguistic universe of the novel to homogenize its multiple differences and voices in a singular vision of accomplished structure.
18. In *Ulysses* Leopold Bloom works for a Dublin  
(1) bar (2) park  
(3) newspaper (4) bank
19. Which pair of plays belongs to the early career of Harold Pinter?  
I. *The Caretaker* II. *One for the Road*  
III. *Celebration* IV. *The Room*  
The right combination according to the code is  
(1) I and III (2) II and III  
(3) I and IV (4) II and IV
20. Who among the following contemporaries of John Donne wrote the following lines on his death: "Here lies a king, that ruled as he thought fit/The universal monarch of wit"?  
(1) George Herbert (2) Henry King  
(3) Thomas Carew (4) Henry Crashaw
21. In his poem "Australia" A.D. Hope says that  
I. Australia is "without songs, architecture, history".  
II. "Her five cities are like five dry rivers."  
III. The poet turns to her "to find/The Arabian desert of the human mind/Hoping if still from deserts prophets come."  
IV. "She is the first of lands, the warmest."  
Codes:  
(1) I and III (2) II and III  
(3) III and IV (4) I and IV
22. Basic English, a simplified and fundamental framework of English, was formulated by  
I. A. Richards II. Alastair Fowler  
III. William Empson IV. C.K. Ogden  
The right combination according to the code is:  
(1) I and II (2) II and III  
(3) I and IV (4) I and III
23. "Britons will never be slaves!" – felt proud Britons in the eighteenth century. A great many Britons, though, had no qualms about owning slaves and profiting from them. Who among the following British authors self-consciously engaged with the issue of slavery in some poems?  
I. Hannah More II. Mary Collier  
III. Anna Seward IV. Anna Yearsley  
The right combination according to the code is  
(1) I and III (2) I and IV  
(3) II and III (4) III and IV
24. Match the Novelist with the work:  
List – I List – II  
A. Anita Desai I. *Rich Like Us*  
B. Nayantara Sahgal II. *The Nowhere Man*  
C. Arun Joshi III. *In Custody*  
D. Kamala Markandaya IV. *The Last Labyrinth*  
Codes:  
A B C D A B C D  
(1) III II IV I (2) III I IV II  
(3) II I IV III (4) III IV I II
25. Identify the right chronological sequence:  
(1) *The American Pastoral* – *Sister Carrie* – *The Great Gatsby* – *Beloved*  
(2) *The Great Gatsby* – *Sister Carrie* – *Beloved* – *The American Pastoral*  
(3) *Sister Carrie* – *The Great Gatsby* – *Beloved* – *The American Pastoral*  
(4) *Sister Carrie* – *The Great Gatsby* – *The American Pastoral* – *Beloved*
26. In which of the following senses did Marx and Engels originally use the term "ideology" in *The German Ideology*?  
(1) Something that mystifies the actual material conditions of society, a sort of false consciousness.  
(2) The elaborate structures and institutions that mark the bourgeoisie society.  
(3) The concepts of base and superstructure that govern the economic relations of the society.  
(4) The fundamental class consciousness of the proletariat which leads to their awakening.

27. The plot of this Coetzee novel unravels the narrative of a poor man of colour trying to survive in a civil-war situation, never taking sides. Identify the novel.
- (1) *Disgrace* (2) *Age of Iron*
  - (3) *Waiting for the Barbarians*
  - (4) *Life and Times of Michael K.*
28. Which of the following lines of T.S. Eliot is used by Anita Desai as the epigraph for her novel, *Baumgartner's Bombay*?
- (1) "I will show you fear in a handful of dust," *The Waste Land*
  - (2) "In my beginning is my end", "East Coker"
  - (3) "Human kind cannot bear very much reality", "Burnt Norton"
  - (4) "I have measured out my life with coffee spoons," "Love Song of J. Alfred Prufrock"
29. In the General Prologue to *The Canterbury Tales* which two characters are examples of deep Christian goodness?
- I. the Summoner II. the Parson
  - III. the Ploughman IV. the Pardoner
- The right combination according to the code is
- (1) I and II (2) II and IV
  - (3) II and III (4) I and IV
30. Identify Falstaff's first words in *Henry IV, Part I*:
- (1) "Now, Harry, what time of day is it, lad?"
  - (2) "Now, Hal, what time of day is it, lad?"
  - (3) "Now, Harry, what time of night is it, lad?"
  - (4) "Now, Hal, what time of night is it, lad?"
31. Anna Barbauld, Laetitia Elizabeth London, Charlotte Smith, Mary Robinson and Felicia Hemans are
- (1) first wave feminists
  - (2) women poets of the Romantic period
  - (3) Victorian writers of popular fiction
  - (4) nineteenth century stage artists
32. Ray Bradbury has titled one of his short story collections – *Golden Apples of the Sun* – after the last line of a W.B. Yeats poem. Which poem?
- (1) "The Death of Cuchulain"
  - (2) "The Peacock"
  - (3) "The Hour Before Dawn"
  - (4) "The Song of Wandering Aengus"
33. Which play by Tom Stoppard set in Zurich during the First World War presents a character's interactions with James Joyce as he was writing *Ulysses*, Tristan Zara during the rise of Dadaism, and Lenin leading up to the Russian Revolution, all of whom were living in Zurich at that time?
- (1) *After Magritte* (2) *Dirty Linen*
  - (3) *Artist Descending a Staircase*
  - (4) *Travesties*
34. "Most blameless is he, centered in the sphere  
Of common duties, decent not to fail  
In offices of tenderness..."  
In these lines from "Ulysses", what does Ulysses suggest about Telemachus?
- (1) He shows heroic qualities.
  - (2) He is patient and selfless.
  - (3) He is very much like his father.
  - (4) He may be too tender-hearted to be king.
35. In Restoration comedies the following is true EXCEPT
- (1) the London life of hedonistic young men is portrayed.
  - (2) names encapsulate traits.
  - (3) unchaste women, widows and cuckolds scarcely make an appearance.
  - (4) the heroines seek a say in the choice of a marriage partner.
36. What happens to the character Boy at the end of Luigi Pirandello's play *Six Characters in Search of an Author*?
- (1) He drowns in the fountain.
  - (2) He is shot dead by the Father.
  - (3) He leaves the stage alone.
  - (4) He commits suicide.
37. Which of the following adjectives will not apply to Becky Sharp, a major character in *Vanity Fair*?

- (1) ambitious (2) energetic  
(3) wellborn (4) scheming
38. Which character in Anton Chekhov's play, *The Cherry Orchard*, first suggests the selling of the orchard?  
(1) Trofimov (2) Yephikodov  
(3) Lopakhin (4) Varya
39. Identify the correct chronological sequence of the founding of the following 18th century English periodicals:  
(1) *Tatler* – *Spectator* – *The Gentleman's Magazine* – *Rambler*  
(2) *Spectator* – *Tatler* – *The Gentleman's Magazine* – *Rambler*  
(3) *Rambler* – *Tatler* – *Spectator* – *The Gentleman's Magazine*  
(4) *Tatler* – *Spectator* – *Rambler* – *The Gentleman's Magazine*
40. Who identified "strangled articulateness" as a theme in Canadian writing?  
(1) Margaret Atwood (2) Northrop Frye  
(3) Michael Ondaatje (4) Joy Kogawa
41. Identify the gynocritics in the following list:  
I. Alice Jardine II. Elaine Showalter  
III. Sandra Gilbert IV. Kate Millett  
The right combination according to the code is  
(1) I and II (2) II and IV  
(3) II and III (4) III and IV
42. Identify the character who is not part of the group of three protagonists in Girish Karnad's *Hayavadana*:  
(1) Padmini (2) Gautama  
(3) Kapila (4) Devadatta
43. Aurobindo Ghosh, author of '*Savitri*', taught for some time at Baroda College after his return from England in 1893. Which subject did he teach?  
(1) English (2) French  
(3) Sanskrit (4) Bengali
44. Christopher Marlowe's *Hero and Leander* can be classified as a/an  
(1) complaint (2) stichomythia  
(3) epyllion (4) pastourelle
45. Which among the following does not belong to Indo-European language family?  
(1) English (2) German  
(3) Scandinavian (4) Finnish
46. What, among the following, is ruled out by Longinus as a way of achieving the sublime?  
(1) great thoughts  
(2) immoderate emotion  
(3) noble diction  
(4) dignified and elevated word arrangement
47. Who among the following is not a beat writer?  
(1) Jack Kerouac (2) Allen Ginsberg  
(3) Robert Lowell  
(4) William Burroughs
48. This was a masque written by Ben Jonson, staged on Twelfth Night and it was the first masque in which Prince Charles took part.  
(1) *Masque of Blankness*  
(2) *The Masque of Queens*  
(3) *Pleasure Reconciled to Virtue*  
(4) *The Gypsies Metamorphed*
49. Elizabeth Bishop's poems are best remembered for their  
(1) conversational intimacy  
(2) intellectual tenor  
(3) astringent satire  
(4) urban topography
50. Which chilling novel of surveillance and entrapment had the alternative title *Things as They Are*?  
(1) Horace Walpole's *Castle of Otranto*.  
(2) Matthew Gregory Lewis's *The Monk*.  
(3) Thomas Love Peacock's *Nightmare Abbey*.  
(4) William Godwin's *Caleb Williams*.
51. In "My Last Duchess" which of the following is not one of the Duchess's misdemeanours, according to the Duke?  
(1) She was flattered by compliments from Fra Pandolf.  
(2) She enjoyed the sunset as much as she enjoyed her husband's favour.  
(3) She wouldn't listen to her husband when he tried to correct her behaviour.  
(4) She was equally grateful for all acts of kindness, regardless of their source.

52. In his essay "From Work to Text" Roland Barthes says the following about the text :
- I. The text is singular.
  - II. The text can be held in the hand.
  - III. The text is held in language.
  - IV. The text is a methodological field.
- The right combination according to the code is
- (1) I and III                      (2) II and IV
  - (3) III and IV                    (4) III and II
53. Seamus Heaney's "Digging" in his first volume of poetry, *Death of a Naturalist*, illustrates all the following EXCEPT
- (1) his preoccupation with his roots
  - (2) his obsession with Irish legend and folklore
  - (3) his respect for the natural world of the farming community and the labour of his ancestors
  - (4) his displaced vocation of digging with a pen
54. Here is a list of Indian writers who have translated their work into English. Match the writer with his source language :
- |                        |                  |
|------------------------|------------------|
| <b>List – I</b>        | <b>List – II</b> |
| A. O.V. Vijayan        | I. Kannada       |
| B. Vilas Sarang        | II. Malayalam    |
| C. Krishna Baldev Vaid | III. Marathi     |
| D. Girish Karnad       | IV. Hindi        |
- Codes :**
- |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|
| <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> | <b>A</b> | <b>B</b> | <b>C</b> | <b>D</b> |
| (1) II   | IV       | III      | I        | (2) I    | III      | IV       | II       |
| (3) II   | III      | IV       | I        | (4) II   | III      | I        | IV       |
55. In Book 8, *Paradise Lost* Adam identifies his chief flaw or weakness to Raphael. What is this flaw ?
- (1) gluttony
  - (2) pride in his superiority to Eve
  - (3) overconfidence in his free will
  - (4) passion for Eve
56. Identify the correct chronological sequence of the following early English texts :
- (1) *Troilus and Criseyde* – *The Owl and The Nightingale* – *Utopia* – *Morte d'Arthur*
  - (2) *Troilus and Criseyde* – *Utopia* – *Morte d'Arthur* – *The Owl and the Nightingale*
  - (3) *The Owl and the Nightingale* – *Troilus and Criseyde* – *Morte d'Arthur* – *Utopia*
  - (4) *The Owl and the Nightingale* – *Morte d'Arthur* – *Troilus and Criseyde* – *Utopia*
57. In Sophocles's play *King Oedipus* Laius, the erstwhile ruler of Thebes, was murdered
- (1) at the edge of the forest on his way to Delphi
  - (2) at the edge of the forest as he returned from Delphi
  - (3) at the crossroads as he returned from Delphi
  - (4) at the crossroads on his way to Delphi
58. The quintessentially metafictional novel, *If On a Winter's Night a Traveller* by Italo Calvino has alternate chapters with chapter numbers and titles. Which of the following are the titles of the chapters in the novel?
- I. Looks Down in the Gathering Shadow
  - II. In a Network of Lines that Enlace
  - III. In a Network of Lines that Interface
  - IV. What Story there Awaits its End ?
- The right combination according to the code is
- (1) I and II                      (2) I and IV
  - (3) III and IV                  (4) II and IV
59. The novel *Maurice* by E.M. Forster appeared posthumously in 1971. It had a homosexual theme, so Forster considered its subject matter too indelicate for publication during his life time. It was influenced by a writer who was a socialist and open homosexual. Identify the writer.
- (1) Oscar Wilde                (2) Edward Carpenter
  - (3) W.H. Auden                (4) E.F. Benson
60. Who among the following has elaborated on the "Indianisation" of English ?
- (1) L.M. Khubchandani
  - (2) B. Kumaravadivelu
  - (3) B.B. Kachru                (4) Rajendra Singh
61. These are four models of relating literature to history. Which of the following is associated with formalism ?
- (1) Literary texts are universal and transcend history : the historical context of their production and reception has no

- bearing on the literary work which is aesthetically autonomous, having its own laws, being a world into itself.
- (2) The historical context of a literary work is integral to a proper understanding of it : the text is produced within a specific historical context but in its literariness it remains separate from that context.
- (3) Literary works can help us to understand the time in which they are set : realist texts in particular provide imaginative representations of specific historical moments, events or periods.
- (4) Literary texts are bound up with other discourses and rhetorical structures : they are part of a history that is still in the process of being written.
62. As Gunter Grass's novel *The Tin Drum* opens we find Oskar Matzerath
- (1) on the war front entertaining the soldiers as part of a band of dwarfs.  
 (2) in a mental hospital writing his story.  
 (3) admitted in a hospital after his fatal fall in the wine cellar.  
 (4) watching a ball in which the young ladies ignore his presence.
63. D.H. Lawrence's 1926 novel *The Plumed Serpent* is set in which country ?
- (1) Egypt (2) South Africa  
 (3) Mexico (4) Peru
64. Which two writers can be described as writing historical novels ?
- I. Sir Walter Scott II. Charlotte Bronte  
 III. Maria Edgeworth IV. Jane Austen  
 The right combination according to the code is
- (1) I and II (2) II and III  
 (3) I and III (4) III and IV
65. Which of Kazuo Ishiguro's novels are set mostly in Japan ?
- I. *The Unconsoled*  
 II. *The Remains of the Day*  
 III. *An Artist of the Floating World*  
 IV. *A Pale View of Hills*  
 The right combination according to the code is
- (1) I and III (2) II and III  
 (3) III and IV (4) I and IV
66. In *The Advancement of Learning* Bacon noted the need for more studies of
- I. moral knowledge  
 II. forbidden knowledge  
 III. civil knowledge  
 IV. spiritual knowledge  
 The right combination according to the code is
- (1) I and III (2) I and IV  
 (3) II and III (4) II and IV
67. Which among the following texts purports to be the autobiography of a mad German philosopher edited by an equally fictitious editor ?
- (1) *Sartos Resartus*  
 (2) *The Dream of Gerontius*  
 (3) *The Professor* (4) *Felix Holf*
68. As Sidney argues in *A Defence of Poesy* which discipline is more useful and praiseworthy – history or poetry ?
- (1) History "being captivated to truth" is more useful than poetry.  
 (2) Poetry where man can see "virtue exalted and vice punished" is more useful than history.  
 (3) History is more useful for poetry is "an encouragement to unbridled wickedness".  
 (4) History and poetry are synonymous, and so both are useful.
69. In Bunyan's *Pilgrim's Progress* Christian and his friend faithful cause a commotion at the Vanity Fair for many reasons. Which of the following statements is not true of their appearance at the fair ?
- (1) They are dressed differently than the other fair-goers.  
 (2) They speak the language of the Bible at the fair.  
 (3) They sample every entertainment at the fair.  
 (4) They refuse to look at the merchandise at the fair.

70. What does the title *Morte d'Arthur* mean ?  
 (1) Arthur mortified (2) Death of Arthur  
 (3) Castle of Arthur (4) Burial of Arthur
71. **Assertion (A)** : Characters in novels are people whose secret lives are visible or might be visible. We are people whose secret lives are invisible.  
**Reason (R)** : Even when novels are about wicked people, they can solace us; they suggest a more manageable human race, they give us the illusion of seeing clearly and of power.
- In the light of the statements above  
 (1) Both (A) and (R) are correct and (R) is the correct explanation of (A).  
 (2) Both (A) and (R) are correct but (R) is not the correct explanation of (A).  
 (3) (A) is right, but (R) is wrong.  
 (4) (A) is wrong, but (R) is right

Read the following poem and answer the questions, 72 to 75 :

#### Dead Fox

We pretended to know nothing about it.  
 I withdrew to my childhood training: stay out  
 of swampy undergrowth, choked edges.  
 This was around the time  
 we were too cruel to kill the mice we caught,  
 leaving them in the Have-a-Heart trap  
 under the sun-burning bramble of rugosa.  
 But moving up the trail, we caught a glimpse  
 right at the start: the fox just over the hillock  
 on the dune-side slope, spoiling  
 the grass-inscribed sand. Neither of us looked –  
 it seemed best to back away.

On the dune's steep side  
 we surveyed what we'd come for : ocean's  
 snaking blue beyond the meadow, the silvered  
 blade-like wands lying down. Lovely enough  
 to hold ourselves to that view.  
 But the currents of an odor wafted in and out,  
 until the sweep of smell grew wider, wilder.  
 The heat compounded, and ugliness  
 settled its cloud over us, profound as human  
 speech,  
 although by then we were not speaking.

72. The "We" of the opening line indicates  
 (1) a group (2) two persons  
 (3) the speaker and an imaginary listener  
 (4) an unspecified crowd
73. The dead animal was sighted  
 (1) at the end of the trail  
 (2) on the dune's steep side  
 (3) on the dune's sloping side  
 (4) in the swampy undergrowth
74. The reaction evoked in response to a glimpse  
 of the dead fox is best described as  
 I. evasive II. angry  
 III. bizarre IV. muted  
 The right combination according to the code  
 is  
 (1) I and II (2) II and III  
 (3) I and IV (4) III and IV
75. At the close of the poem, which of the fol-  
 lowing senses overpowers and renders the  
 visitors speechless ?  
 (1) sight (2) touch  
 (3) sound (4) smell

## ANSWERS

1. (1)	2. (4)	3. (2)	4. (3)	5. (2)	6. (3)	7. (2)	8. (2)	9. (4)	10. (4)
11. (2)	12. (3)	13. (2)	14. (3)	15. (3)	16. (3)	17. (2)	18. (3)	19. (3)	20. (3)
21. (1)	22. (3)	23. (2)	24. (2)	25. (3)	26. (1)	27. (4)	28. (2)	29. (3)	30. (2)
31. (2)	32. (4)	33. (4)	34. (2)	35. (3)	36. (4)	37. (3)	38. (3)	39. (1)	40. (2)
41. (3)	42. (2)	43. (1,2)	44. (3)	45. (4)	46. (2)	47. (3)	48. (3)	49. (1)	50. (4)
51. (3)	52. (3)	53. (2)	54. (3)	55. (4)	56. (3)	57. (4)	58. (1)	59. (2)	60. (3)
61. (1)	62. (2)	63. (3)	64. (3)	65. (3)	66. (1)	67. (1)	68. (2)	69. (3)	70. (2)
71. (2)	72. (2)	73. (3)	74. (3)	75. (4)					



**November, 2017**  
**ENGLISH LITERATURE**  
**PAPER-II**

**Note :** This paper contains fifty (50) objective type questions, each question carrying two (2) marks. Attempt all the questions.

1. In Frances Burney's novel, *Evelina*, the eponymous heroine comes out in society in two locations. They are :  
 (a) Bath                      (b) Bristol  
 (c) Leeds                      (d) London  
 The right combination according to the code is :  
 (1) (a) and (b)              (2) (b) and (c)  
 (3) (a) and (d)              (4) (b) and (d)
2. Which of the following lines by Shakespeare is repeated several times in Virginia Woolf's novel *Mrs. Dalloway* ?  
 (1) "If music be the food of love, play on".  
 (2) "Fear no more the heat of the sun, Nor the furious winter's rages".  
 (3) "Those are pearls that were his eyes".  
 (4) "There is a tide in the affairs of man".
3. Identify the important theatres of the Elizabethan period :  
 (a) Peacock                      (b) Globe  
 (c) Swan                          (d) Grand  
 The right combination according to the code is :  
 (1) (a) and (b)              (2) (b) and (c)  
 (3) (b) and (d)  
 (4) (a) and (d)
4. In which poem does Matthew Arnold express the dilemma of :  
 "Wandering between two worlds, one dead,  
 The other powerless to be born" ?  
 (1) "Self - Dependence"  
 (2) "Stanzas from the Grande Chartreuse"  
 (3) "To a Republican Friend"  
 (4) "Dover Beach"
5. Who made the comment that, "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*" ?  
 (1) Henry James  
 (2) William Faulkner  
 (3) Jack London  
 (4) Ernest Hemingway
6. The Emblem is a poetic genre containing a symbolic picture with a text and a verse exposition popular in the early 17th century. Who popularised this kind of poetry through the work *Emblems [1635]* ?  
 (1) Robert Southwell  
 (2) Francis Quarles  
 (3) John Davies  
 (4) Joseph Sylvester
7. Which Byron work begins thus :  
 "I want a hero : an uncommon want, when every year and month sends forth a new one ....." ?  
 (1) Beppo                          (2) Cain  
 (3) Manfred                      (4) Don Juan
8. The title of Sir Thomas Browne's famous treatise, *Religio Medici* means :  
 (1) Religion of a Doctor  
 (2) Religion of Magician  
 (3) Religion of Divinity  
 (4) Religion of Meditation
9. Which among the following recent novels is a retelling of Sophocles's *Antigone* ?  
 (1) Kamila Shamsie, *Home Fire*  
 (2) Fiona Mozley, *Elmet*  
 (3) Zadie Smith, *Swing Time*  
 (4) Mohsin Hamid, *Exit West*

10. Identify the two important works of Paul de Man from the following list :
- Blindness and Insight*
  - Allegories of Reading*
  - Theoretical Essays*
  - Criticism and Ideology*
- The right combination according to the code is :
- (1) (a) and (b)           (2) (a) and (c)
  - (3) (b) and (c)           (4) (b) and (d)
11. Samuel Johnson denounced the metaphysical poets saying, "About the beginning of the seventeenth century appeared a race of writers that may be termed the metaphysical poets". In the biography of which of the following poets in his *Lives of Poets* did Johnson make this remark ?
- (1) John Dryden
  - (2) Thomas Parnell
  - (3) Abraham Cowley
  - (4) Alexander Pope
12. The terms of the contract are not disagreeable to me.  
The above sentence contains an example of:
- (1) enumeratio
  - (2) litotes
  - (3) anaphora
  - (4) metonymy
13. Who is the author of the following lines ?  
"To see a World in a Grain of Sand  
And a Heaven in a Wild Flower  
Hold Infinity in the palm of your hand  
And Eternity in an hour..."
- (1) Thomas Gray
  - (2) William Blake
  - (3) William Collins
  - (4) William Cowper
14. In *Women in Love* what is Winifred's pekinese dog called ?
- (1) Bismarck
  - (2) Looloo
  - (3) Lucky
  - (4) Buddy
15. Which of the following New Critics put forward the idea of the 'heresy of paraphrase'?
- (1) Allen Tate
  - (2) Cleanth Brooks
  - (3) W.K. Wimsatt
  - (4) Monroe C Beardsley
16. Edmund Spenser's *Colin Clout's Come Home Again* is a fine example of :
- (1) carpe diem
  - (2) sonnet sequence
  - (3) georgic poetry
  - (4) pastoral eclogue
17. In *An Essay of Dramatic Poesy* whom does John Dryden refer to as "the most learned and judicious Writer which any Theater ever had" ?
- (1) John Webster
  - (2) Christopher Marlowe
  - (3) Ben Jonson
  - (4) William Shakespeare
18. This Australian poet was raised in New South Wales and grew up in rural Australian landscape. In 1946 she published her first book of poems. In 1962, she became co-founder and president of the Wild Life Preservation Society of Queensland and served as its president several times thereafter. Identify the poet.
- (1) Dorothy Hewett
  - (2) Nettie Palmer
  - (3) Judith Wright
  - (4) Amy Witting
19. Aphra Behn's *Oroonoko* is set in
- (1) Surinam
  - (2) Abyssinia
  - (3) Egypt
  - (4) Assyria
20. Who published the first collected edition of Gerard Manley Hopkins's poems in 1918 ?
- (1) Robert Bridges
  - (2) Coventry Patmore
  - (3) John Betjeman
  - (4) Stephen Spender

21. Samuel Richardson named his heroine Pamela after one of the characters in \_\_\_\_\_.  
 (1) Edmund Spenser's *Faerie Queene*  
 (2) William Shakespeare's *Venus and Adonis*  
 (3) Philip Sidney's *Arcadia*  
 (4) Geoffrey Chaucer's *Canterbury Tales*
22. Pinter once admitted that he first became aware of the dramatic power of the pause from seeing a popular American comedian. Which one?  
 (1) Bob Hope  
 (2) W. C. Fields  
 (3) Jack Benny  
 (4) Charlie Chaplin
23. Charles Dickens's *Bleak House* is pointedly critical of England's :  
 (1) Privy Council  
 (2) Court of Appeal  
 (3) Court of Chancery  
 (4) military courts
24. Which of the following is NOT true of the ideal state in Thomas More's *Utopia*?  
 (1) Personal property, money and vice are effectively abolished.  
 (2) The root causes of crime, ambition and political conflict, are eliminated.  
 (3) There is only one religion guided by the principle of a benevolent Supreme Being.  
 (4) Its priesthood, which includes some women, is limited in number.
25. Which character created by Coleridge makes the following account of her harrowing experience?  
 "Five warriors seized me yestermorn,  
 Me, even me, a maid forlorn :  
 They choked my cries with force and fright,  
 And tied me on a palfrey white".  
 (1) Geraldine  
 (2) Christabel  
 (3) Christabel's mother  
 (4) The maid who appeared in Christabel's dream
26. Which novel of Thomas Hardy begins with the sombre description of Egdon Heath?  
 (1) *Jude the Obscure*  
 (2) *The Return of the Native*  
 (3) *Far from the Madding Crowd*  
 (4) *Under the Greenwood Tree*
27. The metrical form of Gower's *Confessio Amantis* is :  
 (1) iambic pentameter  
 (2) anapestic trimeter  
 (3) octosyllabic couplets  
 (4) trochaic tetrameter
28. What happens to the lock of hair at the end of Alexander Pope's *The Rape of the Lock*?  
 (1) It is given back to its rightful owner.  
 (2) It is preserved in a monument.  
 (3) It turns into a star.  
 (4) It is presented to the poet as a token of gratitude
29. The Bard. The Iron Lady. The King.  
 The above are examples of :  
 (1) anacoluthon  
 (2) aposiopesis  
 (3) asyndeton  
 (4) antonomasia
30. Which of the following novels by Margaret Atwood depicts the historical event of the notorious murders committed in 1843?  
 (1) *The Blind Assassin*  
 (2) *Alias Grace*  
 (3) *Cats Eye*  
 (4) *Oryx and Crake*
31. Which of the following poems by W. B. Yeats repudiates the sensual world in favour of "the artifice of eternity" ?  
 (1) "Under Ben Bulbin"  
 (2) "Among School Children"  
 (3) "Sailing to Byzantium"  
 (4) "After Long Silence"
32. Which of the following characters in *Moby Dick* falls overboard and turns insane as a result?

- (1) Pip (2) Queequeg  
(3) Starbuck (4) Tashtego
33. Which of the following poems by Seamus Heaney is dedicated to the Irish poet Paul Muldoon ?  
(1) "The Loaning"  
(2) "The Sandpit"  
(3) "A Migration"  
(4) "Widgeon"
34. In William Golding's *Lord of the Flies* which of the following characters is put to death ?  
(1) Piggy (2) Ralph  
(3) Simon (4) Jack
35. In *Canterbury Tales* who has a red face full of sores ?  
(1) the Summoner  
(2) the Shipman  
(3) the Yeoman  
(4) the Reeve
36. The pace of speech is called :  
(1) syllable (2) loudness  
(3) tempo (4) pitch
37. Match the title with the author :  
(a) *Sexual Politics* (i) Mary Ellman  
(b) *A Literature of Their Own* (ii) Elaine Showalter  
(c) *Thinking About Women* (iii) Helene Cixous  
(d) *The Laugh of the Medusa* (iv) Kate Millet
- Code :  
(a) (b) (c) (d)  
(1) (iv) (iii) (i) (ii)  
(2) (iv) (ii) (i) (iii)  
(3) (iii) (iv) (i) (ii)  
(4) (iv) (i) (ii) (iii)
38. Which of the following historical events does Tennyson's poem "The Charge of the Light Brigade" describe ?  
(1) The Battle of Hastings  
(2) The Wars of the Roses  
(3) The Battle of Waterloo  
(4) The Crimean War
39. Northrop Frye's influential work, *Anatomy of Criticism* includes, as the subtitle indicates, four essays. Which of the following is NOT one among them?  
(1) "Archetypal Criticism : Theory of Myths"  
(2) "Typological Criticism : Theory of Types"  
(3) "Historical Criticism : Theory of Modes"  
(4) "Ethical Criticism : Theory of Symbols"
40. In Robert Browning's "Andrea del Sarto", with which of the following painters does Andrea NOT compare himself with ?  
(1) Michelangelo  
(2) Leonardo da Vinci  
(3) Rembrandt  
(4) Raphael
41. In Jonathan Swift's *Gullivers Travels* Gulliver refers to William Dampier, the famous writer of two voyages, as :  
(1) master (2) brother  
(3) cousin (4) uncle
42. Who among the following is NOT a character in *Pride and prejudice* ?  
(1) Mr. Darcy  
(2) Miss Bingley  
(3) Miss Bates  
(4) Mr. Collins
43. "All the world's a stage,  
And all the men and women merely players",  
occurs in Shakespeare's *As You Like It*. Which character says the line ?  
(1) Jacques  
(2) Celia  
(3) Rosalind  
(4) Touchstone
44. Which of the following rivers are mentioned in Andrew Marvell's poem "To His Coy Mistress" ?  
(1) Thames and Rhine

- (2) Thames and Ganges  
 (3) Ganges and Humber  
 (4) Thames and Humber
45. "The truth, the whole truth, and nothing but the truth".  
 The above is an example of :  
 (1) ploce  
 (2) epizeuxis  
 (3) plurisignation  
 (4) diaeresis
46. Which of the following images is NOT part of W.H. Auden's poem "In Memory of W.B. Yeats" ?  
 (1) Mercury sinking in the mouth of the dying day  
 (2) Wolves running through evergreen forests  
 (3) Silence invading the suburbs  
 (4) Memory scattering like the beads
47. Who among the following is the author of *Steps to the Temple*?  
 (1) John Donne  
 (2) Richard Crashaw  
 (3) George Herbert  
 (4) Henry Vaughan
48. Match the character with the work :  
 (a) Jim Dixon (i) *Room at the Top*  
 (b) Jimmy Porter (ii) *Hurry on Down*  
 (c) Joe Lampton (iii) *Look Back In Anger*  
 (d) Charles Lumley (iv) *Lucky Jim*  
 Code :  
 (a) (b) (c) (d)  
 (1) (iv) (iii) (i) (ii)  
 (2) (iv) (iii) (ii) (i)  
 (3) (iii) (iv) (i) (ii)  
 (4) (iii) (i) (ii) (iv)
49. In the opening book of *The Prelude* Wordsworth mentions famously that he was "fostered alike by \_\_\_\_\_ and \_\_\_\_\_". Pick out the right pair.  
 (a) nature (b) fear  
 (c) imagination (d) beauty  
 The right combination according to the code is :  
 (1) (a) and (c) (2) (d) and (b)  
 (3) (d) and (c) (4) (a) and (d)
50. The title of Ngugi wa Thiong'o's *Petals of Blood* is derived from a poem by Derek Walcott. Identify the poem.  
 (1) "A Far Cry from Africa"  
 (2) "The Swamp"  
 (3) "Goats and Monkeys"  
 (4) "Midsummer"

 ANSWERS

1. (4)	2. (2)	3. (2)	4. (2)	5. (4)	6. (2)	7. (4)	8. (1)	9. (1)	10. (1)
11. (3)	12. (2)	13. (2)	14. (2)	15. (2)	16. (4)	17. (3)	18. (3)	19. (1)	20. (1)
21. (3)	22. (3)	23. (3)	24. (3)	25. (1)	26. (2)	27. (3)	28. (3)	29. (4)	30. (2)
31. (3)	32. (1)	33. (4)	34. (1,3)	35. (1)	36. (3)	37. (2)	38. (4)	39. (2)	40. (3)
41. (3)	42. (3)	43. (1)	44. (3)	45. (1)	46. (4)	47. (2)	48. (1)	49. (2)	50. (2)

**November, 2017**  
**ENGLISH LITERATURE**  
**PAPER-III**

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**Note :** This paper contains seventy five (75) objective type questions of two (2) marks each. All questions are compulsory.

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1. This Byron work revolves around a wife whose husband is presumed lost at sea and she takes a lover in his absence. Everybody behaves agreeably on the husband's return. Byron's technical skills in verse is in display here as the work counterpoints the colloquial and the formal. Identify the work :
  - (1) *Manfred*
  - (2) *Don Juan*
  - (3) *Beppo*
  - (4) *The Bride of Abydos*
2. Who is the author of the poem, "Our Casuarina Tree" ?
  - (1) *Sarojini Naidu*
  - (2) *Toru Dutt*
  - (3) *Rabindranath Tagore*
  - (4) *Kamala Das*
3. In this Jacobean play the Black King and his men, representing Spain and the Jesuits, are checkmated by the White Knight, Prince Charles. This political satire drew crowds to the Globe Theatre until the Spanish ambassador protested and James I suppressed the play. Identify the play :
  - (1) *The Wonderfull Yearre*
  - (2) *A Game at Chess*
  - (3) *A King and No King*
  - (4) *The Knight of the Burning Pestle*
4. Frederic Jameson associated postmodern culture with \_\_\_\_\_ capitalism.
  - (1) market
  - (2) monopoly
  - (3) imperialist
  - (4) multinational
5. Early in Evelyn Waugh's *A Handful of Dust*, while Tony and his young son, John Andrew, walk to the church, John tells his father a story he has heard from the stable manager, Ben about a mule "who had drunk his company's rum ration" in the First World War and subsequently died. What is the mule named ?
  - (1) Peppermint
  - (2) Dopey
  - (3) Dynamo
  - (4) Pookey
6. The *Oxford English Dictionary* was published in twelve volumes with its current title in the year :
  - (1) 1928
  - (2) 1930
  - (3) 1933
  - (4) 1915
7. *The Life and Opinions of Tristram Shandy, Gentleman* is notorious for its many digressions across nine volumes and its failure to deliver a complete autobiography. In which volume does Tristram Shandy finally recount his birth ?
  - (1) Volume III
  - (2) Volume V
  - (3) Volume VIII
  - (4) Volume IX
8. Miguel de Cervantes's inimitable *Don Quixote*, foreshadows metafictional moorings when the novelist,
  - (a) says that the first chapters of the narrative are recreated from the Archive of La Mancha

- (b) says that it is a faithful rendering of a Catalan text in Spanish
- (c) says that part of it has been translated from the Arabic by the Moorish author Cide Hamete Benengeli
- (d) says that he is rewriting the history of a medieval knight altering the heroic vein with a farcical mode
- The right combination according to the code is :
- (1) (a) and (b)
- (2) (b) and (c)
- (3) (a) and (c)
- (4) (b) and (d)
9. In his theory of Mimesis, Plato says that all art is mimetic by nature; art is an imitation of life.  
To argue his case he gives the example of a :
- (1) cloud                      (2) chair
- (3) tree                         (4) river
10. The translation of Geeta into English in 1784 called *Bhagvit - Geeta* marked, in William Jones's opinion, an "event that made it possible for the first time to have a reliable impression of Indian Literature". Who was the translator ?
- (1) Charles Wilkins
- (2) H. J. Colebrooke
- (3) Rammohan Roy
- (4) Nathaniel Halhed
11. One of the plays among the following contains the characters Coll, Gib, Dan and Mak. Identify the play :
- (1) *Everyman*
- (2) *The Castle of Perseverance*
- (3) *The Second Shepherd's Play*
- (4) *The Marshals*
12. Tereza, in Milan Kundera's novel *The Unbearable Lightness of Being*, troubled by Tomas's promiscuity, falls an easy prey to jealousy, fear and nightmares. Which of the following are the terrible dreams she has ?
- (a) She dreams of cats attacking her.
- (b) She dreams of wolves attacking her.
- (c) She dreams that she is dead and buried in a common grave where she lies with the corpses of strangers.
- (d) She dreams that she is dead, stripped of her clothes and plagued by other naked corpses.
- The right combination according to the code is :
- (1) (a) and (c)
- (2) (a) and (d)
- (3) (b) and (c)
- (4) (b) and (d)
13. The opening lines of Wordsworth's "Immortality Ode":
- "There was a time when meadow, grove, and stream,  
The earth, and every common sight,  
To me did seem  
Apparelled in celestial light  
The glory and freshness of a dream",  
closely resembles Coleridge's lines :
- "There was a time when earth, and sea, and skies,  
The bright green vale, and the forest's dark recess,  
With all things, lay before mine eyes  
In steady loveliness".
- Identify the Coleridge poem :
- (1) "Fears In Solitude"
- (2) "The Mad Monk"
- (3) "To William Wordsworth"
- (4) "Dejection: An Ode"
14. Christina Rossetti's "Goblin Market", a rare blend of allegory and fairytale world presents the story of two sisters, Laura and Lizzie. Which of the following is NOT true about the enchanted world that the poem unravels ?
- (1) Laura buys fruits from the goblins in exchange of her "golden lock" of hair and a "tear more rare than pearl"

- (2) Jeanie, a girl who ate the goblins' fruits, "pined away" and "sought them by night and day"
- (3) Laura, who goes to the market again, does not see the goblins but hears only "their shrill cry piercing the air"
- (4) Laura's hair "grew thin and grey" and she wanes like the full moon to "swift decay"
15. In which of these prisons is Defoe's character, Moll Flanders born ?  
 (1) Gatehouse  
 (2) King's Bench  
 (3) Newgate  
 (4) Ludgate
16. In which poem does Judith Wright lament the erasure of native culture in the following lines ?  
 "The song is gone; the dance  
 Is secret with the dancers in the earth,  
 The ritual useless, and the tribal story  
 Lost in an alien tale".  
 (1) "The Five Senses"  
 (2) "Legend"  
 (3) "Bullocky"  
 (4) "Bora Ring"
17. Years before, Winston Smith, the protagonist of George Orwell's dystopia, *Nineteen Eighty-Four* got an evidence of the party's dishonesty. What is it ?  
 (1) Emmanuel Goldstein's confession that he is a party operative; not an enemy of the party.  
 (2) O' Brien's diary entry hinting at the non-existence of Big Brother.  
 (3) A photograph which proves that some citizen accused of a crime was out of the country while it was committed.  
 (4) A colleague's revelation that the Inner Party members have systematically destroyed all historical documents and created false documents.
18. *The Indian Queen* is :  
 (1) a heroic tragedy in rhymed couplets by John Dryden  
 (2) a long poem in free verse by Keki Daruwalla  
 (3) an autobiography of an Indian princess in exile  
 (4) a fictional account of the Life of Maharani Gayatri Devi
19. In J. M. Coetzee's *Disgrace* David Lurie is working on an opera on the life of one of the Romantic poets. Who is the poet ?  
 (1) Blake (2) Shelley  
 (3) Byron (4) Coleridge
20. **Assertion (A)** : There is no unity or absolute source of the myth.  
**Reason (R)** : The focus or the source of the myth are always shadows and virtualities which are elusive, unactualizable, and non-existent in the first place. Any search for the discursive unity in the myth is, therefore, misplaced.  
 In the context of the above statements :  
 (1) Both (A) and (R) are true and (R) is the correct explanation of (A)  
 (2) Both (A) and (R) are true but (R) is not the correct explanation of (A)  
 (3) (A) is true but (R) is false  
 (4) (A) is false, but (R) is true
21. Which of the following landscapes of England figures prominently in the poetry of Ted Hughes ?  
 (1) Cornish cliffs  
 (2) Dorset moors  
 (3) Yorkshire moors  
 (4) Chesil Beach
22. The title of M.C. Chagla's autobiography is:  
 (1) *Memoirs of my Working Life*  
 (2) *Without Fear or Favour*  
 (3) *Roses in December*  
 (4) *The Pen as My Sword*



23. Who/Which among the following gave the expression, "a leopard can't change its spots," to English language ?
- (1) The King James Bible
  - (2) Geoffrey Chaucer
  - (3) Shakespeare
  - (4) The Royal Society
24. Which of the following is NOT true about Albert Camus's novel, *The Plague*?
- (1) Dr. Rieux describes the phenomenon of dying rats using the metaphors of disease, especially the bubonic plague.
  - (2) Paneloux interprets the plague in his first sermon as a sign of the Apocalypse.
  - (3) M. Michel is the first victim of the plague.
  - (4) Tarrou thinks that the plague symbolizes human indifference.
25. John Lydgate begins his *Siege of Thebes* with a prologue of 176 lines in which he imagines himself joining Chaucer's pilgrims in Canterbury, where he speaks with the Host and agrees to tell the first tale on homeward journey. The story that Lydgate tells as the pilgrims depart from Canterbury is meant to be a companion piece to :
- (1) The Pardoner's Tale
  - (2) The Wife of Bath's Tale
  - (3) The Knight's Tale
  - (4) The Miller's Tale
26. Stephen Krashen's theory of second language acquisition consists of six main hypotheses. Which of the following is NOT one of them ?
- (1) The Input Hypothesis
  - (2) The Affective Filter Hypothesis
  - (3) The Monitor Hypothesis
  - (4) The Writing Hypothesis
27. Among Derek Walcott's plays, which one is an exploration of colonial relationships through the Robinson Crusoe story ?
- (1) *Pantomime*
  - (2) *Dream on Monkey Mountain*
  - (3) *Ti-Jean and His Brothers*
  - (4) *The Charlatan*
28. 'Anti - foundationalism' holds that :
- (1) Every theory poses different questions and, therefore, what counts as 'fact' and 'truth' differs in every case.
  - (2) All truth claims can be judged true or false, usually against empirical facts.
  - (3) Causal statements about the relationship between dependent and independent variables can be made.
  - (4) Truth is the foundation of all representational experience.
29. The interaction hypothesis is a theory of second language acquisition which states that the development of language proficiency is promoted by face-to-face interaction and communication. The idea is usually credited to :
- (1) David Nunan
  - (2) Michael Long
  - (3) Alastair Pennycook
  - (4) Claire Kramsch
30. In Pinter's *Birthday Party* Stanley is terrorised by two visitors to a seaside boarding house. Identify the two
- (a) McGrath
  - (b) Goldberg
  - (c) McCann
  - (d) Robinson
- The right combination according to the code is :
- (1) (a) and (b)
  - (2) (b) and (c)
  - (3) (a) and (d)
  - (4) (b) and (d)
31. Match the phrase to the ode :
- |                        |                            |
|------------------------|----------------------------|
| (a) beechen green      | (i) "Ode on a Grecian Urn" |
| (b) gathering swallows | (ii) "Ode on Melancholy"   |

- (c) globed peonies (iii) "Ode to a Nightingale"  
 (d) green altar (iv) "To Autumn"
- Code :
- |     | (a)   | (b)   | (c)   | (d) |
|-----|-------|-------|-------|-----|
| (1) | (iii) | (ii)  | (iv)  | (i) |
| (2) | (iv)  | (ii)  | (iii) | (i) |
| (3) | (iv)  | (iii) | (ii)  | (i) |
| (4) | (iii) | (iv)  | (ii)  | (i) |
32. Which 19th century novelist expressed a wish to "exterminate the race" of Indians following the 1857 Mutiny in India ?  
 (1) William Makepeace Thackeray  
 (2) Charles Dickens  
 (3) George Eliot  
 (4) Anthony Trollope
33. The second part of *Pilgrim's Progress* deals with the pilgrimage of Christian's wife, Christiana. She has a companion and a guide in this journey. Pick out the pair's names from the following list.  
 (a) Patience  
 (b) Tenderheart  
 (c) Mercy  
 (d) Greatheart
- The right combination according to the code is :  
 (1) (c) and (d)  
 (2) (b) and (c)  
 (3) (a) and (d)  
 (4) (b) and (d)
34. In which play by Eugene Ionesco do you find the grotesque image of the leg of a corpse thrusting onto the stage, and, which begins to grow larger as the play progresses in a menacing manner ?  
 (1) *The Bald Soprano*  
 (2) *Amede or How to Get Rid of It*  
 (3) *Exit the King*  
 (4) *The Lesson*
35. Which of the following characters finds that complete happiness is elusive and that "while you are making the choice of life, you neglect to live" ?  
 (1) Lovelace in Samuel Richardson's *Clarissa*  
 (2) Rasselas in Samuel Johnson's *Rasselas*  
 (3) Matthew Bramble in Tobias Smollett's *Humphry Clinker*  
 (4) Harley in Henry Mackenzie's *The Man of Feeling*
36. Arrange the following in the chronological order of publication :  
 (1) *In Memoriam - A Christmas Carol - Men and Women - Henry Esmond*  
 (2) *A Christmas Carol - In Memoriam - Men and Women - Henry Esmond*  
 (3) *A Christmas Carol - In Memoriam - Henry Esmond - Men and Women*  
 (4) *In Memoriam - A Christmas Carol - Henry Esmond - Men and Women*
37. Which one of Alice Munro's short stories is about the domestic erosions of Alzheimer's disease ?  
 (1) "Dear Life"  
 (2) "Runaway"  
 (3) "The Bear Came Over the Mountain"  
 (4) "Dance of the Happy Shades"
38. What work begins thus : "It befell in the days of Uther Pendragon, when he was king of all England, and so reigned, that there was a mighty duke in Cornwall that held war against him long time" ?  
 (1) *Sir Gawain and the Green Knight*  
 (2) *Le Morte D'arthur*  
 (3) *Confessio Amantis*  
 (4) *Piers Plowman*
39. \_\_\_\_\_ is the subject of Asif Currimbhoy's play, *Inquilab*.  
 (1) The Naxalite movement  
 (2) The Freedom movement  
 (3) The Non-Cooperation movement  
 (4) The Khilafat movement

40. Tom Stoppard's play *Rosencrantz and Guildenstern are Dead*, being metatheatrical, lays bare the constructed nature of theatrical performance. In referring to *Hamlet*'s end and the Elizabethan stage conditions lacking curtains one of the characters of Stoppard's play says:  
"No one gets up after death - there is no applause - there is only silence and some second hand clothes, and that's death".  
Who makes this statement?  
(1) Rosencrantz  
(2) Guildenstern  
(3) The Player  
(4) Hamlet
41. Who among the following, has translated the classic Malayalam novel, *Chemmeen*?  
(1) A. K. Ramanujan  
(2) Anita Nair  
(3) Nandini Nopany  
(4) Gita Krishnankutty
42. Which Victorian poet is the author of the following lines?  
"God himself is the best Poet,  
And the Real is His song."  
(1) Lord Tennyson  
(2) Robert Browning  
(3) Matthew Arnold  
(4) Elizabeth Barrett Browning
43. "You are your words. Your listeners see  
Written on your face the poems they hear  
Like letters carved in a tree's bark  
The sight and sounds of solitudes endured".  
These are lines from a poem by \_\_\_\_\_  
on the death of \_\_\_\_\_.  
(1) T. S. Eliot ; Robert Frost  
(2) Siegfried Sassoon ; Wilfred Owen  
(3) Stephen Spender ; W. H. Auden  
(4) Dylan Thomas ; Robert Bridges
44. Allen Ginsberg's "Howl", a key work of the Beat Movement, was dedicated to  
(1) Lucien Carr  
(2) Carl Solomon  
(3) Herbert Huncke  
(4) Jack Kerouac
45. In his views on the death of Cordelia in *King Lear*, which is the ground NOT specifically cited by Samuel Johnson?  
(1) It is contrary to the natural ideas of justice.  
(2) It is contrary to neoplatonic idea of decorum.  
(3) It is contrary to the hope of the reader.  
(4) It is contrary to the faith of chronicles.
46. Which of the following plays by David Hare is NOT part of a trilogy of 'state of the nation' plays?  
(1) *The Absence of War*  
(2) *Racing Demon*  
(3) *The Power of Yes*  
(4) *Murmuring Judges*
47. Chimamanda Adichie's last novel, *Americanah* (2013) centres on the romantic and existential struggles of a young Nigerian woman studying in the United States and finding success as a blogger. What is her blogging about?  
(1) poverty  
(2) development  
(3) race  
(4) religion
48. Why does Father Dolan punish Stephen with the pandybat in Joyce's *Portrait of the Artist as a young Man*?  
(1) Stephen is talking to another student to get the answer to a Latin problem.  
(2) Stephen is not doing his work because his glasses are broken.  
(3) Stephen is looking out of the window towards the infirmary.  
(4) Stephen is lost in remembering his mother's farewell and cannot hear Father Dolan calling out his name.

49. Using a non-linear narrative, this American novel explores the psychic damage to a veteran of World War II and shows how a measure of healing is attained through his acceptance of Laguna myths and rituals. Identify the work :
- (1) *Dred*
  - (2) *Beloved*
  - (3) *Ceremony*
  - (4) *End Zone*
50. What illusion does Lyuba Ranevsky in Anton Chekhov's play *The Cherry Orchard* have as she looks at the orchard ?
- (1) She sees it gleaming with a bluish aura.
  - (2) She sees her dead mother walking through the orchard.
  - (3) She sees it full of ripe fruits without a trace of leaves.
  - (4) She sees her childhood friends playing in the orchard.
51. From which source did Swift get the idea of writing "Verses on the Death of Dr. Swift" ?
- (1) In a conversation with John Gay
  - (2) After a reading of a maxim by la Rochefoucauld
  - (3) While taking a walk near Dublin's St. James's graveyard
  - (4) After reading Richard Burton's *Anatomy of Melancholy*
52. Two of the following words were borrowed from French after the Norman Conquest.
- (a) mutton
  - (b) pork
  - (c) sheep
  - (d) swine
- The right combination according to the code is :
- (1) (a) and (b)
  - (2) (a) and (c)
  - (3) (b) and (d)
  - (4) (c) and (d)
53. Which of the following is NOT true regarding the *Oresteia* trilogy by Aeschylus ?
- (1) Cassandra, cursed by Apollo predicts the death of Agamemnon, though her prophecy is ignored.
  - (2) Aegisthus's vengeful feelings for Agamemnon results from their rivalry for the hand of Clytemnestra.
  - (3) Orestes, who has come back with the intention of murdering Clytemnestra unexpectedly meets her, and pretending to be a stranger, tells her that Orestes is dead.
  - (4) Orestes, pursued by the Furies, flees from them when they fall asleep. Then, Clytemnestra's ghost appears to wake them up.
54. The first instance of female cross-dressing with the disconcerting nuances of a boy actor dressing as a boy while playing the role of a woman in the dramatic world of Shakespeare occurs in \_\_\_\_\_.
- (1) *The Two Gentlemen of Verona*
  - (2) *As you Like It*
  - (3) *Twelfth Night*
  - (4) *A Midsummer Night's Dream*
55. For Coleridge, our power to perceive symbols gleaned from the world about us is related to the category of :
- (1) primary imagination
  - (2) secondary imagination
  - (3) fancy
  - (4) intuition
56. After independence, although English was not an Indian language, it was accorded the status of an :
- (1) Additional language
  - (2) Ancillary language
  - (3) Associate language
  - (4) Administrative language
57. Which English journal announced that it was "principally intended for the use of Politick Persons who are so publick - spirited as to neglect their own Affairs to look into Transactions of State" but failed to live

- up to this and amused readers with "accounts of Gallantry, Pleasure and Entertainment" ?
- (1) *The Spectator*
  - (2) *The Tatler*
  - (3) *The Daily Courant*
  - (4) *The Review*
58. The grammar-translation method of language teaching does NOT include :
- (1) focus on grammar rules
  - (2) vocabulary memorization
  - (3) inductive teaching
  - (4) focus on written language
59. Who is the narrator in Kamala Markandaya's *Nectar in a Sieve*?
- (1) Premala
  - (2) Saroja
  - (3) Rukmani
  - (4) Mira
60. How would a New Historicist critic interpret Derrida's statement, "there is nothing outside the text" ?
- (1) historicist critics should restrict their attention to a culture's literary productions, all other data is irrelevant to the critic's task
  - (2) language conditions the way we see the world, and there is no reality beyond the 'prison house' of language
  - (3) there is no meaning outside of textual meaning (contrary to the mimeticist's position)
  - (4) "literature" encompasses all cultural artifacts and all the values, power relations, and ways of seeing reflected in those artifacts; there is nothing outside of the "text" broadly conceived
61. Pick out two Austen heroines from the following list who are right-minded but neglected in the beginning but gradually are acknowledged to be correct by characters who have previously looked down on them.
- (a) Elizabeth Bennet
  - (b) Fanny Price
  - (c) Emma Woodhouse
  - (d) Anne Elliot
- The right combination according to the code is :
- (1) (a) and (c)
  - (2) (b) and (d)
  - (3) (c) and (d)
  - (4) (a) and (d)
62. The variety of English used between non-native speakers who do not share a first language is called :
- (1) English for specific purposes
  - (2) English for basic purposes
  - (3) English as a lingua Franca
  - (4) English as a language tool
63. Identify the story for which E. M. Forster wrote the libretto for its opera version :
- (1) *Heart of Darkness*
  - (2) *The Man Who Would Be the King*
  - (3) *Billy Budd*
  - (4) *Death in Venice*
64. Who, among the following Prem Chand translators has NOT translated Godan ?
- (1) Jai Ratan
  - (2) P. Lal
  - (3) Gordon C. Roadarmel
  - (4) Christopher R. King
65. "When Fred got into debt, it always seemed to him highly probable that something or other - he did not necessarily conceive what - would come to pass enabling him to pay in due time". Why is Fred Vincy in debt in *Middlemarch* ?
- (1) He takes out a large loan to enable him to woo Mary Garth.
  - (2) He is an inveterate gambler.
  - (3) He is paying off a blackmailer.
  - (4) He runs a charity that has got into trouble.
66. William Blake has a rare elan to provide telling images in arresting phrases. Match the phrases with the poems they belong to :

- (a) "mind forg'd manacles" (i) "The Tyger"  
 (b) "eternal winter" (ii) "The Sick Rose"  
 (c) "fearful symmetry" (iii) "London"  
 (d) "crimson joy" (iv) "Holy Thursday"
- Code :
- |     | (a)   | (b)  | (c)  | (d)   |
|-----|-------|------|------|-------|
| (1) | (ii)  | (iv) | (i)  | (iii) |
| (2) | (iii) | (i)  | (iv) | (ii)  |
| (3) | (iii) | (iv) | (i)  | (ii)  |
| (4) | (iv)  | (i)  | (ii) | (iii) |
67. In the debate between the two birds in the Middle English poem *The Owl and the Nightingale* who acts as the arbiter ?  
 (1) Master Henry of Shrewsbury  
 (2) Master William of Hereford  
 (3) Master Freeman of Stamford  
 (4) Master Nicholas of Guildford
68. In the first scene in which Goethe's *Faust* appears he is dejected by the study of Philosophy, Law, Medicine and Theology, turns to Magic art to acquire infinite knowledge. But he fails and in desperation attempts to commit suicide, but refrains at the final moment. What prevents Faust from committing suicide ?  
 (1) The intervention of archangel Gabriel  
 (2) His attendant Wagner persuades him to revoke the decision  
 (3) The chiming of the bells announcing Easter festivities  
 (4) Mephistopheles appears and offers to initiate him into magic art
69. Which novel by Joseph Conrad presents a young captain who like Coleridge's *Ancient Mariner* is haunted by the "vision of a ship drifting in calm and swinging in light airs, with all the crew dying slowly about her decks" and who feels "the sickness of my soul... the weight of my sins... my sense of unworthiness" ?  
 (1) *Under Western Eyes*  
 (2) *The Shadow Line*  
 (3) *Victory*  
 (4) *The Rescue*
70. "Our almost-instinct almost true :  
 What will survive of us is love."  
 Identify the poem by Philip Larkin that ends with the above lines :  
 (1) "This Be the Verse"  
 (2) "An Arundel Tomb"  
 (3) "High Windows"  
 (4) "Next, Please"
71. In the epilogue to Congreve's *Way of the World* there is a warning :  
 Others there are whose malice we'd prevent,  
 Such, who watch plays, with scurrilous intent  
 To mark out who by characters are meant.  
 .....  
 These, with false glosses feed their own ill-nature,  
 And turn to libel, what was meant a satire.  
 What does this warning mean ?  
 (1) Critics should not be ill-natured and malicious.  
 (2) Critics should not look for portrait of real people in the play's characters and remember that the play is a social satire.  
 (3) Critics should avoid writing malicious reviews, lest they be charged with libel.  
 (4) Critics should try to identify the real-life equivalent for each character.
72. Which of the following is an elegy on John Donne's wife, who died in 1617 ?  
 (1) "Death, be not proud"  
 (2) "Thou hast made me"  
 (3) "Holy Sonnet 17"  
 (4) "At the round earth's imagined corners"

Read the following poem and answer questions, 73 to 75 :

**Bored**

Margaret Atwood

All those times I was bored  
out of my mind. Holding the log  
while he sawed it. Holding  
the string while he measured, boards,  
distances between things, or pounded  
stakes into the ground for rows and rows  
of lettuces and beets, which I then (bored)  
weeded. Or sat in the back  
of the car, or sat still in boats,  
sat, sat, while at the prow, stern, wheel  
he drove, steered, paddled. It  
wasn't even boredom, it was looking,  
looking hard and up close at the small  
details. Myopia. The worn gunwales,  
the intricate twill of the seat  
cover. The acid crumbs of loam, the granular  
pink rock, its igneous veins, the sea-fans  
of dry moss, the blackish and then the gray-  
ing  
bristles on the back of his neck.  
Sometimes he would whistle, sometimes  
I would. The boring rhythm of doing  
things over and over, carrying  
the wood, drying  
the dishes. Such minutiae. It's what  
the animals spend most of their time at,  
ferrying the sand, grain by grain, from their  
tunnels,  
shuffling the leaves in their burrows. He  
pointed  
such things out, and I would look  
at the whorled texture of his square finger,  
earth under  
the nail. Why do I remember it as sunnier

all the time then, although it more often  
rained, and more birdsong?  
I could hardly wait to get  
the hell out of there to  
anywhere else. Perhaps though  
boredom is happier. It is for dogs or  
groundhogs. Now I wouldn't be bored.  
Now I would know too much.  
Now I would know.

73. "All those times" - the opening words of the poem locate the speaker in :
- (1) a city suburb
  - (2) a mountain resort
  - (3) a natural environment
  - (4) a highway motel
74. Which pair of words best describes the repetitive tenor of the speaker's unpretentious yet oppressive life?
- (a) details
  - (b) the car
  - (c) the wood
  - (d) the minutae
- The right combination according to the code is :
- (1) (a) and (b)
  - (2) (a) and (d)
  - (3) (b) and (c)
  - (4) (c) and (d)
75. Which of the following approximates closely a thematic statement of the poem?
- (1) Dogs or groundhogs lead a better life than men or women
  - (2) Irrespective of the place, the boring rhythm of doing things over and over in human life cannot be escaped
  - (3) Myopia is the result if you live life in the lap of nature
  - (4) Knowledge cures existential boredom

 **ANSWERS**

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1. (3)	2. (2)	3. (2)	4. (4)	5. (1)	6. (3)	7. (1)	8. (3)	9. (2)	10. (1)
11. (3)	12. (2)	13. (2)	14. (3)	15. (3)	16. (4)	17. (3)	18. (1)	19. (3)	20. (1)
21. (3)	22. (3)	23. (1)	24. (2)	25. (3)	26. (4)	27. (1)	28. (1)	29. (2)	30. (2)
31. (4)	32. (2)	33. (1)	34. (2)	35. (2)	36. (3)	37. (3)	38. (2)	39. (1)	40. (2)
41. (2)	42. (4)	43. (3)	44. (2)	45. (2)	46. (3)	47. (3)	48. (2)	49. (3)	50. (2)
51. (2)	52. (1)	53. (2)	54. (1)	55. (1)	56. (3)	57. (2)	58. (3)	59. (3)	60. (4)
61. (2)	62. (3)	63. (3)	64. (4)	65. (2)	66. (3)	67. (4)	68. (3)	69. (2)	70. (2)
71. (2)	72. (3)	73. (3)	74. (2)	75. (2)					

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